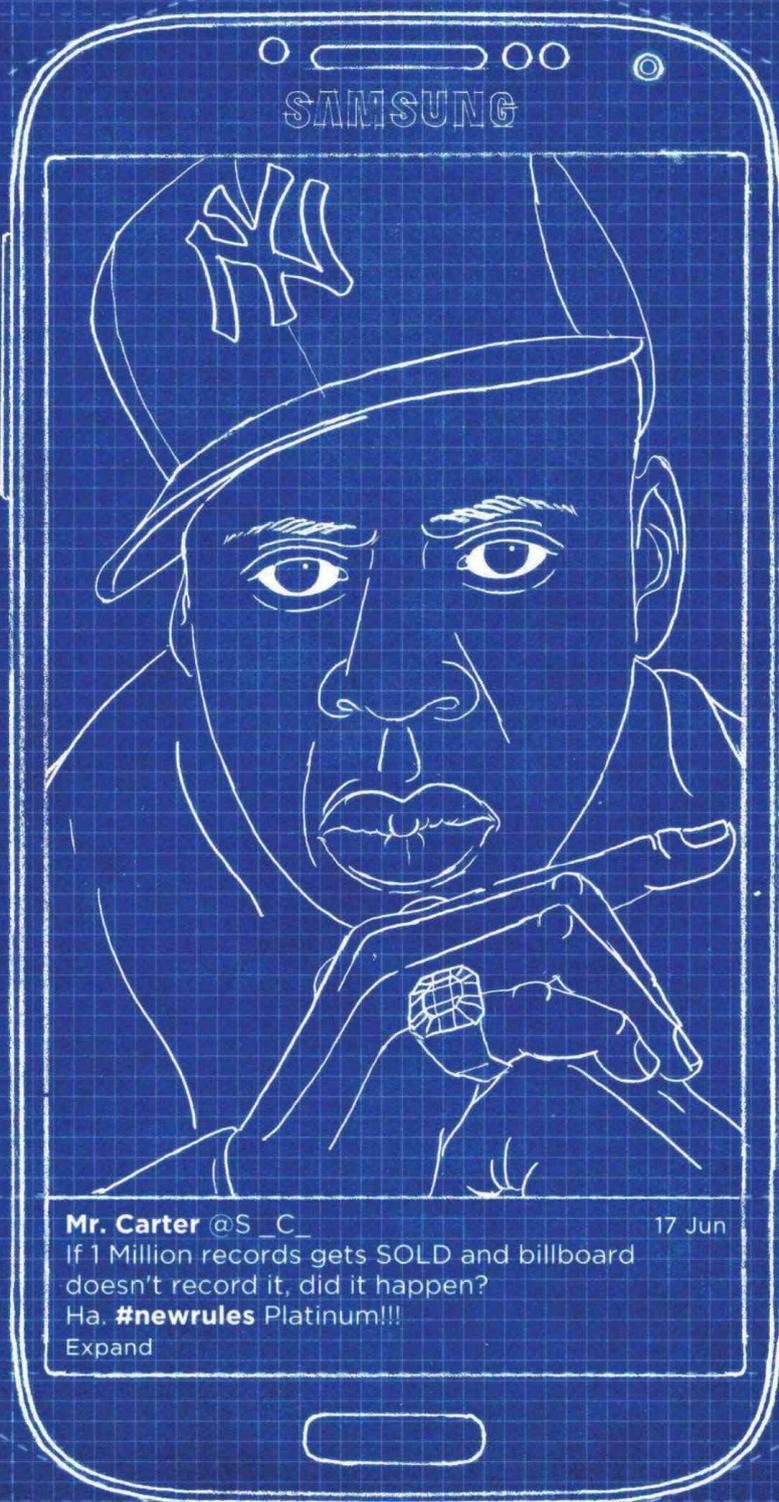


billboard

CROWD-FUNDED MAJOR PledgeMusic & UMG Canada CROSSING STREAMS Will iRadio Help Or Hurt? SABBATH'S DAY No. 1 After 43 Years 25 HOTTEST CLUBS

Jay-Z's New Blueprint

Samsung & Jay-Z Made "Magna Carta Holy Grail" Profitable Before Release. What It Means For The Music Biz



\$25 MILLION
(ESTIMATED VALUE
OF REMAINDER
OF DEAL)

MAGNA CARTA HOLY GRAIL

JUNE 24: Free for first 1 million Samsung Galaxy S III, Galaxy S 4 and Galaxy Note II Users download the app.

JULY 4: Samsung app downloaders get album.

JULY 7: Album available at retail.

\$5 MILLION
(EQUALS 1 MILLION ALBUMS)





GOTYE (APRA)

CARRIE UNDERWOOD

DON OMAR

ASAP ROCKY

PINK

PITBULL

KESHA

FRANK OCEAN

ONE DIRECTION (PRS)

LADY GAGA

FOO FIGHTERS

GARY ALLAN

NICKI MINAJ

MACKLEMORE & RYAN LEWIS

TAYLOR SWIFT

ED SHEERAN (PRS)

MYCHAEL DANNA

write on.™



THE LUMINEERS

HUNTER HAYES

JACK WHITE

NAS

LINKIN PARK

ALEXANDRE DESPLAT (SACEM)

MAROON 5

THE ALABAMA SHAKES

KANYE WEST

CHRIS TOMLIN



FUN

SHAKIRA

THE BLACK KEYS

RIHANNA

BMI

VALUING MUSIC SINCE 1939.

VIEWPOINT

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JUNE
2013

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JUST BLAZE

MARCIE ALLEN



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TOP LINE



SOUNDTRACKS

Out Of The Blue

For Dr. Luke's first soundtrack, Britney Spears and G.R.L. play with the Smurfs

By Phil Gallo

The Smurfs are a powerhouse. That alone may be news to some folks. In many circles, the little blue trolls get lost in the summertime avalanche of superheroes, sequels and Disney characters, but their box-office power is astounding, especially in the international market: Sony Pictures' "The Smurfs" grossed \$142.6 million stateside in 2011 and \$421.1 million internationally, according to figures compiled by Box Office Mojo. For the sequel, Sony Pictures Consumer Marketing has a global promotional campaign that is one of the largest the studio has ever produced. Among the first movie's fans are producer Lukasz "Dr. Luke" Gottwald and the children of Britney Spears. Together, Spears, Gottwald and Kemosabe/RCA Records are launching the soundtrack to "The Smurfs 2" with the first Spears single in almost two years, "Ooh La La."

Gottwald is piggybacking the debut of his girl group G.R.L. on the single as his Kemosabe label makes its first foray into soundtracks.

"It's a great opportunity to get music into the head of a great demographic," Gottwald says.

G.R.L.'s "Vacation" and "Ooh La La" (released June 18) are being sold at online retailers six weeks ahead of the film's release and five weeks before the soundtrack arrives.

Spears' single, sent to radio June 17, will be the driver for promotion of the film and is expected to be included in early TV ad campaigns and theatrically. A video featuring the singer and the Smurfs will be released in early July and theatrical opportunities are being explored. Radio airplay seems strong enough to propel the song onto Billboard's Mainstream Top 40 airplay chart, where it will debut next week, most likely in the 20s.

Use of other Kemosabe acts' tracks, "Vacation" and Becky G's song with Austin Mahone, "Magik 2.0," will only come into marketing play—if at all—with the release of the DVD. RCA acts with albums slated for release this year, Kiana Brown and Cady Groves, are on the soundtrack, as is a track from Spears' backup singer Sophia Black.

Music for the first "Smurfs" movie was a score composed by Heitor Pereira, who returns for the sequel, and a half-dozen synch licenses. To bring in more new music, director Raja Gosnell, producer Jordan Kerner, music supervisor Spring Aspers and Sony Pictures president of worldwide music Lia Vollaack met with Gottwald while the film was in preproduction.

In December, Gottwald watched a cut of the film and started to explore where he could fit in Kemosabe acts—Nelly Furtado's "High Life" was the one track already locked in—and then found a song for Spears to record.

"One of my writers, Ammo, had this melody and the idea was called 'Ooh La La,'" Gottwald says. "We thought it was something we would bring to her [when we had a chance to pitch for her next album]. I played it for Spring and Lia and they played it around and everyone liked it." Gottwald and Ammo went to work with Cirkut, Bonnie McKee, J Kash, Lola Blanc and Francisca Hall to finish the writing. Gottwald, Ammo and Cirkut produced the track.

"The filmmakers were really open to bringing in new music," Vollaack says. "That makes it easier because we didn't have a huge creative disagreement."

RCA senior VP of marketing Aaron Borns says, "The fun of having a soundtrack project is it provides a slightly different context. It allows us to roll out a song in a different way than a standard single, and the soundtrack provides more to dive into." ●

G.R.L.
(above) and
Britney
Spears



G.R.L.: RICHARD HARRIS; SPEARS: MICHAEL TRANTER/IMMAGINE

TV

A 'Voice' For Country

Crowning a 16-year-old novice may do wonders for the show and the genre

By Phil Gallo



"The Voice" may have found its version of Carrie Underwood in Danielle Bradbery, the untrained 16-year-old singer from the suburbs of Houston who was crowned season-four champion on June 18. Immediately signed to Big Machine Records, Bradbery is expected to be in Nashville on June 24 to start recording.

Bradbery is the second consecutive "Voice" winner to be funneled to Nashville through Universal Music Group's arrangement with the show, though last season's champ, Cassadee Pope, is on Republic Nashville. The Pope story was one of transformation, since she was an established bandleader in the indie pop-rock community prior to her "Voice" success with country covers. Bradbery provides an opportunity for creation from scratch: She doesn't have prior recording or live performing experience, hasn't yet written a song and has only a basic working knowledge of the piano.

Like "American Idol" victor Scotty McCreery, the last country-music success story to emerge from TV, it's likely Bradbery's album will be on a fast track to take advantage of her "Voice" momentum.

In many ways, the Bradbery victory is exactly the sort of winner the show needs to cement its reputation as a platform for creating new stars. The first three "Voice" winners were all singers with significant experience—and the baggage of being dropped from labels—and Bradbery represents a completely fresh start.

And country music, beyond any other genre, appears more receptive to young talent emerging from TV. As the fourth season of "The Voice" and its finale proved, the definition of "country" is broad when viewed through a multiple-genre competition show. The way it packaged music as "country" included '70s songs from the Eagles and Bob Seger, recent hits from Underwood and Brad Paisley, gospel and rapper Nelly. "I've made no bones about the fact that I wanted to win this with a country artist," coach Blake Shelton said after the finale of Bradbery being his third contestant to win the title. "For whatever reason, I had never found the right country artist to take us to the finale."

Bradbery and the Swon Brothers, who came in third, were under Shelton's tutelage to the end, but in the teen's case, he says, "I wanted to make sure Nashville respected her as much as they could. I wanted them to know she respects country music—that's why we kept throwing it back to hits from 10, 20 years ago."

Shelton's final push for Bradbery was with the uptempo Sara Ev-

ans number "Born to Fly" for the final performance episode. Based on iTunes sales, it's likely the track will become her fifth single to crack Billboard's Hot Digital Songs chart. Three of her songs reached the Billboard Hot 100, peaking with a version of Pam Tillis' "Maybe It Was Memphis" at No. 92.

For all the discussion about country music and the attention Shelton's team brought to the genre this season as fans voted for Bradbery and the Swon Brothers over backup singers for Michael Jackson (Judith Hill) and Christina Aguilera (Sasha Allen), the finale was as broad as the Grammy Awards. Cher premiered her new single; Bruno Mars and the team of Pitbull and Aguilera sang recent hits; Hunter Hayes, Bob Seger and OneRepublic performed with finalists; and the other nine members of the top 12 sang tunes from Motown and the Beatles.

"It's hard to be cool and popular at the same time," "Voice" host/co-producer Carson Daly says. "If you can make it all work cohesively—the guts of the show, the format—then it's working. Get too broad, then it's too vanilla. But to bring in an up-and-comer like Hunter Hayes, then Cher and Bob Seger [to play] acoustic, that's awesome. That's the stage that is "The Voice.""

"The Voice" judge **Blake Shelton** with victor **Danielle Bradbery**



Christina Aguilera. The singer—an ambitious strategist as a coach—returns to "The Voice" for the fall season and will be in a position to push the show toward a more pop vein or attempt to beat Blake Shelton at his own game.

Big Machine. Three young singers from "The Voice" are in the fold at Scott Borchetta's company—RaeLynn as a publishing and label signing, Cassadee Pope through Republic Nashville and now Danielle Bradbery. Is there a limit to how many "Voice" singers can succeed in one Nashville camp?

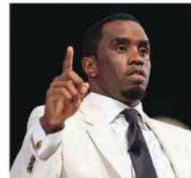
Country crossover acts. Florida Georgia Line and Hunter Hayes performed on the "Voice" finale, exemplifying the type of acts breaking on country radio with top 40 and TV potential. "You feel like you're part of the evolution of music," FGL's Brian Kelley says of the duo's appearance. "Country music is evolving."

THE Action



GAME OVER FOR BEYONCÉ

Beyoncé has settled out of court with a videogame company that sued the singer for \$100 million in 2011. Game maker Gate Five had said Beyoncé backed out of a contract to make a motion-sensitive dance game, thereby costing the company massive financial losses. Terms of the settlement are confidential, but both parties are said to have reached an amicable solution.



DIDDY'S REVOLT

Hip-hop impresario Sean "Diddy" Combs' forthcoming

music network, Revolt, will be carried on Time Warner Cable when it launches this fall in addition to previously announced carrier Comcast. The new channel, which Combs touted at the Cannes Lions festival, is built around social media and targeted at young influencers of culture. Combs and his partners hope that audience will help draw big advertisers, which will be key to determining the channel's fate.



MUSIC TRAILS APPS

iTunes users spend an average of \$12 per year on music, according to research from Asymco's Horace Deidu based on the latest stats released by Apple. Music is the second most-downloaded form of media at the digital storefront after apps, according to the data, but that number has decreased steadily from a peak of \$42 in 2007. The number of active iTunes accounts linked to credit cards is now more than 575 million.



RIHANNA TOPS BIEBER

The Rihanna Navy has overthrown the Beliebers

as ruling fiefdom of YouTube, where the Barbadian pop star is now the video platform's most-viewed artist. Rihanna has amassed 3.8 billion views from 77 videos. Driving those views is the star's 8.7 million-plus subscribers, each of whom is notified instantly when a new clip is posted. Rihanna's popularity trumps Bieber's on Facebook as well, although he's still top dog when it comes to Twitter followers.



Rihanna performing in London on June 15.

Sean O'Connell photographed at Bonnaroo.



[MY Day]

Sean O'Connell
CEO,
Music Allies, Creative Allies

Sean O'Connell spends the beginning of every June in Middle Tennessee. His marketing company Music Allies works with some of the biggest music festivals in the United States, including Bonnaroo. He oversees a team that per-

forms Bonnaroo's radio promotions and creates audio and video content with performing artists in the Hay Bale Studios (literally a trailer surrounded by hay bales). His team works with dozens of stations that transmit from the site.

- 8.00 AM** **Arrive back at the Bonnaroo site** five hours after leaving. Over the next few hours, check the graphics of all the videos, make sure staff has food and check on Radio Bonnaroo.
- 10.00 AM** **Meet with Marc Mason** from BMI to talk about plans for cross-marketing of music festivals in 2014.
- 12.00 PM** **Greet artist Frank Turner** and Kenny Ornberg from Interscope Records as Turner's equipment is loaded into Hay Bale Studios.
- 1.15 PM** **Hold a meeting** for [online artists community] Creative Allies with Creative Allies' Greg Lucas, Kevin Carroll and Jake Rosenblum.
- 1.30 PM** **Meeting with lawyers** to review the status of the licensing clearances for the Bonnaroo 365 video series that is recorded at Hay Bale Studios.

- 4.00 PM** **Watch Portugal. The Man** at the Which Stage. I made time for myself to see two songs.
- 4.30 PM** **Meet with BJ Olin**, manager of Alan Stone, of Red Light Management to talk about ideas for festivals next year and a project with Alan and Creative Allies.
- 5.00 PM** **Inside the radio tent** to oversee "Weird Al" Yankovic being interviewed by radio stations and signing his new children's book. I get one autographed for Warren Haynes' son.
- 6.00 PM** **Stop by the Red Light Management party** to talk with artist managers and grab some food.
- 7.30 PM** **Sit in on the Lord Huron session** at the Hay Bale Studios. One of the few times I actually got to sit down and listen to a session.
- 8.00 PM** **Meet with Brushfire Records people** to make sure the right people have stage and soundboard access for Jack Johnson. Take radio partners to the What Stage for Jack Johnson's performance.
- 12.00 AM** **Find a bunk on a bus** parked near the radio tent for "Nashville" star Hayden Panettiere to spend the night.
- 2.00 AM** Go to bed. —Glenn Peoples

Cross Streaming Growth

With consumers using multiple apps to enjoy music, new services can mean growth for all

By Alex Pham

With the launch of Apple's iTunes Radio, there's an assumption that other music services could suffer a drop in market share.

Certainly investors believed that, pushing Pandora Media's stock price down a punishing 10.6% on June 3, the day after Apple inked its licensing agreement with Warner Music Group for its streaming radio service.

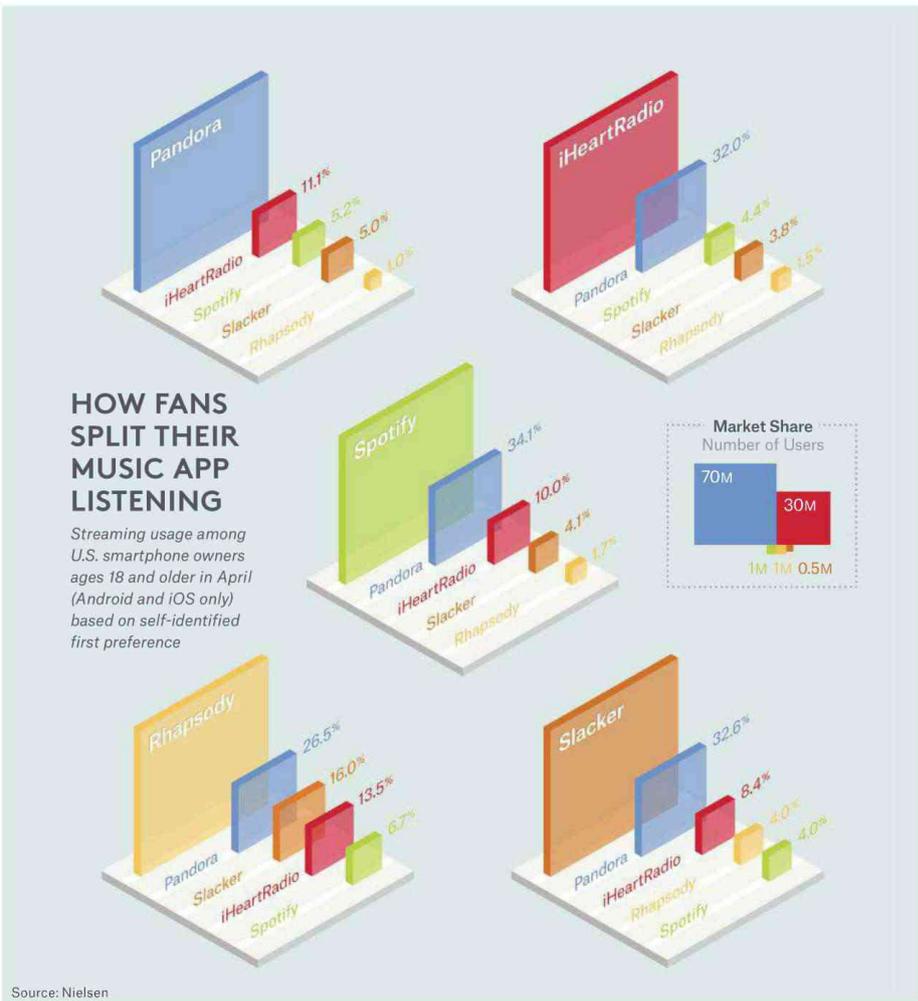
Since then, however, a different point of view has emerged. As the consumption of streaming music keeps growing unabated, there could be enough headroom in the market for the existing services to share in the expansion. In other words, streaming music hasn't yet become a mature market with a zero-sum game where one player's gain must come at another's loss.

In fact, both Clear Channel's iHeartRadio and Pandora have grown their user bases simultaneously. In a Nielsen survey of U.S. adult smartphone owners in April, the number of people who use iHeartRadio grew 107% from the prior year. That same month, Pandora counted 70.1 million active listeners, up 35% from 51.9 million a year earlier.

It's also not an either/or scenario. In the same Nielsen survey, 32% of iHeartRadio users also listened to Pandora. Among users of Rhapsody's on-demand music service, 14% also listened to iHeartRadio while 27% used Pandora. In other words, people are tuning in to multiple music apps rather than just one.

Internet radio consumption is also increasing. According to Arbitron, in the first quarter, listeners spent 12 hours listening to online radio, nearly double the six hours and 13 minutes they spent five years prior. Among those who are 12 and older, 33% listened to online radio at least once a week this year, up from just 13% in 2008.

One explanation for the upward march of online radio is the proliferation of the smartphone, which has become the preferred device for Internet music streaming among all consumers younger than 55. About 27% of listeners ages 25-34 preferred using their smartphones to access Internet radio, according to the Nielsen survey. The same



holds true for listeners ages 18-24, with 26% saying they preferred to stream through their smartphones. (Fourteen percent of those 55 and older turned most often to their laptops to stream radio.)

Approximately 58% of mobile subscribers 13 and older had smartphones as of March, up from 54% just

three months earlier, according to comScore. In the 12 months leading up to March, the United States gained 31 million smartphone subscribers.

All these numbers add up to a picture of continued growth in potential channels for streaming music consumption in the foreseeable future. ●

In Memoriam: Chet Flippo

By Melinda Newman

Chet Flippo—veteran music writer, editor and author, as well as Billboard's Nashville bureau chief from 1995 to 2000—died from pneumonia on June 19 at age 69. At the time of his death, he was editorial director of CMT and CMT.com.

Flippo's knowledge of American roots music, country and early rock'n'roll allowed him to write with not only an understanding of an artist's music, but also the cultural and historic significance it held.

Alan Jackson was among the acts he championed as someone he felt was carrying the torch for traditional country music. "Chet respected the importance of real country music—he had a genuine understanding of its history and a true appreciation for it," Jackson says. "He was out there telling the world about country music long before it was the 'cool' thing to talk about."

Flippo also put his love of Hank Williams to use in his well-

regarded book "Your Cheatin' Heart: A Biography of Hank Williams," published in 1980. He wrote a number of others, too, including "Graceland: The Living Legacy of Elvis Presley" and "It's Only Rock 'N' Roll: My On-the-Road Adventures With the Rolling Stones."

Flippo served as Rolling Stone's New York bureau chief from 1974 to 1977, then moved into a senior editor position until leaving in 1980.

He lectured at the University of Tennessee in Knoxville from 1991 to 1994, before moving to Nashville to work for Billboard after being recruited by former Rolling Stone colleague Timothy White, who was Billboard's editor in chief at the time. He left Billboard in 2000 for a short stint at Sonicnet before moving to CMT and CMT.com.

CMT president Brian Philips describes his passing as a "stunning loss to all of us," while Kenny Chesney says he was a "smart and willing-to-tell-the-truth advocate of country music." ●

FTR

TOURING

Dance Nation

Insomniac confirms long-expected Live Nation partnership and reveals a TV deal

By Kerri Mason



Insomniac CEO Pasquale Rotella

After nearly a year of speculation, Insomniac Events finally revealed it has entered a “creative partnership” with Live Nation. While the terms of the deal weren’t immediately disclosed, Billboard had previously learned that the deal is a 50-50 share valued at \$50 million to each side.

Despite being in the midst of Insomniac’s business conference EDMbiz, company CEO Pasquale Rotella announced the news in the fashion that’s made him dance music’s most charismatic businessman: directly to his fans and followers, in lengthy posts on Twitter and Facebook. “I am pleased to announce that Insomniac and Live Nation have formed a creative partnership that will take our events to the next level,” he wrote. “I made this choice with my heart to expand our dreams. Live Nation and their team truly respect and understand what we do and why we do it.”

The anticipated deal finally draws the battle lines in EDM’s big festival market, which continues to grow each year, becoming a rite of passage for the very desirable 16- to 25-year-old demographic. Robert F.X. Sillerman’s recently relaunched SFX has Dutch powerhouse ID&T, with its TomorrowLand and Sensation brands (both heading stateside in a big way this year); Ultra Music Festival remains independent; and Live Nation—after reportedly coming close to a deal with ID&T—now, at long last, can say it has Insomniac and its crown jewel, Electric Daisy Carnival. Taking place in Las Vegas June 21-23, EDC draws more than 300,000 fans during the course of its three days. Satellite EDC festivals in Chicago; New York; Puerto Rico; Orlando, Fla.; and, for the first time, London (announced in April as a partnership with Live Nation, foreshadowing the eventual big deal) are all gaining ground in their respective markets. In-

somniac also hosts smaller festivals like Electric Forest in Michigan and Escape From Wonderland in California.

Also during EDMbiz, Insomniac brought Dick Clark Productions CEO Allen Shapiro to the stage to announce another partnership. Insomniac will work with DCP to produce a dance music awards show, set to take place in Vegas the Thursday before next year’s EDC and be broadcast through an as-yet-undetermined TV partner.

“Just on the rumor of this, we have had inquiries from distributors, from sponsors, and we’re just now starting to source through that,” Shapiro told Billboard shortly after the announcement. “This is obviously a very young audience, and as online distribution grows and grows and grows, we want to keep this show true to the niche of the audience and the art.”

With an EDC movie also in the works—directed by Dan Cutforth and Jane Lipsitz of *Magical Elves*, the team behind Katy Perry’s and Justin Bieber’s 3-D movies—Rotella has successfully managed to make Insomniac a multimedia powerhouse, even as a potential jail sentence looms. The embattled Rotella is due back in court on July 29 to face bribery and other charges stemming from the 2010 EDC at Los Angeles Coliseum. If convicted, he could face a sentence of up to 14 years.

But for his partners like Shapiro—who said that EDM was at the top of DCP’s list of priorities, after getting control of the company in October—that doesn’t dilute his expertise in the space.

“[Insomniac] knows its way around this space, this environment, this group of artists, this group of promoters,” he said. “So there was no reason to be anything but confident.”

RADIO & RECORDS

Morning In New York

Cumulus’ country station WNSH funnels several artists into one morning show

By Tom Roland

Five months after bringing country back to the nation’s No. 1 market with the launch of WNSH (Nash) New York, Cumulus introduced a new morning show on June 20, combining syndicated “After Midnight” host Blair Garner with four established country acts in a lineup that many believe will soon appear in other markets.

Chuck Wicks, Sunny Sweeney, Terri Clark and Lee Ann Womack are all part of the weekday on-air show that now airs in the New York metro area from a studio in Nashville. CNN sister network HLN anchor Robin Meade, who is also a recording artist, brings national news from Atlanta. The move heightens the profile of those artists and suggests Cumulus is going after the market in a big, innovative way.

The team, which practiced with two weeks of dry runs before going live, is being billed as “America’s Morning Show” instead of a New York-slanted slogan. Cumulus, which has promised to roll out a multimedia Nash brand, is already using Nash on-air liners at some of its country stations in other markets. Giving the show a national name suggests Cumulus could begin airing it in markets outside of New York. Clear Channel’s “Bobby Bones Show,” which also airs from Nashville, has already taken a similar national approach.

Ever since Cumulus introduced WNSH, it has positioned the station as part of a national Nash brand. The company announced plans for a multimedia push in country that would involve a magazine, a Web presence, live events and possibly cable TV content in conjunction with Nash branding on radio stations across the country. Nash imaging already appears on stations in several other markets.

Garner insists that anything beyond New York hasn’t been discussed for the brand. “That’s all speculation,” he says. “I can tell you clearly we are a New York City morning show. It is the No. 1 media market in the world. It is the crown jewel, and if that’s not a big enough target for my focus, something’s wrong.”

For the live personalities—who might be the first assemblage of so many artists in an ongoing airshift—the show has its own hurdles. First and foremost, creating a sense of balance among the multiple voices. It’s one thing to have several women having a discussion live onscreen on ABC’s “The View”—at least the viewing audience can get visual cues about who’s arguing and why—but with only audio as a reference, three or

four people talking at once has the potential to overwhelm listeners.

Many country stars hosted radio shows before they became recording artists, including Willie Nelson, John Conlee and Waylon Jennings.

There have likewise been several instances of country artists who returned to radio after they established their recording careers. Kix Brooks and Randy Owen host weekly syndicated shows, and Dierks Bentley, Pam Tillis, Jim Lauderdale and Diamond Rio’s Dana Williams have held down a weekly airshift for varying periods on WSM-AM Nashville, but those programs were all taped.

Garner says he has no fear that any of his team will drop out after a short run. They’re all aware of the demands and, he adds, “each of them knows what it means to be a hard worker.”

Recording artist and new WNSH radio host Terri Clark



QUESTIONS Answered

Mike Caren

President of Worldwide A&R,
Warner Music Group

What did you wake up thinking about this morning? My first work-related thought was about our A&R team and how we're going to grow, train and scale as fast as possible. I'm always thinking about how to get the best creative minds that aren't in the business into the business instead of recycling through those who have languished in the major-label system. And how to give the most hands-on experience in the shortest period of time. And then I thought, "When am I going to be able to work out next?"

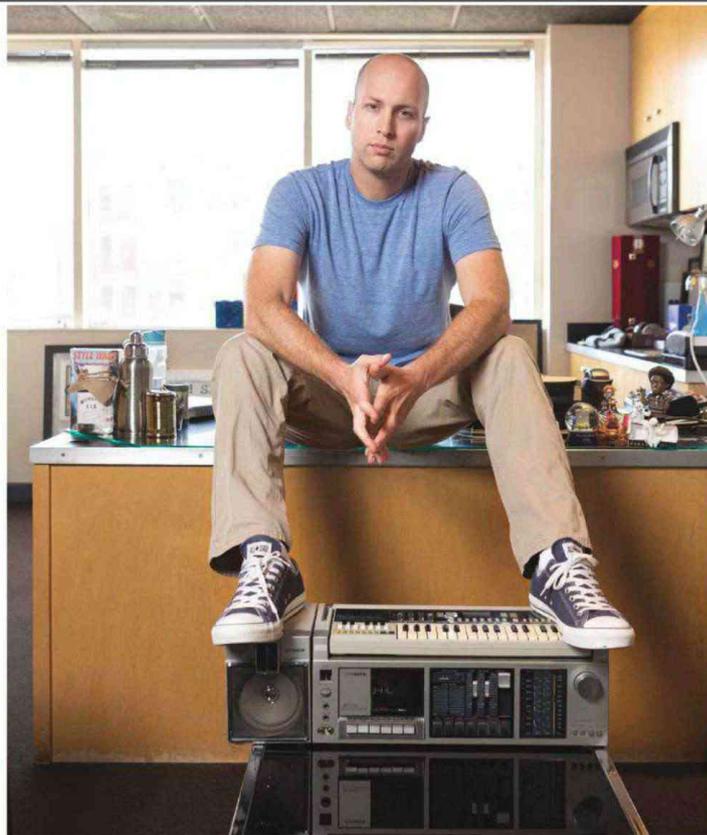
Describe a lesson you learned from a failure. I think I fail every day. My office is in Atlantic Studios. We have eight studios and writing rooms. Every day I go to work thinking I'll facilitate a hit to be written or I'll meet a star songwriter, producer, future star artist. You work 300 days a year. If you come up empty 250 times, you're still going to be one of the most successful in the business. Coming home with a hit or a lead 50 times, that's 250 failures to me. Making mistakes is a process of trial and error that leads to the successes. A specific failure: I think I fail every time I try to rush something. I always come to the same conclusion, that money can't buy time, and patience is probably the most underrated value in the music business.

Who is your most important mentor, and what did you learn? [Atlantic Records Group chairman/CEO] Craig Kallman hired me when I was 17 and mentored me without ever condemning me for my mistakes. He provided a constant flow of support and an unfiltered honesty in his opinion of music and artists, but also gave me room to develop my own style and approach to A&R.

What will define your career in the coming year? In my new role I would say the year will be defined by the quality of the collaborations that me and my team facilitate. Nothing really happens in a vacuum in the music business. Almost no artists make breakthrough records without the help of someone—a producer, engineer, co-writer, A&R, something, if not multiple people. I've spent a lot of time building tools and culture to ramp up the environment for collaboration. In a year I'd like to look back and see how many of our successes stem from collaboration we helped facilitate.

Name a project that you're not affiliated with that has most impressed you in the past year. The Daft Punk marketing was incredibly impressive. From the YouTube creator's series to the Coachella single debut and artwork, it was all-around flawlessly executed. Oh, and the music wasn't bad either.

Name a desert island album. Atlantic R&B classics. There are these amazing Atlantic R&B compilations. Some of those compilations that Jerry Wexler did, you look back on them and it just makes me proud to be a part of the company. I could listen to them over and over and over like a desert island disc even though they're not a studio album. —Glenn Peoples



Mike Caren photographed at Atlantic Studios in Los Angeles.

Age: 36

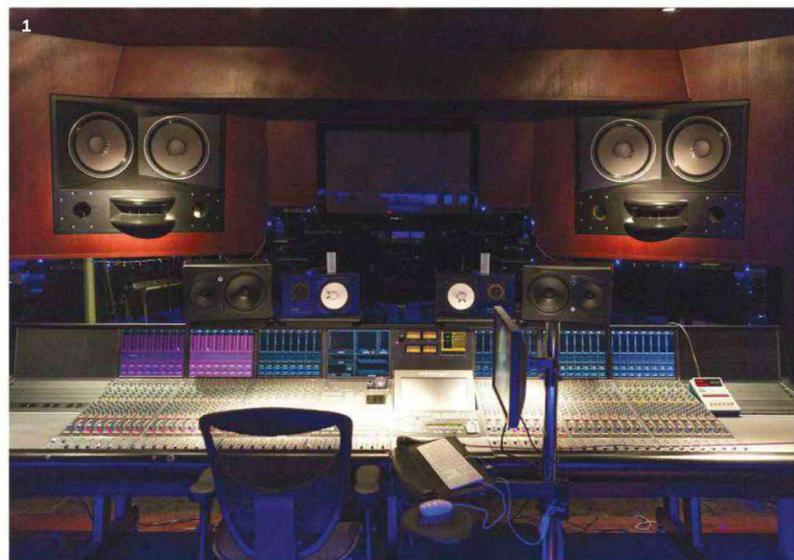
Favorite breakfast: "My wife's Brazilian coffee and playing with my kids."

First job: "At the Beverly Hills Baseball Card Shop when I was 13. I learned about salesmanship and cleaning out garbage cans."

Memorable moment: "The 2011 Grammy nominees announcement at Club Nokia. It was two years into our rebirth of Elektra. We had Bruno [Mars], Cee Lo [Green], B.o.B and a ton of nominations. I was there with my partner at the time, John Janick, and Aaron Bay-Shuck, who signed Bruno and who I've been with from the beginning. That was an amazing night."

Advice for young industry executives: "Find a niche and own it. There's a lot of executives, or even artists, who know a little about everything and everything about nothing. Find a niche and know more about it than anybody does."

- "Studio A at Atlantic Studios, where *The Chronic* was recorded. It shares a wall with my office—one that shakes."
- "Headphones that are too expensive to use. Gift from a friend."
- "Stuff on my side desk: VHS copy of 'Style Wars,' Aretha 45, Bruno Mars 7-inch, David Byrne's 'How Music Works,' motivational books, half-used disposable camera from 15 years ago."
- "A Mac Dre bobblehead and Day of the Dead skeletons give the room a festive feel."



"I'm always thinking about how to get the best creative minds that aren't in the business into the business."

The Deal

Universal Canada Inks With PledgeMusic

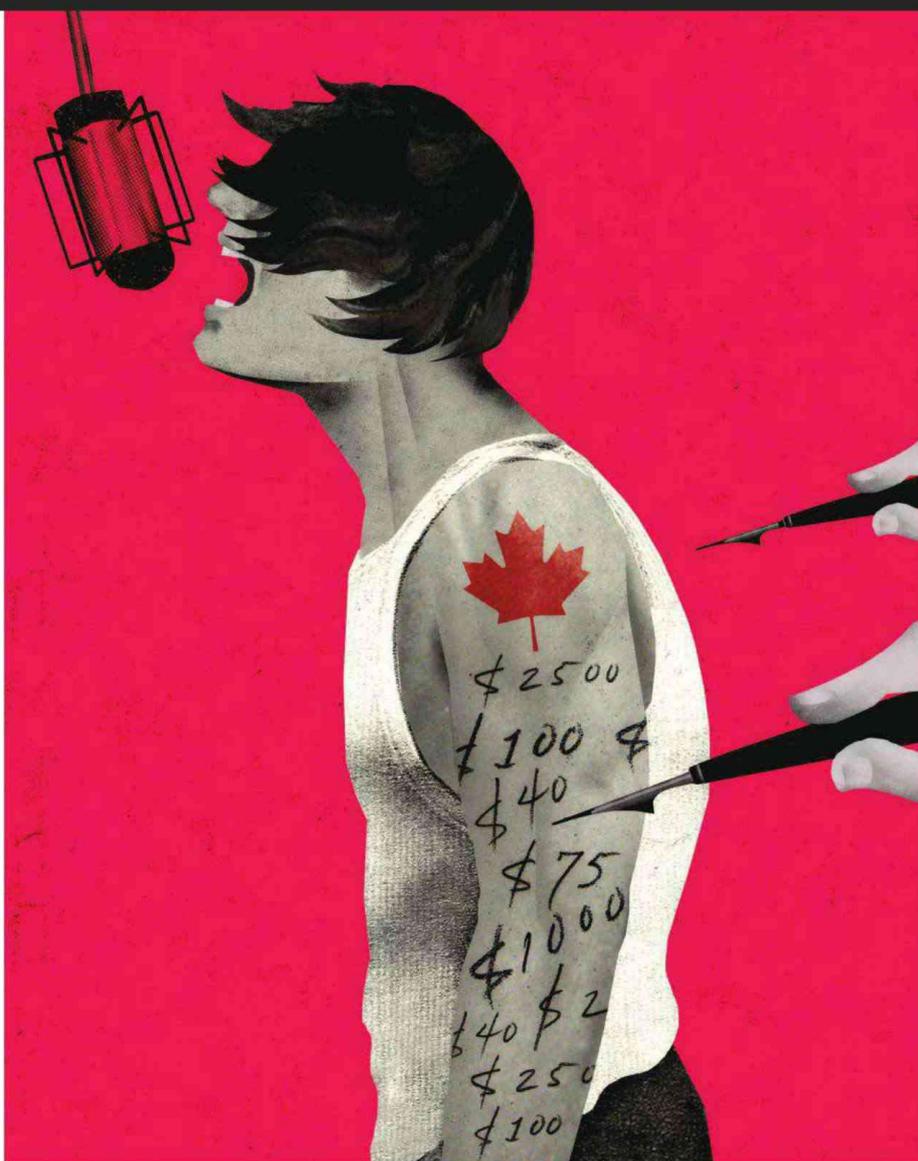
WHAT: Universal Music Canada has partnered with direct-to-fan service PledgeMusic to find new avenues to fans. While PledgeMusic allows artists to raise funds for projects—a la Kickstarter, Indiegogo and RocketHub—it positions itself primarily as a platform that markets albums from the beginning of the recording process through their commercial releases. Thus, a major label can run a pre-order campaign on PledgeMusic and allow fans to receive updates and exclusive content until the album is released. “It’s very hard for labels to integrate with companies like ours because of the fan-funding moniker,” PledgeMusic CEO Benji Rogers says. But Universal Music Canada “realized we can be a big marketing tool that augments rather than replaces its own direct-to-fan efforts.”

WHO: The deal brings together the only music-specific platform of its kind and a division of the world’s largest music company. Labels owned and distributed by Universal Music Canada will use the PledgeMusic platform for front-line and catalog releases and will enjoy reduced commissions (normally 15% of each pledge). The first project of the partnership, *Love + Fury* by Canadian rock band Headstones, exceeded its goal and debuted at No. 7 on the Canadian albums chart. PledgeMusic pre-orders accounted for a “sizable” portion of first-week sales, Rogers says. PledgeMusic is making a commitment to the Canadian market: It will place staff in the country and has created a French Canadian version of its website.

WHY: The explosion of crowd-funding services has changed how creators generate revenue and how fans support creators. A platform like PledgeMusic allows an artist to sell a multitude of products—from digital downloads to CDs to LPs—as well as unique experiences. Part of PledgeMusic’s service is the ability to give supporters updates and exclusive content like audio and video from the recording studio. Artists can also include experiences in the funding tiers. A few hundred dollars might get a fan a CD, LP and a visit to the studio. In either instance, the fan becomes part of the creative process, and all evidence points to fans wanting to be vital to it. In 2012 alone, Kickstarter collected \$35 million for nearly 9,100 music projects.

IF: The partnership could be the first step in attracting major labels to direct-to-fan platforms. There’s incredible potential in the United States alone: According to a report by Nielsen, direct-to-fan platforms could account for incremental spending from \$450 million to \$2.6 billion. Music fans of all kinds—the heaviest buyers, active digital customers, big-box retail consumers and the mildly engaged—expressed a willingness to pre-order an album download for \$15 in order to get access to exclusive content while a favorite artist is recording the album. Nielsen also found untapped demand in live streaming: 68% of fans would pay up to \$27 to view a performance online by a favorite act.

—Glenn Peoples



The partnership could be the first step in attracting major labels to direct-to-fan platforms.



Major labels. PledgeMusic provides a new revenue stream and allows labels to segment the market by offering different bundles of products and experiences.



Artists. Fans already follow acts like Canadian rock band Headstones on social media, but direct-to-fan services provide the platforms to monetize that relationship.



Competing platforms. Music- and marketing-focused PledgeMusic is well-suited for labels. Such competitors as Kickstarter and Indiegogo will continue to attract independent artists.

7 Debut chart position of Headstones' album in Canada

\$61 Average fan spend per campaign in Canada

100% Percentage of Canadian acts who have exceeded their presale goal

EXECUTIVE TURNTABLE



.biz

Neil Warnock (right) and Gavin O'Reilly at the Agency Group's U.K. offices.

Former Atlantic Records intern Justin Henry brought a proposed class action lawsuit on behalf of himself and others similarly situated against Warner Music Group. The suit seeks to recover claimed unpaid minimum wages and overtime wages for a class that's believed to be more than 100 individuals.

TOURING
Gavin O'Reilly has been recruited as the new worldwide CEO of the Agency Group, succeeding Neil Warnock, who is stepping into the new title of founder/worldwide president. With more than 20 years of corporate and media experience, O'Reilly is responsible for TAG's day-to-day operations, with Warnock focusing on business development. "I'll essentially be responsible for the day-to-day running of our global business, and both Neil and I will be able to focus on the further growth of [TAG] in the many diverse business areas that we want to pursue around the world," O'Reilly says, declining to reveal specific details. He most recently served as CEO of Independent News and Media PLC. TAG is one of the world's leading booking agencies, with six international offices, 76 agents, a 200-plus staff and a combined roster of nearly 2,000 musicians, speakers and authors.

RECORD COMPANIES
Warner Recorded Music promotes Stu Bergen to

president of international. He was executive VP of international/head of global marketing for Warner Music Group.

Roc Nation Records names Jason Iley president. He was president of Mercury Records U.K.

RCA Records ups Jeff Rizzo to senior VP of promotion. He was VP of top 40 promotion.

DISTRIBUTION
Alternative Distribution Alliance promotes Mike Jbara to president. He was president/CEO of WEA Corp.

TV/FILM
Univision Cable Networks appoints Cristina Schwarz VP. She was VP of programming and production.

MANAGEMENT
Primary Wave Talent Management names Adam Lowenberg GM. He was chief marketing officer of Primary Wave Music.
—Mitchell Peters, exec@billboard.com

Further Dealings

Warner Music Group has acquired Gala Records Group, the first privately owned label in Russia. Gala, launched in 1988, handles distribution, publishing, live production and artist representation in addition to recorded music. Its distribution arm works with such indies as K7, Fat Cat Records and Kontor. The acquisition is WMG's first fully owned business in the country. WMG was acquired by Russian-born mogul Len Blavatnik's Access Industries in 2011 for about \$3.3 billion. "Russia represents a significant opportunity and, with Gala spearheading our operations there, we will be well-positioned for growth in this vibrant and dynamic market," WMG

CEO Stephen Cooper said in a statement. "WMG's expertise and involvement is extremely valuable for the developing Russian music market," Gala CEO Alexander Blinov said in a statement, "and will strengthen our efforts to foster its growth." . . . The recently relaunched Myspace and ABC's "Jimmy Kimmel Live!" are teaming for a yearlong initiative that'll bring the show's extended musical performances to a wider audience. Beginning June 18, select acts booked for the show's concert series will have their outdoor-stage performances, which typically feature as many as five songs, streamed in high definition on Myspace (and also archived on the site).

The first act scheduled is Empire of the Sun. Myspace VP of global marketing Christian Parkes says the show has "a great track record of recognizing new and emerging talent." . . . David Israelite, president/CEO of the National Music Publishers' Assn. since 2005, will retain his position through 2018, according to the NMPA board of directors. "As our music marketplace is being redefined, music publishers and songwriters are seeing the benefits of his leadership financially and professionally," board chairman Irwin Robinson said in a statement. "He has increased the stature of NMPA and remains one of our industry's strongest public champions."

John Mayer spent time in Shreveport, La., painting the new home of a U.S. military veteran.

GOOD Works

A Brick In A New Home

When Roger Waters started his tour of *The Wall* in early 2010, he wanted to create a connection between the concept album's anti-war sentiment and the former soldiers who returned from battle wounded. He asked his brother-in-law, Jim Durning, to invite veterans to the shows, perhaps 20 in each city.

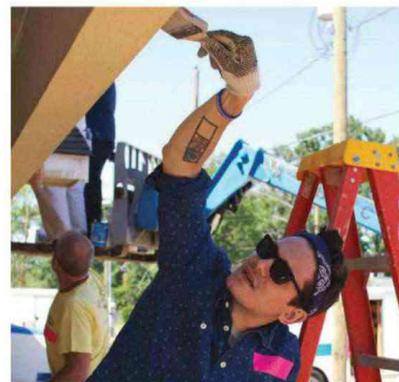
"It was moving and illuminating—we learned so much about the challenges they face," says Durning, who handles Waters' merchandise and veterans-outreach efforts, having brought more than 1,500 wounded vets to The Wall Live shows and orchestrated meet-and-greets with Waters.

A meeting with Bob and Lee Woodruff at last year's Stand Up for Heroes event—a dozen wounded vets performed with Waters there—led to discussions with Habitat for Humanity founder Millard Fuller, whose Fuller Foundation provides housing for the homeless.

As research began on where best to start, they discovered Shreveport, La., one of the top three cities with high rates of homelessness and unemployment among veterans and a high percentage of vets living below the poverty line. They created Veterans Village with houses going to veterans who completed a two-year program that included 90 days in rehab, steady employment and adherence to a formulated financial plan.

Ground was broken for the first four houses, financed by Waters' \$300,000 donation, on March 9. Keys were handed out to families on June 4 after Volunteers of America and musician John Mayer helped build, paint and furnish the homes. "Collectively, we have a responsibility to these men and women when they come home," Mayer wrote in an email. "They take good care of us when they are serving their country—we need to take good care of them when they come back to us."

The Woodruff Foundation, which stepped in to steward funds and handle accountability reports, found itself in a unique position of working with multiple grassroots organizations. "This is a good example of a community getting to the heart of a problem," foundation executive director Anne Marie Dougherty says. "And for us, it's the definition of a model for future success." —Phil Gallo



Think Tank

SOUND & VISION PHIL GALLO

Madonna Takes A Bow For EPIX

Multiplatform presentation offers a lesson in distribution



Madonna is towering over Los Angeles. Billboards throughout the city are announcing the June 22 debut of her *MDNA* concert special on EPIX, the multiplatform movie service jointly owned by Viacom's Paramount Pictures, MGM and Lionsgate.

It's the biggest advertising campaign EPIX has launched for one of its original shows. Linking Madonna with the channel extends the EPIX brand in a way that was only hinted at in concert programs featuring **Britney Spears**, **Usher**, **Coldplay**, **the Black Eyed Peas** and others. Amid its blockbuster offerings including "The Avengers," "The Hunger Games," comedy shows and the **Rick Springfield** documentary "An Affair of the Heart," it's Madonna who's the face of EPIX this month.

What we're seeing in the fortnight leading up to the Madonna show is above-ground manifestation of a promotional campaign rooted in social media, EPIX CEO **Mark Greenberg** explains. Social media has been crucial in driving the marketing to this point: He estimates that Madonna's concert will top the 250 million social media mentions

EPIX's Spears concert generated.

And while Madonna's presence certainly serves to increase EPIX's visibility, it more importantly reveals an expansive distribution model for music programming that far outshines the days when HBO was making a bid for subscribers by offering **the Rolling Stones**, **Justin Timberlake** and **Janet Jackson** live.

The definition of EPIX begins with its place as a premium cable channel, getting into 30 million homes through Charter Communications, Cox Communications, the DISH Network and a few smaller cable companies. Its strategy, by and large, is to target consumers in spaces where their TV sets aren't located, connecting their content with consumers on iPads, Samsung smart TVs, Xbox consoles and Android tablets. One key to promoting movies, whether they be blockbusters or specialty documentaries, has been through applications.

"We don't want to be like the music business was—afraid of the Internet," Greenberg says, noting the next step for EPIX's on-demand services is increased personalization to guide users through its 3,000 titles.

One way is through the continued development of apps to curate EPIX's catalog and enhance the viewers' experience. Greenberg points out that every year, "the average age of a video-on-demand user goes up," which means the network needs to continue migrating away from the big screen in the living room. "We need to be filling [the network] with content, but content that is appropriate for the space," he says, noting that the space is increasingly tablets and other mobile devices.

During the recent Cable Show conference, EPIX an-



EPIX's **Mark Greenberg** and **Madonna** attend the Dolce & Gabbana/Cinema Society screening of EPIX's "Madonna: The MDNA Tour" in New York on June 18.

nounced findings of a survey that backed up its premise that pay TV's future is in multiple platforms. Hub Entertainment, which conducted the research, reported that pay TV subscribers' value ratings increase by up to 83% for viewers who access programming on multiple devices compared with those who watch TV only. Among pay TV subscribers who view content on a TV plus three additional devices, 71% feel pay TV is an "excellent/good" value; the percentage increases to 88% among pay TV subscribers viewing on TV and four other devices. Among subscribers who view content only on a TV, 48% believe that they are getting an "excellent/good" value from their pay TV subscription.

The results are self-serving, but make clear how greater access increases customer satisfaction, a point the music business should heed as it continues to migrate to subscription. ●

TAKEAWAY: TV can still attract eyeballs by using music, but there's a lesson within the EPIX model for the music industry as well. Access, as much as content, is the new king.

PUBLISHERS PLACE ED CHRISTMAN

Copying The Left

It's about time the recorded-music biz and publishers started working in concert, especially with copyright's existence threatened



At the National Music Publishers' Assn. annual meeting, RIAA chairman/CEO **Cory Sherman** addressed publishers by pointing out the many times that labels and music publishers act as adversaries instead of partners. But he urged the two camps to unite and act as one industry, a sentiment that was echoed by NMPA president **David Israelite**.

With copyright review and likely copyright revision on the horizon, the music industry will have its hands full holding off the so-called "copyleft" organizations, which will flex their lobbying muscle to likely seek shortened copyright terms as they try to block the music industry from seeking copyright protection and enforcement regulations. Such organizations, like the Electronic Frontier Foundation, have received broad and/or financial support from companies like Google and Facebook. These organizations are still feeling their oats from their successful campaign to torpedo SOPA, the Stop Online Piracy Act.

Since these groups will ensure that their voice is heard on copyright revision and most congresspeople and senators will remember what

happened the last time they crossed swords with those groups on behalf of copyright, publishers and labels will only shoot themselves in the foot if they don't present a united front during copyright review. That means that before the review begins, they should consult with each other on which agenda to push in the upcoming months.

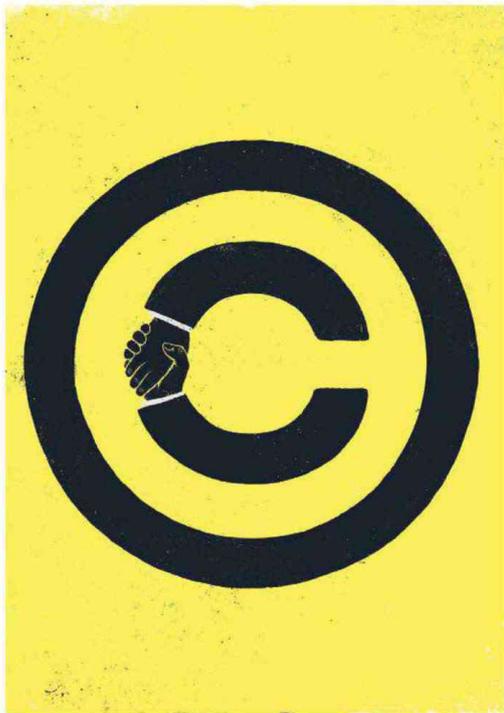
Publishers want to eliminate the compulsory license so they can negotiate what rate they'll be paid for songs on records, but the labels like the current system. Should the copyleft organizations weigh in and let Congress decide, or should music industry members determine this now, so that whatever is decided will be presented in a united fashion during the review process?

Publishers also want the consent decrees modified so that publishing rights organizations can get what they view as fair payment for their songwriters and publishers. As it is now, major music publishers are withdrawing digital rights and going their own way in negotiations with digital music service providers.

In the upcoming copyright review, publishers and labels have to decide what battles they want to take on. If, in the spirit of compromise, the labels were to agree that the compulsory licenses can be eliminated, then it won't be good enough to be silent: Labels will have to endorse it too, alongside the publishers.

For the industry to get a fair say in copyright review and revision, its members must stop thinking short term and start thinking long term. ●

TAKEAWAY: There couldn't be a better time for all parts of the music industry to sing from the same hymn sheet in order to convert the challenges they face into opportunities.



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ON THE ROAD RAY WADDELL

Bonnaroo's Lessons

When hit with a sudden change in plans after Mumford & Sons bowed out, festival organizers didn't panic



No one got bent out of shape. "We just go with stuff," Mayers says. "You just have to deal with it and figure out solutions. Expect the unexpected."

Lesson No. 2: Adapt or die. For the first time in years, Bonnaroo didn't run the same weekend as the Country Music Assn. (CMA) festival 60 miles up the road in Nashville, and it's no coincidence that Bonnaroo specifically targeted Music City for the first time in a meaningful way by offering single-day sales and shuttles from town in conjunction with the Nashville Convention & Visitors Bureau.

"We experimented with the idea of giving some people who live in the area an option of checking out one day—people who might not necessarily be able to camp or take four days off—and bringing them into the experience," Mayers says. "You've got to keep trying things, experimenting with things. That's how you keep growing and evolving."

Capps adds, "It gives people another opportunity to experience Bonnaroo in a different kind of way. We've been on the same weekend as CMA for a few years—we talked about moving it, and finally we did."

Lesson No. 3: Why we do this. The word most frequently used to describe Paul McCartney's nearly three-hour performance on Friday was "epic," and the aftermath of his magic affected the vibe of the entire weekend. "Sometimes you get caught in your day-to-day work, and these are the rewards," Mayers says. "That's what makes it all worthwhile, and you take that energy back to your day-to-day—you feel blessed, you don't take it for granted, and you enjoy the moment while it's happening."

Lesson No. 4: What a festival really is. As more and more events crop up in the category, some are having problems, and perhaps a true identity, or lack thereof, is the differentiator. "There's nothing proprietary about saying, 'I want to do a festival,'" Mayers says. "What is it? We're focused on our identity, what makes us unique, what differentiates us. The business of people coming together for a shared experience, that's never going out of style. The live event is more relevant than ever. We're not in the music business—we're in the 'coming together' business." ●

TAKEAWAY: Never become entrenched in your rules or plans. Even cornerstone festivals need to embrace an adapt-or-die philosophy.

.biz

SONGS Music Publishing has struck a novel deal with Condé Nast Entertainment Partners, which will use SONGS' catalog as the primary source of music for original online videos produced for its Glamour, GQ, Vogue and Wired channels on YouTube and elsewhere.

A weekend spent at the 12th annual Bonnaroo festival in Manchester, Tenn., provided a real-time live-music business school about professionalism, evolving, the power of the shared experience and why those in the industry do what they do.

Lesson No. 1: Shit happens. When Mumford & Sons abruptly canceled Saturday's headline show (for good reason), rather than panic, organizers found a quick and appropriate solution in Jack Johnson. They weighed such options as moving someone already scheduled into that slot, bringing in another artist in a region rich with them or just looking around the grounds, where they found Johnson.

"Jack was already doing a special surprise performance on Friday [with Animal Liberation Orchestra] and is a good friend of the festival, so we thought he would be a great vibe for that slot," says Jonathan Mayers, partner in Superfly Presents, co-producer of Bonnaroo with AC Entertainment. "Fortunately, he was here, his production team was here, and it made sense, so it was a great solution."

AC's Ashley Capps says the Bonnaroo family both in front and behind the stage was sympathetic to the lineup change. "We understood, the audience clearly understood what Mumford is dealing with, and everyone rolled with that change," he says. "And Jack Johnson stepping in was amazing."



Jack Johnson filled in for Mumford & Sons at Bonnaroo.

BACKBEAT

Queens Of The Soul Age

Chaka Kahn celebrated her induction into the Apollo Legend Hall of Fame with **Erykah Badu** in New York, while BMI Nashville execs kept it country with **Joel Crouse** and **Thomas Rhett** at the CMA Music Festival in Nashville

1 Soul mates: **Erykah Badu** (left) held court with **Chaka Khan** backstage at the eighth annual Apollo Theater Spring Gala concert and awards ceremony on June 10 at the New York landmark, where the latter was inducted into the Apollo Legend Hall of Fame. "You just can't say no to Chaka," host Wayne Brady told the crowd.

2 BMI execs crowded country newcomers **Joel Crouse** and **Thomas Rhett** at the BMI Tailgate Party outside LP Field during the Country Music Assn. festival in Nashville on June 6. From left: BMI's **David Preston** and **Leslie Roberts**, Crouse, Rhett and BMI's **Clay Bradley** and **Jody Williams**.

3 Hotlanta: Island Def Jam senior VP of A&R **Kawan "KP" Prather** (left) and Press Reset Entertainment CEO **Shanti Das** (center) sizzled with new Atlantic Records signee **Netta Brielle** at talent showcase ATL Live on the Park at the Park Tavern in Atlanta on June 13.

4 This one's for you: During **Barry Manilow's** sold-out three-show run (June 14-16) at the Greek Theatre in Los Angeles, Nederlander Concerts execs toasted him with a plaque commemorating his 60 concerts at Nederlander's West Coast venues through the years. From left: Nederlander's **Jamie Loeb** and **Rena Wasserman**, Manilow and Nederlander's **Alex Hodges** and **Ken Scher**.



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"Songwriting is like a drug, and I will smoke it until the day I die." —Benny Blanco

Writers Flock, Bonnaroo Rocks

In New York, **Steven Tyler, Joe Perry, Berry Gordy and Benny Blanco** were feted at the Songwriters Hall of Fame induction dinner, while **Jay-Z** and sports elite toasted 10 years of the 40/40 Club. In Tennessee, **Tom Petty and Jack Johnson** wowed Bonnaroo

1 Peace be with you: **Wiz Khalifa** (left) honored **Benny Blanco**, recipient of the Hal David Starlight Award, at the Songwriters Hall of Fame 44th annual induction and awards dinner at the Marriott Marquis in New York on June 13. Then the two aligned their chi backstage.

2 Motown founder **Berry Gordy** (left) celebrated receiving the Pioneer Award with Sony/ATV Music Publishing's **Martin Bandier** at the Songwriters Hall of Fame ceremony.

3 Feels like the first time: **Mick Jones** (far left) and **Lou Gramm** (far right) of Foreigner toasted their induction with fellow honorees **Joe Perry** and **Steven Tyler** of Aerosmith at the Songwriters Hall of Fame event.

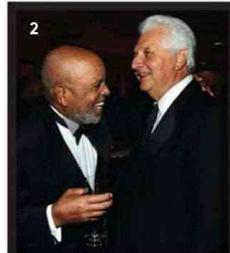
4 Money talks: New England Patriots owner **Robert Kraft** (left) and **Jay-Z** celebrated the 10th anniversary of the latter's 40/40 Club in New York on June 17.

5 Spiking the ball: 40/40 Club co-owner **Juan "OG" Perez**, rookie Jets quarterback **Geno Smith**, **Jay-Z**, Giants wide receiver **Victor Cruz** and Yankees star **Robinson Cano** (from left) play the field at the club's anniversary party. Smith, Cruz and Cano are clients of Jay-Z's Roc Nation Sports agency.

6 Sister trio **Haim** christened the first day of Bonnaroo in Manchester, Tenn., with an airtight set of pop-rock on June 13. From left: Drummer **Dash Hutton**, singer/guitarist **Danielle Haim**, bassist **Este Haim** and keyboardist **Alana Haim**.

7 You're our hero: Before saving the day at Bonnaroo by filling in last minute when headliners Mumford & Sons were forced to cancel, **Jack Johnson** (center) politicked with Fuse's **David Weier** and Fuse News' **Liz Walaszczyk** on June 14.

8 Learning to fly: **Tom Petty** and his Heartbreakers closed out Bonnaroo with a soaring headlining set on June 16.



INSTAGRAM US! #BACKBEAT

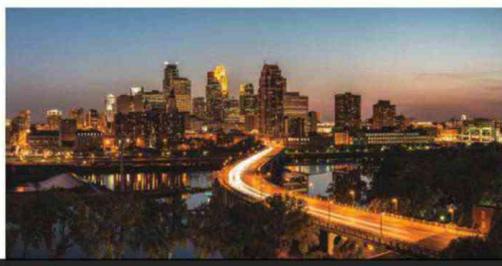


Willie Nelson posed backstage with New Jersey Performing Arts Center execs David Rodriguez (left) and Evan White (right) after his Willie Nelson & Family tour lit up NJPAC in Newark, N.J., on June 12.

@shorefire Backstage last night at #NJPAClive: David Rodriguez, NJPAC Executive Producer, Willie Nelson and Evan White, NJPAC Director of Programming. @Billboard #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.

T & E Report Twin Cities



Perhaps because the biting weather forces months of indoor-only activity, the Twin Cities have long been home to an exhilarating music culture. Local heroes the Replacements, who just announced they were reuniting after 22 years, even wrote a song, “Skyway,” about the protective, Habitrail-like walkways between downtown buildings in Minneapolis and St. Paul. Along with Hüsker Dü, Soul Asylum and seminal alt label Twin/Tone, the band helped make the Twin Cities a post-punk hotbed. Of course, around the same time, Prince exploded out of the electrifying Uptown funk scene to stardom. More recently, local hip-hop acts like Brother Ali, Atmosphere and Dessa have proved increasingly influential.

Owl City and indie-rock acts like Cloud Cult and Motion City Soundtrack have also contributed to the area’s continued musical vitality. There’s a plethora of vibrant neighborhoods worth exploring. Semisonic singer and Grammy Award-nominated Adele songwriter **Dan Wilson** says, “Uptown is my spiritual home. It’s always had the funky vibe that makes a city walkable and beautiful.” **North Loop**, meanwhile, is where the hipsters congregate. But for a bit of history, Harry Fox Agency president/CEO **Michael Simon** points to his hometown **St. Paul’s Summit Hill**, “where John Dillinger lived and F. Scott Fitzgerald drank.” After the cold recedes, the streets come alive with festivals: The **Basilica Block Party** (basilicablockparty.org), headlined by Goo Goo Dolls and Matchbox 20, is just around the corner (July 12-13).



Clockwise from center: The penthouse suite at Le Meridien Chambers, grilled wild boar shoulder chops from Heartland, **Jim McGuinn**, **Dessa** and **Dan Wilson**

STAY **W Minneapolis** (whotels.com/minneapolis) has become the fashionable party place. It’s located in the Foshay building, which former label exec and current Clinton Foundation organizer **Julie Panebianco** calls “a true Art Deco icon. I love the Prohibition Bar on the roof.” Tom Waits’ “9th and Hennepin” was likely written about the former flophouse where the chic, art-filled **Le Meridien Chambers** (lemeridienchambers.com) now stands. The massive **Mall of America** (mall-of-america.com), next to the airport, features 400 stores; pop-star promo shows from the likes of Taylor Swift and Carly Rae Jepsen; and now, a celeb-worthy



hotel, the sleek new **Radisson BLU MOA** (radissonblumoa.com).

EAT “Minneapolis has at least one of everything New York has a lot more of,” Simon notes of the local restaurant scene, saying he celebrated a recent deal over a bottle of wine at **Lucia’s** (lucias.com). **Jim McGuinn**, PD of noncommercial KCMP (89.3 the Current) Minneapolis-St. Paul, points to the rise of local craft beer brands Surly,

Summit and Fulton coinciding with a “slew of new James Beard-nominated places to eat, with **Heartland** [heartlandrestaurant.com] and **Meritage** [meritage-stpaul.com] topping my cur-



rent rotation.” Cloud Cult’s **Shannon Frid** loves the Indian food at **Namaste Cafe** (namastechai.com), located in a renovated Victorian house, while **Justin Pierre** of Motion City Soundtrack says the bread is “amazing” at classy Italian **Rinata** (rinatarestaurant.com), both in Uptown. Rapper/singer **Dessa** praises cool cafe **Muddy Waters** (muddywatersmpls.com), where “the food is good and the people are interesting,” but she heads to **Fuji Ya** (fujiyasushi.com) in Whittier for sushi and “a killer cocktail called the Blackbelt.”

PLAY “**First Avenue** [first-avenue.com] is still the best place to see bands,” Twin/Tone founder **Paul Stark** says. The legendary club is credited with launching Prince, who featured it heavily in his 1984 film “Purple Rain.” It also houses a smaller room, **7th St. Entry**, where “Minneapolis rock essence seeps from the cinder block walls,” Simon gushes. Big Deal Music co-founder **Dave Ayers** says the **Turf Club** (turfclub.net) “leads the pack of scrappy newish rock venues,” but he’s also a fan of nonprofit **the Cedar** (thecedar.org). McGuinn makes the case for “funky, smaller rooms like the **Triple Rock** [triplerocksocialclub.com] and **Amsterdam** [amsterdambarandhall.com],” while **Ed Holmberg** of buzz band Bloodstuffed raves, “The stage at **Hexagon Bar** [hexagonbar.com] is one I fantasize seeing every great rock band on.” For a respite from rock, Wilson heads downtown to **Dakota** (dakotacooks.com) for “great jazz shows.”

—Ken Scrudato

TALK

@tegan-andsara
Minneapolis!
Absolutely fabulous night!
Honestly. It was like being in a giant twin cities hug with 1500 people for 2 hours.
#ourheart-throbs

@WALK-THEMOON-band
basilica block party in july!
we'll also probably get there in the fall kind of i think (wink wink).

@Gigamesh
Minneapolis!
Big party at Union Rooftop on July 3rd. Come celebrate freedom a day early

@mat-kearney
I have dreams about playing at basilica block party.
@BasilicaBP

GO TIME TRAVEL ESSENTIALS

Michael Simon

Michael Simon is no stranger to the joys and rigors of regular travel. As president/CEO of the Harry Fox Agency—one of the music industry’s leading providers of rights management, licensing and royalty services since its founding in 1927—he’s often running out of the company’s offices in New York to catch a last-minute, transcontinental flight. He frequently travels to the Twin Cities, and with good reason: He grew up in St. Paul, and makes a point of keeping in tune with the area’s ever-evolving music scene. He’s even signed local acts like Sleep Study and And the Professors, the orchestral side project of the Honeydogs’ Adam Levy, to his own independent label, Simon Recordings. He may love the familiar streets of his hometown, but Simon says he always makes a point of exploring uncharted ground whenever he’s in a new city. “Read a map on the plane,” he says. “But at your destination, take the time to take a walk without a map.” —KS

PACKING ADVICE

Try to avoid checking bags and pack very light. I mean, very light. Insanely light. Like, I bring next to nothing.

LUGGAGE I LOVE

My killer **Tumi Alpha Garment Bag**, the first bag I’ve ever had that can hold my things and still fit easily in an overhead. In it you’ll always find a Flight 001 Spacepak Orange Toiletry Bag—no hard edges means that I can stuff it quickly and easily into many different places.

WHAT’S INSIDE IT

A black T-shirt, a gray T-shirt, jeans, one pair of shoes that works with suits and jeans, and cycling clothes.

AIRPORT INDULGENCE

Arrive early and get a massage at the terminal.



IN-FLIGHT PLAYLIST

This always starts with new mixes for bands on my label. Next comes **the Zombies’ Odyssey & Oracle** and **the Beach Boys’ Pet Sounds**, which are hard-coded onto my iPod.

Words can’t capture the melodic beauty of the latter’s “Let’s Go Away for Awhile” and “Caroline, No.” Pure pop masterpiece.

GO-TO APPS

FlightTrack Pro tracks the status of every flight in the world; **Shazam** identifies songs by capturing just a snippet of music.



LATEST ON-THE-ROAD READ

“**The Wrecking Crew: The Inside Story of Rock and Roll’s Best-Kept Secret**” by Kent Hartman. I’ve noticed that, for literally hundreds of recordings by hundreds of artists, the players were the same—even if the band was, by name, different. And those players formed the Wrecking Crew. I practically ate this book.

OFF-HOURS FUN

Renting a good road bike—bicycle, that is—at my destination. ●

Gear

Just Blaze's Final Frontier

After blasting off hits for Jay-Z, Eminem and T.I., Just Blaze explores the outer limits of EDM at his Harlem studio



Smith built Rebel Base, a midsize room that could double as the flight deck of the Millennium Falcon, after closing shop at the legendary Baseline Studios in 2010. In his previous home, he crafted sample-heavy hits for Jay-Z, Usher and others. In the new space, where he's produced for Rick Ross and Drake, Smith is pursuing new sounds, working on a "disco house" LP for indie label Fool's Gold. He's also preparing to re-release "Higher," an EDM-leaning single co-produced by Baauer that hit SoundCloud in January, days before the pair headlined a club tour together. Smith is slated to play a solo set at Electric Daisy Carnival this month.

"People always say, 'What's the transition like? You're playing all this electronic music,'" Smith says. "And I always say, 'There is no transition.' When you get down to it, hip-hop is electronic music—it's just a matter of knowing how to approach different styles."

When he's working on a track, Smith does most of the heavy lifting on his MacBook Pro with Logic software, where MIDI plug-ins now often replace his trademark soul samples. Nods to vintage pop-culture—a "RoboCop" emblem, "Back to the Future" memorabilia, the symbol for "G.I. Joe" bad guys Cobra overlooking the SSL console—grace the studio, but otherwise Smith keeps it sparse. "The more clutter I have around me," he says, "the more my brain starts to feel cluttered."

Also key? Patience. "People who don't know the process think it's going to be some magical experience," he says. "Sometimes it is, but sometimes you have to flop four times before you nail it the fifth." —Reggie Ugwu



"I have nothing to prove at this point in my career, so I just want to have fun."

Name: Just Blaze (born Justin Smith)

Hometown: Paterson, N.J.

Big break: Produced three songs on Jay-Z's classic 2001 album *The Black Album*, including hit singles "Girls, Girls, Girls" and "Song Cry"

Other notables: Kanye West's "Touch the Sky," Eminem's "No Love," T.I.'s "Live Your Life," Jay Electronica's "Exhibit C," Drake's "Lord Knows," Kendrick Lamar's "Compton"

Bet you didn't know: "I used to DJ raves starting at the age of 15. In the '90s, there were years when I didn't listen to or play hip-hop music."

Up next: Finishing up his debut album; executive-producing Slaughterhouse's next LP; gigs at Electric Daisy Carnival and other festivals in the United States and Europe



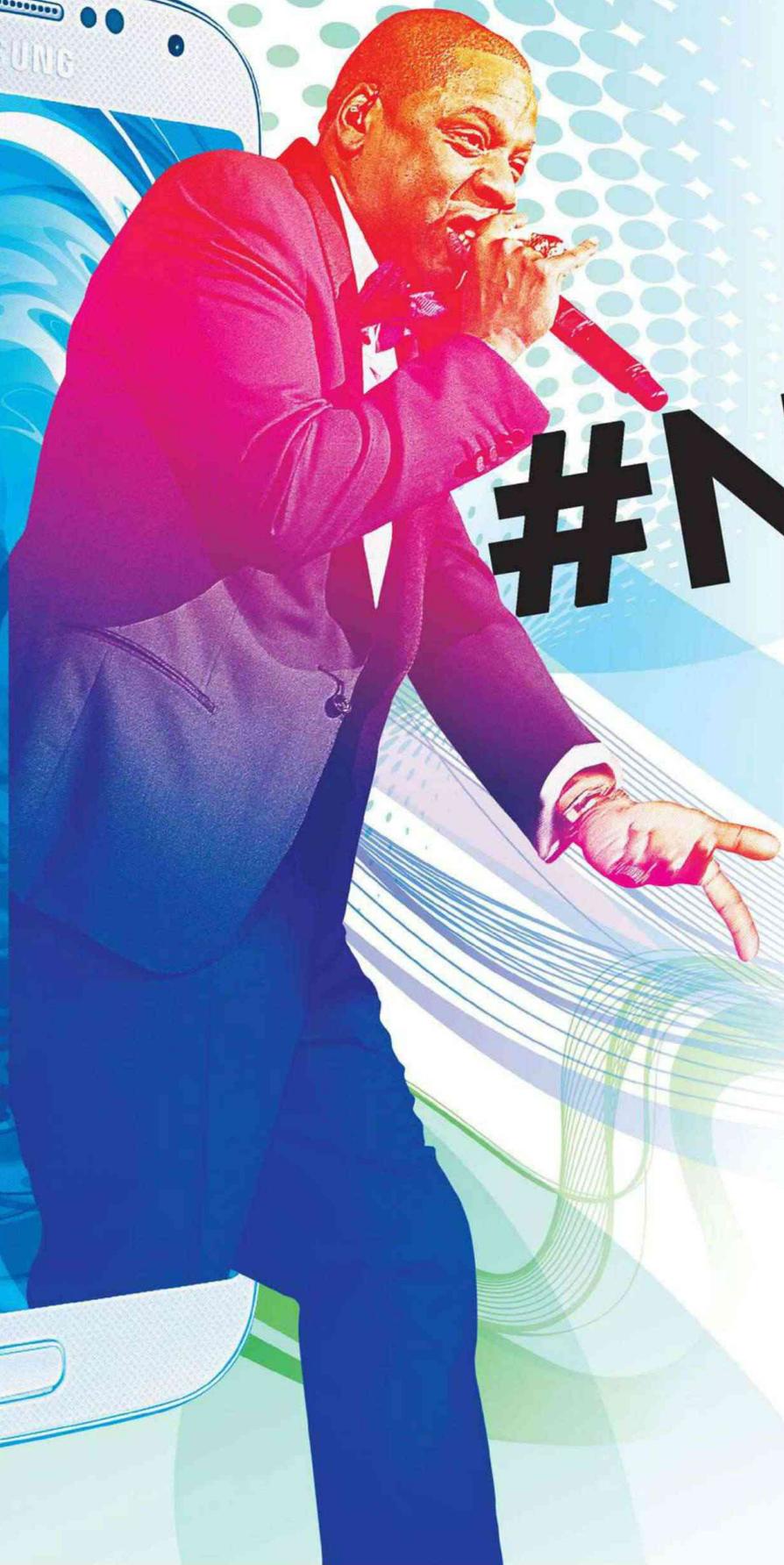
1 Two of Smith's greatest loves—fashion and sci-fi—spice up the studio. "I collect Ralph Lauren. These teddy bears based on their sweater designs are super-rare," he says. "The flux capacitor, [from 'Back to the Future'] is functional: It takes you back to 1955."

2 "The Fairman Tube Master Compressor adds instant warmth to your mix, and it just looks massive and powerful. Sometimes you want something where people will walk in and say, 'Oh, shit. That looks insane.'"

3 The name of the studio, Rebel Base, is a "Star Wars" reference. The symbol of the Rebel Alliance adorns the front door.

4 "At Baseline I had about 30,000 records; here I've trimmed it to 20,000," Smith says. "It's organized like a music library—alphabetically and by genre."

5 Rebel Base features an SSL AWS900SE console. "I was raised in an SSL environment. It was the first real console I could ever really get around," Smith says.



#New

Samsung made Jay-Z's new album profitable before it was even released, scoring a major win for both brand and artist with the announcement of their deal. What does it mean for the music industry? And which brands and artists can follow next?

BY ANDREW HAMPP

Next Big Thing

Not only did Samsung score exclusive access to Jay-Z's first solo album in four years, the consumer electronics behemoth inspired the multi-hyphenate rapper to do something he'd done even less frequently—tweet.

"If 1 Million records gets SOLD and billboard doesnt report it, did it happen? Ha. #newrules #magnacartaholygrail Platinum!!! VII IV XIII," he tweeted at 1:34 p.m. on June 17, some 16 hours after he made global headlines when a surprise three-minute commercial chronicling the making of Jay-Z's *Magna Carta Holy Grail* aired during halftime of the NBA Finals.

While the answer to Jay's question about sales is ultimately up to Billboard's charts department (see story, page 20), the impact of his groundbreaking deal with Samsung had every sector of the industry buzzing. It marks the first time a major release has been exclusively premiered by a brand, and it raises even broader questions about the future of the music business. If artists at Jay's level no longer need a distributor to put their music in the hands of 1 million listeners, do labels ultimately matter? (Island Def Jam will distribute *Magna Carta Holy Grail* at retail after Samsung's 72-hour exclusive lifts July 7.) Which other brands could do this? (Paging Pepsi, Coke, Citi, Amazon and American Express, for starters.) And do first-week sales ultimately matter?

"First week is overrated. What about week 52?" says a major music manager who's inked branding deals to support album releases. "The fact that Samsung can write a big enough check to be able to underwrite the cost of the album and foot the huge cost of marketing and promotion, you literally go into the release week profitable. That's what it's about more than anything else."

Just how big was Samsung's check? The New York Post's initial report announcing the deal valued the partnership at \$20 million, a figure that likely included media spend, but sources put the value of the entire deal closer to \$30 million and say Jay-Z likely received as much as \$7.5 million in music rights and endorsement fees. And that's in addition to his summer stadium tour with Justin Timberlake as well as active deals with Budweiser, where he's curated the second year of the Made in America festival, and Duracell's PowerMat, in which he has a minority stake.

Partnering with a brand to boost first-week sales is something several superstar acts have tried before. Lady Gaga, most notably, had a tentative deal with Virgin Mobile to give away 100,000 copies of 2011's *Born This Way* that fell apart due to Virgin's merger with Sprint. Guy Oseary, manager of Madonna, says he had attempted something similar for Madonna's *MDNA*, but abandoned it once he discovered doing so wouldn't count toward first-week sales. "It took about three months to figure that out when we had other deals on the table," he says.

Samsung's pact with Jay-Z, however, came together in less than a month, and was brokered directly by Samsung chief marketing officer Todd Pendleton, Roc Nation's Jay Brown and John Meneilly and Jay-Z himself. Representatives for both companies declined comment on further details.

"So many people have been trying to unlock this one—countless managers, artists, agencies, brands, everybody has wanted

to use the collective footprint of music and a media buy at this scale," says Marcus Glover, president/creative officer of GLU Agency, a music branding firm that helped pair Nicki Minaj with Pepsi and Lil Wayne with Mountain Dew, among others. "Somebody finally did it on a scale that wows all of us, and of course it's Jay."

So why Samsung and not, say, Pepsi, Coca-Cola or Apple—three other giant brands that have a history with supporting music? Simple: Samsung Electronics' 2012 global ad spend was \$4.6 billion, an amount that's more than Coke (\$3.3 billion) and Apple (\$1 billion) combined, and almost a full billion more than Pepsi's spend (\$3.7 billion), according to the companies' financial statements. That's also nearly \$2 billion more than the \$2.7 billion that labels spent on A&R globally in 2012, according to IFPI's annual report.

But despite its "Next Big Thing" tag line, Samsung isn't in the talent development business and likely won't be turning into a label anytime soon. But Samsung is engaged in shifting from being a hardware manufacturer to also becoming a media platform. The company has recently been active in building up its music and entertainment offerings, and in March announced plans to double the staff of its Music hub by the end of the year from 100 to 200, following its May 2012 acquisition of music service mSpot. "We want music to be one of the deciding factors in purchasing another device in the future," Samsung senior VP of media solutions TJ Kang told Billboard at MIDEM earlier this year.

The Jay-Z deal may not sell phones, but it instantly turns the Samsung Galaxy into a music device. And it's fascinatingly simple. Giving away 1 million copies on July 4 to the first 1 million Samsung Galaxy S III, Galaxy S 4 and Galaxy Note II users to register for a custom app isn't that tricky. Samsung had about 70 million smartphones in the global market in fourth-quarter 2012, and has no shortage of free PR and media buzz working in its favor. "I realized the tides had shifted when I saw CNN the next day and six minutes of every hour was dedicated to coverage of Jay-Z and Samsung," says Marcie Allen, president of MAC Presents and an 18-year veteran of music sponsorships. "If I had gotten coverage for six minutes on CNN of my Green Day-Nokia deal, I would be retiring on a yacht somewhere. That just doesn't happen."

Other brands have taken notice, too. Citi senior VP of entertainment marketing Jennifer Breithaupt recently teamed with Jay-Z for card member presales of his upcoming Legends tour with Timberlake, which yielded \$19 million in tickets and VIP packages and more than 150,000 tickets sold to 11 dates. "[It] was one of the fastest-selling presales we've ever seen on Citi Private Pass, so it's no surprise to see the tremendous buzz around the rollout of his new album," she says. "As brands and artists collaborate to engage fans and create a surround sound via different channels, fans are hearing music for the first time in new ways—from mobile downloads and apps to integration in TV commercials—and this is a trend you'll see more often."

Pepsi cultural branding marketer Bozoma Saint John, who helped secure Beyoncé's \$50 million global ad campaign and endorsement late last year, tweeted @SamsungMobileUS shortly after the brand's announcement, "But now the job is to protect that investment.

In Consideration Of Jay-Z And Chart Rules

"I don't follow any guidelines," Jay-Z says in "22 Twos," one of the standout tracks on his 1996 debut, *Reasonable Doubt*. And there's no reasonable doubt that Jay's instincts to blaze trails have served him well. In particular, Jay has been one of the leaders of the revolution that has been unfolding for years between music and brands. Jay's deals—from his hands and distinct voice telling the world about HP computers to his getting Budweiser to pay for a party in Philadelphia for 80,000 of his closest (and paying) friends—haven't just put a lot of coin in Jay's Roc-a-Wear jeans pockets. They've helped build Jay's brand and paved a path for the business and brands to think even bigger about partnerships.

But occasionally, guidelines do come into play. "99 Problems" is a more apt reference point for my feelings some weeks when we get pitched by a label or a manager on a new, creative scheme to sell music to fans. "What if we bundled an album with a handset?" "What if every time a fan buys a T-shirt, they get a code to redeem a song?" "What if it's a bottle of artist-branded perfume? A flashlight? A puppy?"

Requests come in and are considered carefully by Silvio Pietroluongo, our director of charts, and, if complications or implications rise to a certain level, by me, as Billboard's editorial director. We strive to always fall on the side of moving the music business forward. A combination of constant crystal ball-gazing and this endless stream of requests from market innovators has led to pretty dynamic changes to our charts of late. We launched a Social 50 artists chart measuring Facebook, Twitter and other platforms. We included YouTube and Vevo streams into our historic Hot 100 songs chart, vaulting Baauer to the No. 1 position as "Harlem Shake" reached its viral peak. We created an On-Demand Songs chart to monitor services like Spotify, and include those streams into our songs charts as well. It's a hustle out there in today's music business, and Billboard wants to encourage innovation.

But our role as the chart of record is to set the rules, and hopefully even raise the level of play. It is in this spirit that I say it wasn't as simple as you might think to turn down Jay-Z when he requested that we count the million albums that Samsung "bought" as part of a much larger brand partnership, to give away to Samsung customers. True, nothing was actually for sale—Samsung users will download a Jay-branded app for free and get the album for free a few days later after engaging with some Jay-Z content. The passionate and articulate argument by Jay's team that something was for sale and Samsung bought it also doesn't mesh with precedent.

Retailers doing one-way deals is a fact of life in the music business. When Best Buy committed to and paid upfront for 600,000 copies of Guns N' Roses' *Chinese Democracy* in 2008, those albums didn't count as sales—nor until music fans actually bought them. Had Jay-Z and Samsung charged \$3.49—our minimum pricing threshold for a new release to count on our charts—for either the app or the album, the U.S. sales would have registered. And ultimately, that's the rub: The ever-visionary Jay-Z pulled the nifty coup of getting paid as if he had a platinum album before one fan bought a single copy. (He may have done even better than that—artists generally get paid a royalty percentage of wholesale. If Jay keeps every penny of Samsung's \$5 purchase price, he'd be more than doubling the typical superstar rate.) But in the context of this promotion, nothing is actually for sale.

Once something is—i.e., when Jay's *Magna Carta Holy Grail* hits retailers and fans have the chance to express their support and interest by buying it, we'll obviously count those sales. I've been told that label sources expect first-week sales of the album to be in line with the 400,000-450,000 his recent albums have shifted. That will almost certainly give Jay his lucky 13th No. 1 on the Billboard 200.

This isn't the end of the story, however. Just because the Billboard 200 has been based purely on sales of an album for the entirety of the life of the chart doesn't mean it must always remain so. Today I pay to listen to most of my albums on a subscription streaming service. Should those count in some way on our albums chart? And what about a world that Jay would argue is already here—one in which not enough fans are willing to pay for music that they want to listen to. Should artists be forced to choose between landing a big brand deal or landing a higher placement on the Billboard charts? The answer to that cannot and should not be "yes."

In the coming weeks, we'll talk through highly nuanced questions about our album charts with top managers, retailers, brands, publishers, label executives and others, just as we have with recent chart changes. These discussions may well lead to some changes to our charting rules—or they may not. It's a process that plays out here at Billboard all the time—the very same one that led to the tweaks allowing streaming on the Hot 100. Should we decide changes are in order, we'll give the business advance warning so the game stays fair, and certainly run test charts with our data partner Nielsen SoundScan to ensure the charts are up to our historic standards of integrity and accuracy. Learning about Jay-Z's enormous and admirable ambition two weeks ago simply didn't leave time for this. But rest assured, Billboard will find the right balance and metric to chart brand-driven album distribution just as we've found the right metrics for everything from the 78s that played on your grandparents' Victrola to your mom and dad's 8-track to your kid's fascination with the new Miley Cyrus video on Vevo.

After all, we're a business, man. And as the next part goes: we'll handle our business. Damn. ●

—Bill Werde, Editorial Director



Top: A still from the ad announcing Jay-Z's new album. Bottom: Beyoncé in a recent ad for Pepsi.

Better call a plumber. #noleaks." Clarifying her remarks to Billboard, Saint John says she wouldn't consider Samsung's deal a failure if the album were to leak during its 72-hour exclusive. "What's happening right now is the win. Us talking about Jay-Z, talking about Samsung and anticipating the album, regardless of what happens on July 4, is the win," she says. "We all want to do good work and make people pay attention and make consumers excited about the things we're working on. When another brand does it, it motivates you to continue to do your work well."

Pepsi has given away music in different capacities through the years, from a 2004 free download promotion with iTunes to Mountain Dew's Green Label Sound, a music imprint that has premiered singles and full albums for free through exclusive windows in partnership with artists' existing labels since 2008. But Pepsi's biggest recent music win came in April when Beyoncé appeared in a global commercial that premiered 90 seconds of "Grown Woman," the presumed lead single to the singer's upcoming album. Though the track has still yet to be made available commercially, Saint John says Pepsi already scored a victory when radio stations started playing the commercial's snippet as if it were a full-length song and European fans started singing along with the track during the Pepsi-sponsored Mrs. Carter World Tour in cities like Paris. "Whether or not we play later on with her music, we already won part of that conversation because of that action," she says.

So what does this mean for the future of music distribution? Allen notes that she's already received two calls from other major brands looking to ink similar deals in the days since Jay-Z's news was announced. "Brands no longer want to just be sponsors. They want a seat at the table with the artist, and there are artists out there that are willing to do that. The artists that come to me and say, 'Here is my plan for launching my album and my tour, I want a partner,' are the ones who get multimillion-dollar deals. That's a lot easier than saying, 'I want a tour sponsorship.'"

Russell Wallach, president of Live Nation Network, the top promoter's sponsorship arm, reported a similar response from



"What's happening now is the win. Us talking about Jay-Z, Samsung and anticipating the album, regardless of what happens on July 4, is the win."

—Bozoma Saint John, Pepsi

JAY-Z'S CHART HISTORY

Only the Beatles, with 19, have more No. 1 albums than Jay-Z's 12. And he has the most for a solo act, beating out Elvis Presley and Bruce Springsteen, who are next with 10. Below, Jay's album sales history.

Year	Title	First Week	Total Sales
1996	Reasonable Doubt	43,000	1.6M
1997	In My Lifetime, Vol. 1	138,000	1.5M
1998	Vol. 2 . . . Hard Knock Life	352,000	5.4M
1999	Vol. 3 . . . Life and Times of S. Carter	463,000	3.1M
2000	The Dynasty Roc la Familia	558,000	2.6M
2001	The Blueprint	427,000	2.8M
2002	The Best of Both Worlds (R. Kelly & Jay-Z)	223,000	958,000
2002	The Blueprint 2: The Gift and the Curse	545,000	2.1M
2003	The Black Album	463,000	3.5M
2004	Unfinished Business (R. Kelly & Jay-Z)	215,000	528,000
2004	MTV Ultimate Mash-Ups Presents: Collision Course (Jay-Z/Linkin Park)	368,000	2M
2006	Kingdom Come	680,000	1.6M
2007	American Gangster	425,000	1.2M
2009	The Blueprint 3	476,000	2M
2011	Watch the Throne (Jay-Z & Kanye West)	436,000	1.6M

Blue titles are collaborative albums. SOURCE: NIELSEN SOUNDSCAN

clients. "We've had some brands already call us about what this means and how they may be able to look at these types of opportunities with other artists," he says. "I've seen brands talking about something like this, but this is the first time I've seen one truly step up to be a real partner in every way possible. It's definitely had incredible buzz in the marketplace."

It's worth noting that a deal of this size and scope probably only works with an artist of Jay-Z's stature, and that further deals won't elicit the same sort of media coverage and excitement. In that sense, it's not unlike Radiohead's *In Rainbows*, which generated a lot of talk about its game-changing pay-what-you-want model, but isn't viable for most bands that haven't built a following of Radiohead's size.

Still, the precedent is set, and it's hard to believe that other brands with deep pockets and a desire to create, as Jay-Z says, "new rules" won't find ways to follow suit. Amazon could make its next challenge to the iPad a similar offer for Kindle users. Google, which has been engaged in a price war with iTunes, could take things even further by opening up an offer to any Android user.

Lori Feldman, senior VP of brand partnerships and music licensing at Warner Bros. Records, predicts similar types of deals between brands and artists, if not always at the same scale. "No one will want to be seen as a copycat," she says. "The proof will be in the pudding and how it pays off. To me, it's already a win. These are two extremely brilliant marketers that got together and did something brilliant. The minute that spot hit the air it was a success."

4.6 BILLION

SAMSUNG ELECTRONICS' 2012 GLOBAL AD SPEND

Even Britney Spears may soon test out these new models. Larry Rudolph, Spears' longtime manager, says he's talking to Samsung about potentially doing something "completely different, more tour-related" than the Jay-Z deal to support Spears' next album. "If this program with [Jay-Z] is successful, it could end up morphing into a deeper conversation," he says. "Samsung's a very smart company. We've done business with them before. They understand the music space really well and the value of partnering with high-level musical artists. I'm really excited to hear about the Jay-Z deal. It's a real positive for the industry. We all have to figure out how to use alternative distribution sources the right way. And this sort of outside-the-box thinking is the right kind of thing."

The Samsung-distributed album units won't count toward Nielsen SoundScan's first-week sales—no doubt an industry talking point for months to come, but several execs see a bigger picture. "Jay-Z's my hero—he's part of a small group of people that continually try new things, and that's always my goal," Oseary says. "He piqued all of our interests during the NBA playoffs, and now we can't wait to see and hear the album. Whatever happens on top of that is great, but he attempted to do something different and got all of our attention." ●

Other acts that have orchestrated innovation album strategies include Prince, Madonna and Radiohead.

Retail's Holy Grail

Some retailers aren't pleased to play second fiddle to Samsung's mobile platform for the hotly anticipated 'Magna Carta'

BY ED CHRISTMAN

As a marketing play, it's a coup. As a consumer play, it's a strategy sure to drive engagement. But what does the pact between Jay-Z and Samsung mean for retailers and the labels?

The impact is less than clear for two key reasons: The details on exactly how the app that delivers *Magna Carta Holy Grail* to 1 million Samsung users aren't known; and the album was announced and delivered so close to its release that Island Def Jam—distributor for Jay-Z's Roc Nation label—was still trying to work out production details and street date at press time.

Both have an impact on retailers. If users who download the app can not just hear the music before its retail release but also transfer it to other devices or burn copies, it could dampen sales considerably. And if the street date is delayed, that would have further impact.

Whatever the case, music merchants are dismayed that *Magna Carta Holy Grail* will be available for free to 1 million Samsung Galaxy S III, Galaxy S 4 and Galaxy Note II users. But the chief complaint among many who spoke with Billboard was less the giveaway than the fact that those 1 million Samsung customers will get access to the album at least four days ahead of retail.

Retailers have long had a problem when artists, managers or labels play favorites when releasing new albums, whether that entails giving a merchant an exclusive sales window or an exclusive version of an album. They claim that such preferential treatment shifts traffic to one merchant at the expense of the others, which has helped hasten retail consolidation.

"If they want to gut out the remaining retailers, they are welcome to do so," says Mike Dreese, CEO of the 29-unit Newbury Comics chain based in Brighton, Mass. The Jay-Z release "just reinforces our need for a plan B, but we knew that five years ago."

Plan B is to reduce dependency on music by cutting back inventory to make room for other product lines.

But Joe Nardone Jr., of the four-unit Gallery of Sound chain based in Wilkes-Barre, Pa., says he isn't worried about the giveaway because he sees the album on the Samsung phone as "more like a streaming thing," and he believes there are always consumers who prefer to buy an album rather than stream it.

What does annoy Nardone is that Samsung customers will get the album ahead of retail. "Our customers will be upset if they can't get it the same day," he says.

Ish Cuebas, VP and divisional merchan-

dise manager for music and new media at Trans World, says the jury is still out on what impact the Samsung promotion will have on album sales.

In the past, when Madonna gave away copies of *MDNA* with ticket sales and Prince gave away *Planet Earth* in a British newspaper, both albums underperformed against the expectations at retail, according to Cuebas. The Madonna album has so far scanned 530,000 units since its release in March 2012, while Prince's has sold 276,000 since its 2007 release, according to Nielsen SoundScan.

On the other hand, when Radiohead gave fans the option of paying whatever they wanted for *In Rainbows* for an exclusive three-month window, the album still managed to sell 936,000 units once it was released through traditional retailers.

The other question is, When will iTunes get the album, and how will it respond if Samsung gets preferential treatment over Apple customers? Apple didn't respond to requests for comment.

While Trans World traditionally hasn't supported albums that give preferential treatment to other accounts, Cuebas says he's happy to get the Jay-Z album. "No one had any idea that the record was coming," he says. "So to me this is a blessing in disguise that suddenly I will have a potential big album."

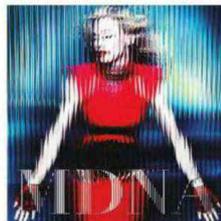
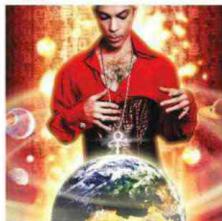
The only problem is, "I don't know what to expect," he adds, wondering if it will be like Radiohead or like Madonna and Prince.

Nardone thinks it'll be a big seller, if it's a good album, and that the way the album was announced was smart. "They already got \$5 million worth of press out of it," he says. "It's a perfect marketing play."

The other issue is when the album hits stores. While Tuesday is the traditional street date for new albums, sources say Island Def Jam, which is marketing the album to accounts, is shooting for a Monday release, but won't know whether that is feasible until the label can figure out the production schedule.

As it stands, the packaging is still up in the air after it became clear that the initial packaging for the album couldn't be produced in time for the planned street date, according to retail sources. Now retailers are waiting to see if they will get the album on July 8 or 9.

In any event, merchants also worry that since the album will be available early to Samsung customers, the street date will not hold and retailers will put the album up for sale as soon as they get it. ●



Anatomy of a COMEBACK

Once an ingénue at the top of the R&B game, Ciara's fortunes fell and efforts to turn them around failed to catch. Now with new hit single 'Body Party,' and back with mentor L.A. Reid, can the singer reclaim her fame?

BY GAIL MITCHELL

Comeback. It's a term frequently bandied about the industry these days, given that an act's fortunes increasingly hinge on reactions to a chosen buzz track or single versus a whole album.

As the 2013 summer release slate heats up, the notion of a comeback is currently being floated in regards to Ciara. Breaking through in 2004 with the No. 1 Billboard Hot 100/Hot R&B/Hip-Hop Songs single "Goodies" and a multiplatinum album of the same name, Ciara has scored eight top 10s on the Hot 100 and 13 on Hot R&B/Hip-Hop Songs. Not to mention a second platinum album in 2006, *Ciara: The Evolution*. Also a Grammy Award winner for best short form video for her vocals on Missy Elliott's "Lose Control" in 2005, Ciara was later named Billboard's Woman of the Year in 2008.

However, despite racking up additional hits like "One, Two Step" (featuring Elliott), "Promise," "Love Sex Magic" (featuring Justin Timberlake) and "Ride" (featuring Ludacris), the onetime Queen of Crunk N' B lost sales momentum on her third and fourth albums. *Fantasy Ride* (2009), debuting and peaking at No. 3 on the Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums, has sold only 206,000 copies, according to Nielsen SoundScan. And 2011's *Basic Instinct* debuted and peaked at No. 44 on the Billboard 200 and No. 11 on Top R&B/Hip-Hop Albums, selling 116,000.

But ramping up for the July 9 release of her self-titled fifth studio album on Epic, Ciara has notched her first top 10 on Hot R&B/Hip-Hop Songs since 2010 with the single "Body Party." And she has reteamed with Nicki Minaj for newly released second single and banging club anthem "I'm Out."

So it would seem Ciara is on track to reclaim her earlier fame and commercial success. Can she?

Derrick "DC" Corbett, director of urban programming for Clear Channel's WUSL/WDAS Philadelphia, thinks so. Interpolating the 1996 Southern hit "My Boo" by the Ghost Town DJ's, "Body Party" (whose just-released remix features Future and B.o.B) is in power rotation at WUSL. "[Producer] Mike WILL Made-It is hot as a firecracker," Corbett says, "and Ciara's voice rides perfectly over the modernized track. It works. And 'I'm

Out' is a good follow-up. Ciara is en route to a comeback. People want to see her win."

That's something Ciara, manager Lisa Ellis and Epic chairman/CEO Antonio "L.A." Reid banked on in 2011 when the singer/songwriter left Jive Records and signed with Epic. The move also marked a homecoming: Reid originally signed Ciara to LaFace Records in 2003 and helmed the then-16-year-old's *Goodies* triumph.

"It feels good to be with the person who believed in me from day one," Ciara says during a recent promotional trek to London where she and her new band headlined a show at the O2. "Being in an environment where there are creative people who understand you and fully support you... that means a lot. I felt re-inspired."

Underscoring Ciara's inspiration were heart-to-heart sitdowns with Ellis. "We made a pact to keep a positive attitude and make things happen," says Ellis, whose background includes a tenure as president of urban music at Columbia Records. "Ciara burst onto the scene but had gone through some creative challenges in terms of going to the next level. So we talked honestly about the good and bad ingredients in the stew, about knowing who she is as an artist and a person, having the patience to bring her core audience back into the story and not rush things. It was about taking everything and giving it more depth and dimension. Now the story is starting to come into focus."

But not before encountering additional creative challenges during the past year. Originally titled *One Woman Army* when announced in 2012, Ciara's album-in-progress spun off the track "Sweat" (featuring 2 Chainz) last June. It debuted at No. 93 and peaked at No. 86 on Hot R&B/Hip-Hop Songs. "Sorry," tagged as the official lead single, bowed in October 2012 at No. 96 and peaked at No. 42 in December on the chart. Another track, "Got Me Good," was released digitally in November but didn't click with her fans either.

But "Body Party" did. She says the song helped her lock into the "creative clarity" that helped her turn the corner on finishing the new album. "I started with one direction in mind. Sonically it was a bit aggressive and more pop-heavy," she says. "Some elements from my *One Woman Army* movement—putting my heart on the

front line—still exist on *Ciara*. 'Sorry' is still one of my favorite songs. But the new album is more of a balance between R&B and pop. When I recorded 'Body Party,' it came from authentic energy; it still feels good. And people are feeling that energy."

Plugging into that charge, Ciara says the bulk of the new album took shape within the last six months. In addition to "Body Party," the set includes the Rodney Jerkins-produced "Read My Lips," while "I'm Out" was helmed by Rock City. The latter club anthem features Minaj, who asked Ciara to guest on "I'm Legit" from Minaj's *Pink Friday: Roman Reloaded—The Re-Up*. In addition to carrying over a few songs from *One Woman Army* (including "Livin' It Up," "Overdose" and "Super Turnt Up"), Ciara boasts another track, "Where You Go," featuring the singer's leading man and creative inspiration, Future. "He's a happy spirit who adds the cherry on top," Ciara says.

"She started to hit a stride that we all realized we didn't want to interrupt," Ellis says of Ciara's creative epiphany. "In this modern environment, a lot of people would have dropped away a long time ago. But L.A. played a key role in that he contributed the time for this project to really come together."

"This is a fun urban pop album," says Scott Seviour, executive VP of marketing and artist development at Epic, which is mounting a major media/marketing blitz on behalf of Ciara (see story, right). "It shows everything from her fierceness and strength to her vulnerability and an honesty that haven't been explored as deeply on her other albums."

Outside of the creative realm, Ciara has encountered a few more bumps on the comeback trail. The social media world has stayed busy during the past year, keeping tabs on a beef between her and Rihanna. And while in Los Angeles recently to headline a concert at the Los Angeles Pride festival, Ciara was served papers onstage during her performance by the Factory, alleging she reneged on an appearance at that West Hollywood venue.

Ciara dismisses the former situation. "I've learned that someone is always going to have something to say. I choose to give negative energy no power." As for the latter issue, Ellis calls the impending lawsuit "ridiculous. We never confirmed that show, had no contract, no money was exchanged and it conflicted with the main show [she was doing]."

In the meantime, a tour is planned for the summer and fall. And Ciara will continue her recurring role as herself on BET's popular "The Game," debuting on the March 26 season-six premiere. But other film and TV projects, as well as entrepreneurial ventures into clothing and perfume, are being put on hold until late this year and into 2014.

"We did 'The Game' because organically it felt like the right move, addressing Ciara's core audience," Ellis says. "We want to come from a position of strength where the fans know she's back in pocket. We have to get the core hot, reclaiming them through the music and touring."

Ciara, who will turn 28 in October, agrees she's come a long way from the 16-year-old ingénue of *Goodies* fame. But, she adds, "that same energy is back now. I'm going for it." ●



The Rollout

Epic plans a 'Star Wars'-sized marketing schedule for 'Ciara'

Among the first slate of albums in Epic's 2013 pipeline following Antonio "L.A." Reid's exit as an "X Factor" judge to focus on his day job as label chief, *Ciara* is a major priority for the company. (Another top release, Avril Lavigne's still-untitled project, is due in September.)

Epic executive VP of marketing and artist development Scott Seviour promises a "'Star Wars' of a marketing rollout" for *Ciara* (July 9). Things get rolling on the TV front June 25 with the singer's appearance on "Access Hollywood Live," followed by other spots including a BET Awards performance (June 30), "Chelsea Lately" (July 2), "Jimmy Kimmel Live!" (July 2), "Good Morning America" (July 9), "Live With Kelly & Michael" (July 10), "Wendy Williams" (July 11) and "Late Night With Jimmy Fallon" (July 12).

In addition to debuting the "I'm Out" video live during the BET Awards red carpet preshow, Ciara will—in a first for the cable channel—perform a song on each of five nights during release week on countdown show "106 & Park." "Body Party," co-written with Future, has sold 220,000 downloads, according to Nielsen SoundScan, and its video has accumulated more than 12 million views since its April 22 premiere. Also in the mix: magazine covers and features including Fader and Vogue.

An iTunes exclusive full-album pre-stream promotion begins July 2. A Ciara "I'm Out" online dance contest will invite fans to upload clips of themselves doing the dance from the new video. Complementing the digital push are promotions on Instagram and Twitter, where Ciara respectively has more than 1.2 million and 4 million followers.

An unintentional leak of individual tracks from *Ciara* was uploaded through MyPlayDirect on Ciara's official store site, available to sample and download for \$1.29 each. According to Seviour, a systems error at Epic direct-to-consumer company Generator occurred when the label was putting the album up for presale. The error was caught within minutes.

"During the limited time available, a few die-hard Ciara fans did purchase tracks from the album," Seviour says. "No one person bought the entire album, just individual tracks. It was an unfortunate situation, but all tracks have been removed." —GM

Team Ciara

ALBUM: *Ciara*

LABEL: Epic Records

RELEASE DATE: July 9

MANAGEMENT: Lisa Ellis, Box Three Eight Eight

EXECUTIVE PRODUCERS: Ciara, Nayvadius "Future" Cash, Antonio "L.A." Reid

PRODUCERS: Ciara, Jasper Cameron, Mike Will Made-It, Rock City, Co-Captains, Josh Abraham, Rodney Jerkins, Soundz, the Underdogs, D'Mile

PUBLISHING: C. Harris/Royalty Rightsings/Universal Music Publishing Group

TOURING: Summer and fall

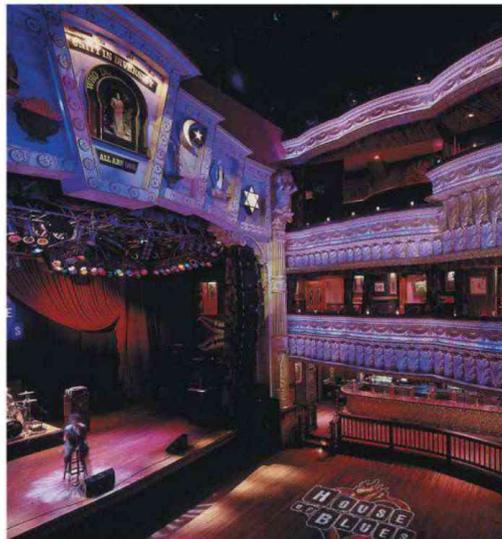
BOOKING AGENT: D. Wirtschafter and Brent Smith, William Morris Endeavor

PUBLICITY: Ken Sunshine and Briele Douglass, Sunshine Sachs; Lauren Ceradini and Courtney Lowery, Epic Records

SITE: OnlyCiara.com

TWEETS: @Ciara

Matt & Kim
performing at
the Fillmore in
San Francisco.
Bottom, from left:
Stubb's Bar-B-Q in
Austin, Chicago's
House of Blues
and 9-30 Club in
Washington, D.C.





THE 25 HOTTEST CLUBS

Live Nation properties dominate Billboard's annual survey of the top small venues in America. What's driving their success, and what do agents say makes a club great?

BY RAY WADDELL



Agents and managers vote with their route books when they're assembling tours of small venues, and if total ticket sales are any indication (and they are), they frequently vote for Live Nation's small venues.

The overwhelming bulk of the top 25 clubs in North America, based on numbers reported to Billboard Boxscore, are owned, operated and/or booked by Live Nation, primarily under the promoter's House of Blues and Fillmore brands. These venues fall under the purview of House of Blues Entertainment CEO Ron Bension, who oversees Live Nation's theaters and clubs division with HOB COO Ben Weeden. Bension took the post in late 2010 in the wake of the Live Nation/Ticketmaster merger. "The changes over the past two years have been quite positive," Bension says, "and we're seeing the results of that in more shows coming to our rooms, and more fans coming to those shows."

Tops among all clubs in terms of attendance reported to Boxscore is the 2,500-capacity HOB in Boston, which has seen attendance of 174,224 between December 2012 and May 2013. Bension isn't surprised that Boston's HOB tops the list. "It's a great room in a great market, it's been around a while, it's a good

robust size, and they put a lot of music through it," he says. "So, no, it doesn't surprise me at all."

Such a dominant position in this ranking of clubs is rewarding to Bension. "We talked when I first came onboard about what I wanted to try to do here, and I'm glad to hear the results are there and that it shows," he says. "We set out to improve the experience for the fans and the bands. We looked at the front of the house, we looked at the back of the house, we committed ourselves to great customer service and great band service. We see it in the results, we see it in our reviews, and we hear it when we talk to the bands."

Bension also focused on improving Live Nation's marketing. "We're the best marketers in the business," he says. "We do a better job of selling tickets, and more importantly, we're starting to do a better job of promoting the bands. If we do a great job selling tickets, that's one thing. But if we can help a band promote themselves, that's an altogether other thing, and we're doing both."

This new approach came into play with a recent Blackberry Smoke tour that was part of HOB's "Ones to Watch" promotional program. The band enjoyed multiple sellouts and increased ticket counts by double-digit percentages in many markets. "All [the band] needed was the push in the marketing space that Live Nation and House of Blues were able to give them; the tour [was]



TOP PAGE: K. FINE/GETTY IMAGES; BOTTOM: FROM LEFT: MURPHY ALES, COURTESY OF LIVE NATION; MARK EDWARDS

Top 25 Clubs

Ranked by attendance

No.	Name	City	Attendance
1	House of Blues	Boston	174,224
2	House of Blues	Orlando, Fla.	161,209
3	9:30 Club	Washington, D.C.	154,497
4	House of Blues	Dallas	120,451
5	House of Blues	Houston	113,761
6	House of Blues	Anaheim, Calif.	100,866
7	House of Blues	Chicago	99,414
8	House of Blues	Los Angeles	98,617
9	The Tabernacle	Atlanta	94,476
10	House of Blues	San Diego	86,469
11	The Joint, Hard Rock Hotel	Las Vegas	86,242
12	House of Blues	Cleveland	79,252
13	House of Blues	Las Vegas	78,913
14	The Fillmore	San Francisco	75,472
15	The Fillmore	Silver Spring, Md.	72,082
16	Paradise	Boston	71,426
17	Irving Plaza	New York	69,667
18	The Fillmore	Denver	68,505
19	Palladium	Hollywood	64,412
20	The Fillmore	Detroit	63,626
21	Theatre of the Living Arts	Philadelphia	62,945
22	Stubb's Bar-B-Q	Austin	62,802
23	House of Blues	New Orleans	61,660
24	Lifestyle Communities Pav.	Columbus, Ohio	59,444
25	Gramercy Theatre	New York	55,237

Source: Billboard Boxscore, for the period of Dec. 1, 2012-May 31, 2013

successful on multiple levels," says BlackBerry Smoke agent Brett Saliba of Creative Artists Agency. "What was so cool about it was the database they have that we were able to access, and the amount of marketing tools they were able to use that absolutely got the word out in numerous ways."

Of course, the nicest rooms in the country would just be bars if they weren't booked with bands that people want to see. "We've got the best bookers in the country," Bension says. "We continue to improve our relationships with the agents, managers and bands."

The best music clubs have a distinct identity, so national brands like HOB have to balance certain company best practices, as well as national or regional tours, while at the same time allowing for local market flavor. "We don't impose some sort of brand philosophy on any of our venues," Bension says. "Obviously, the House of Blues is the only live music brand in the world, and there are certain aspects to those buildings that are somewhat similar: They're intimate, they're very cool, and they have the same really great vibe and feel to them."

"The House of Blues is one of those venues where I feel comfortable booking my artists, regardless of which city they are in," says the Agency Group's Peter Schwartz, who has directed numerous hip-hop tours through HOB venues. "The venues are nicely designed and decorated, they are spacious and clean, and the sound, lights and stage are always quality." More important, Schwartz says, the fans tend to enjoy the shows at HOB clubs.

Bension says the rest of the Live Nation venues have maintained their personalities. "I can point to what we've done at Bogart's in Cincinnati and St. Andrews in Detroit—not on the [top 25] list, but two venues that were really suffering, and we've gone in and spent a lot of time and effort improving those buildings," he says. "That same care and feel for what the local markets need and keeping that brand identity is very important to us. It goes back to how to keep the personalities local: We have great local marketers and great local voices in our markets, so when we talk to our social communities we talk in a very local voice. It's a great combination of acting local but being able to give it a national overlay on top of it."

While there are examples of HOB-branded legs of tours, Bension says that national small-venue tours will frequently book HOB clubs, Fillmore locations and other venues in the division, such as the Tabernacle in Atlanta or the Gramercy Theatre in New York. "We do national tours for both big

"We do a tremendous amount of local stuff—small or emerging bands—and we're very serious about that."—Ron Bension, HOB



The House of Blues in Boston.

bands and small bands," he says. "We just got through a 20-show run with Imagine Dragons, and are now working a 20-show run with Portugal. The Man. We run them through all of our venues because we think we can add a lot of value to the marketing, and we've proven to the bands that we'll provide a great experience and their fans a great experience, and they'll also sell more tickets and we'll help them promote."

Bension says his points are backed by feedback from the bands. "We're talking to them regularly, and we're getting good feedback about the venues, the marketing and the overall benefits of working with us," he says. In total, the theaters and clubs division has some 45 promoters and 30 local marketers booking about 70 venues (40 owned and operated) hosting some 6,000 shows annually in the 500- to 4,000-capacity space. That's a substantial investment in talent for acts below the arena/amphitheater level.

"The knock on us sometimes is we don't do small bands—that's just so untrue," Bension says. "We do a tremendous amount of local stuff—small bands, emerging bands—and we're very serious about that. We've taken on the mantle. We believe that we don't just sell tickets, we help bands—we help them get established and promote their music. We're not a record company, but we believe we can help get them exposed, which is so difficult nowadays. The national marketing combined with the local staff has really achieved that."

Another frequent criticism, almost always from competitors: the corporatization of the music business and the spread of "McClubs." Again, Bension isn't buying it. "I just don't see it," he says. "Our local markets act locally. They're competing on a local basis, they're fighting for dates, they're fighting for a marketing voice. We just do a damn good job to the extent that I don't see it as corporatization at all—I see it as really a benefit where we do have some corporate leverage from a marketing perspective."

The truth is, when the tour manager looks at the route sheet to take stock, HOB venues generally connote relatively easy days. "I do believe they know what they're going to get: They know they're going to be treated like professionals, there's care involved, and when they go to leave, they hopefully are going to leave with a sense of achievement and success," Bension says. "When they pull their truck up, we're as local as they get. Our production manager is out there with a cup of coffee, our people are rolling up their sleeves. If the band's late, we're doing whatever it takes. There's no corporate business going on when that truck pulls up to the back of our loading dock."

Overall, Live Nation's club business is "rock solid," according to Bension. "We're up double digits across the board in number of shows and number of tickets sold—it's very healthy," he says. "The theater side is a little less robust. There's a lot of competition from casinos and package tours of three or four bands getting together and playing bigger venues. And, lastly, there's competition, especially in the third quarter, from festivals. Some of those theater acts get pulled away, so [the theaters] aren't doing as well. But the club business could not be better for us, and we're real happy with the first six months of the year." ●

BEST OF THE BEST

What makes a club great? Sound, sightlines, food—even the restrooms—are contributing factors. Billboard conducted an informal survey of leading agents in the club space to find out which spaces they think take the prize, and why

By Ray Waddell



There are many reasons the club circuit remains a fertile breeding ground for the arena headliners of tomorrow. The intimacy, sweat, proliferation of alcohol and immediacy of an epic performance occurring mere feet away create an alchemy in which, in the aggregate of many performances over time, careers are born.

But what makes a great club great? What attracts fans even if they don't know which band is playing on a given night? It could be as elusive as the all-important vibe, or as clear-cut as the tricked-out restrooms at Turner Hall in Milwaukee, outfitted by Wisconsin's own Kohler family, the first name in bathroom fixtures.

Oftentimes it's the food, which certainly is the case at Stubb's Bar-B-Q in Austin. But the most frequently cited grub from those in the know is at Brooklyn Bowl, where the eats are conceived and delivered by the famed Blue Ribbon group of restaurants. Peter Shapiro, owner of the Brooklyn-based venue, knew he had to have a differentiator in the competitive New York market, and beyond being in a bowling alley (which provided "all bets are off" freedom, he says). Food was the way to go—and it ain't health food.

"I didn't want to try and do the food myself—whatever you do, know what you know and what you don't," Shapiro says. "Blue Ribbon was my first choice, and there wasn't a second." Perhaps the most distinctive delicacy at the Bowl isn't even on the menu: the egg shooter. It's a deviled egg with a fried oyster, olive-oil mayo and pickled peppers on top. "It's like drugs," Shapiro says. "It's about as bad for you as what people were

putting in their noses in '72, but it feels better."

When discussing the attributes that make a club great, agents, artists, managers and fans frequently refer to 9:30 Club as a venue that gets it right across the board. The Washington, D.C., spot has won seven top club awards at the Billboard Touring Conference (based on attendance reported to Billboard Boxscore), but there's more to it than just moving fans through the door.

"It starts with intent," proprietor Seth Hurwitz says. "We want the bands to have fun, we want the audiences to have fun—but if we're not having fun, it kind of stops dead there. That's not some kind of strategy, and not anything you can plan for. You're either fun or you're not."

For Tom Windish of the Windish Agency, 9:30 Club would win in every category except bar, because "I like when a venue has a separate bar, so if people want to have a drink and talk, they can do so separately from where the band is playing," he says.

Sound and sightlines are paramount, Windish says. "Being able to see the band clearly and have them sound great are the most important factors for me," he says, citing 9:30 Club, Hollywood's Troubadour, New York's Bowery Ballroom, Brooklyn's Music Hall of Williamsburg and Chicago's Schubas and Lincoln Hall as examples.

"The Bowery Presents crew [responsible for the Bowery Ballroom and Music Hall of Williamsburg] are fantastic at giving the concert-goer great sightlines and sound, and Schubas and Lincoln Hall do the same," he says. At Chicago's Metro, "the staff is amazing to both the fans and the bands and crew. The dressing rooms are great. The Smart Bar dance club below Metro is great, and the concert hall in Metro feels important, both for a fan and band. It's intimate, yet grand at the same time."

The sound at 9:30 Club is considered tops by many agents and bands. Hurwitz says great sound isn't that difficult to achieve. "Every now and then my production manager/general man-

ager Ed Stack will call up and say, 'There's something better we could buy,' and I say, 'Buy it,'" he says. "If you race cars for a living, you want the best car. The machinery part is easy—you just buy it. Chemistry is the thing you can't buy."

That chemistry extends to back-of-house, which is tops at 9:30 Club for Windish, who reels off the attributes: "Shower, bathrooms, bunk beds, Wi-Fi, storage for equipment, easy load-in, easy access to stage," he says. "They thought of everything."

The Agency Group's Peter Schwartz is churning bands through the clubs at a frenetic pace, and finds the House of Blues clubs to be "pretty steady winners with me in terms of sound, vibe, bar, stage—really all of your categories," he says. "I expect to enjoy a show at an HOB regardless of location."

In terms of vibe, Schwartz quickly thinks of the Fonda Theatre in Los Angeles. "Maybe I was caught in the moment of Macklemore & Ryan Lewis

making the fans leap to the ceiling," he says, "but I enjoyed that venue and show a lot."

Billions Corp.'s David "Boche" Viecelli cites the Metro in Chicago when it comes to vibe. "The greatest Wire show I've ever seen took place there in 2008, as did several of the Jesus Lizard's best performances," he says. When it comes to food, Viecelli praises the Sinclair in Cambridge, Mass., where he finds a "tasty and expansive modern menu of adult dishes next door to what might now be the best show room in Boston."

In terms of the stage, country agents are quick to bring up Wild Bill's in Atlanta, but Viecelli cites the El Rey in Los Angeles: "I love what the new stage did for the sightlines, audio and general feel of the room."

Clubs are essentially about providing fans a great night out. "It's all about having fun," Hurwitz says. "Every now and then we'll get some new employee and I'll see them at the show and they look all serious. I'll pull them aside and say, 'Hey, it's a fucking rock concert. Relax.'" ●



Brooklyn Bowl (top) was voted best bar, while Milwaukee's Turner Hall has the best bathrooms.



REWIRING

Long an act based on legacy and tradition, the **PRESERVATION HALL JAZZ BAND** is finding younger audiences in new scenes with broad collaboration, an evolving repertoire and its first album of new compositions
By Phil Gallo

A day after performing traditional jazz at a tour stop in Iowa, 80-year-old clarinetist Charlie Gabriel, 42-year-old tuba player Ben Jaffe and the other members of the Preservation Hall Jazz Band were rehearsing for a gig at Bonnaroo with musicians whose own music is easily four decades younger. John Oates and My Morning Jacket's Jim James were leading the session, which featured a rhythm section of funk legends, Meters drummer Zigaboo Modeliste and Sly & the Family Stone bassist Larry Graham, and a repertoire that included the Rolling Stones' "(I Can't Get No) Satisfaction," Sam Cooke's "A Change Is Gonna Come" and songs from Sly & the Family Stone and Prince.

It was the latest example of the Preservation Hall Jazz Band's evolution beyond early 20th century New Orleans jazz. During the last four years, the band has metaphorically and musically reached far beyond the walls of its building on St. Peter Street in New Orleans, spreading out and claiming space in the realm of Americana, positioning brass instrumentation, spirituals and jazz improvisation within the mix of country, folk, bluegrass and rock. On July 9, the group will release *That's It!*, the first album of its 52-year career to feature all new compositions.

"There is nothing faux or hipster about it. It is authentic," says Flat Iron Management's Mike Martinovich, who signed on as manager two years ago after being introduced to the band through his other client, My Morning Jacket. (Preservation Hall has also just signed a co-publishing deal with Big Deal Music, which includes James and My Morning Jacket on its roster.) "As talented and inspired as their current lineup is, they feel they have to work hard out of respect for the people who preceded them. Even though they don't wear it on their sleeves, there's an authenticity to that perspective that other people—concert promoters or people like myself—feel when they hear it."

The more the Preservation Hall Jazz Band develops its post-Katrina identity, the more it lands on new and untested grounds in both the venues it plays and through the addition of new original songs to the repertoire. The group's playlist since its 1961 founding has been a blend of early 20th century jazz, the blues and traditional numbers from churches, parades and funerals. Since early 2010, when the band released the guest star-laden *Preservation*, its list of cohorts in the artistic community has lengthened and most prominently included My Morning Jacket, Tom Waits and bluegrass legend Del McCoury: It has opened shows for MMJ, recorded *American Legacy* with McCoury and his band and went on tour together, and served as the horn section on Waits' last album.

Legacy is releasing *That's It!*, making Preservation Hall Jazz Band the third act that the Sony Music catalog division has signed to make new recordings, following Willie Nelson and Heart. Legacy issued the four-CD *50th Anniversary Collection* in September, the first step in welcoming Preservation Hall back into the Sony fold, having last recorded for Columbia in 1998. In meetings with Jaffe, Legacy president Adam Block says he came away with a clear understanding of how Jaffe saw the band evolving and how his vision of its future—specifically the idea of writing new music—had changed since developing a relationship with MMJ's James.

"There is something going on with Pres Hall that really reflects this moment in time," Block says. "I don't think this record would have the potential that it does now because there are barriers that are much easier to clear or break down altogether. Preservation Hall represents authenticity and musicianship and craftsmanship and joy, sort of romantic universal themes, and there are so many ways to reach music fans with those messages. We're seeing a receptivity to it that might not have been possible to achieve five or 10 years ago."

Block flew to Los Angeles in May to catch a Preservation Hall Jazz Band show at the Largo Theater on a bill with John C. Reilly. The idea, as with so many unadvertised showcases in L.A., was to present the band to music supervisors and the film/TV creative community. As usual, the show had many raucous moments. Grammy Award-winning songwriter Dan Wilson (Adele, Dixie Chicks) joined the band for the two songs he contributed to *That's*



G HISTORY

It!, “Rattlin’ Bones” and “I Think I Love You,” and the group’s hourlong show was enthusiastically received by the industry crowd. The first TV-related conversation to spring from the gig was the idea of creating lifestyle programming that captures the musicians away from the stage and focuses on the richness of the culture.

The ideas coming across the band’s desk these days represent entirely new possibilities: Its first concert at Harlem’s Apollo Theater on the album’s release day, shows with Steve Martin in August and then at the Baltimore Symphony Orchestra’s Meyerhoff Hall at Thanksgiving. Earlier this year it was a performance at the Grammys with the Black Keys and Dr. John, an NAACP Image Award and the Sasquatch festival in May; late last year were a handful of gigs with Steve Earle.

“The *Preservation* project led to us thinking there’s something else for us to explore,” Jaffe says. “We have a responsibility to further the tradition, take it somewhere else, the same way the originators of this music—Jelly Roll Morton, King Oliver, Louis Armstrong, even Duke Ellington and Count Basie—kept building on what they inherited and created their own voice and repertoire. Once you become a repertory band, we’ve seen it’s very easy to become a caricature of yourself if you’re not careful.

The Preservation Hall Jazz Band, from left: **Ben Jaffe, Clint Maedgen, Mark Braud, Ronell Johnson, Freddie Lonzo, Joe Lastie, Rickie Monie and Charlie Gabriel**



“The more I spoke to Jim [James], he was able to give me a lot of perspective that I have never had before because I am so deep inside of our music traditions,” Jaffe adds. “Sometimes it takes an outsider to give you that perspective.”

Jaffe was born into the Preservation Hall. His parents, Allan and Sandra, were newlyweds from Philadelphia whose honeymoon in New Orleans segued into a new home and a new job—running the newly opened hall—in 1961. Jaffe started to learn different horns while he was in elementary school, following the path of his tuba-playing father. He ultimately became a bassist, learning the New Orleans repertoire from Chester Zardis, one of several musicians who had given up on performing while in their 50s and only returned to music when the hall opened.

He joined the band as its bassist in 1993 after graduating from Oberlin College and two years later took over the operation as music director. (His father died in 1986.) By and large, the musicians he worked with initially were his father’s associates and as they themselves died, he hired mostly third-, fourth- and fifth-generation New Orleans musicians to replace them.

After Katrina hit in August 2005, the band was forced to tour for a year straight without any hope of returning home. It also forced Jaffe, who lost his bass in the storm and consequently took up the tuba, to reflect on the meaning of Preservation Hall and utilize opportunities being presented to musicians from New Orleans.

“We felt like a lost tribe,” he says. “It wasn’t until 2010 that Preservation Hall was up and operating in a normal way. The hurricane introduced us to a whole new world of artists.”

The making of *Preservation* was the crucial conduit for *That’s It!* Besides connecting the band with Earle, Waits, McCoury, Pete Seeger, Richie Havens—on one of his last recordings—and Merle Haggard, it was the relationship with My Morning Jacket that has had the greatest effect. Photographer/director Danny Clinch made a documentary, “Louisiana Fairytale,” about their collaboration, Flat Iron took over management duties and it was James’ encouragement that led to Jaffe writing 10 of the 11 songs that appear on the new album.

“The guys were really engaged with the idea [of writing songs] and also working with songwriters who could help build upon an idea or validate what they had already been working on,” Martinovich says. “That could have been tedious, but it expanded a community and relationships and generated music that displays where they come from and what they have established over 50 years. They’re bringing it into modernity, if you will, without making it feel like reinventing the wheel or deconstructing what they have built. They’ve added another solid brick.”

After approaching Block with the idea, which he embraced, Jaffe suggested reaching out to James to co-produce. The key, Block says, was to make an album “that doesn’t sever a single tie to its origins but really takes it to the next place.”

To Jaffe, “it’s important that a project be an evolution of the project before it. I didn’t have any preconceived notion of what these songs would sound like, but when you put your songs in the hands of Charlie and Mark [Braud] and Freddie [Lonzo] and Rickie [Monie] and Joe [Lastie], it’s going to end up sounding like Preservation Hall. They’re the guys who give it flavor.”

Prerelease promotions for the album have included a video contest with Genero, a poster contest with Creative Allies and, as Block calls it, “a focused outreach into the licensing community.” Martinovich has kept the band’s calendar relatively open for the fall and winter, specifically to take advantage of opportunities that aren’t currently apparent. Legacy, Block says, expects to actively work the album for at least 12 months.

“When I suggest that the window for this project is a very wide open one, it comes back to this very fundamental idea that this band can satisfy jazz fans every night or play a Bonnaroo as often as those opportunities are available,” Block says. “This is still a relatively unknown phenomenon to that second audience, to that younger audience. We’re just starting to introduce the Preservation Hall Jazz Band as a band that is as much a rock band or indie band or Americana band as they are a jazz band. We have to continue to be deliberate and thoughtful and tactical as we grow this audience. While, yes, we’re investing in the recording, we’re investing in the idea of the band. It doesn’t begin and end with that record.”

Team PHJB

ARTIST: Preservation Hall Jazz Band

ALBUM TITLE: *That’s It!*

RELEASE DATE: July 9

LABEL: Legacy

MANAGEMENT: Mike Martinovich, Flat Iron Management

PRODUCERS: Jim James, Ben Jaffe

PUBLISHING: Big Deal Music

BOOKING AGENT: Jay Williams, William Morris Endeavor

TOUR: Apollo Theater, New York (July 9); Hollywood Bowl, Los Angeles (Aug. 7, with Steve Martin)

UPCOMING TV: “Late Night With Jimmy Fallon” (July 8-9)

PUBLICITY: Pam Nashel Leto, Girlie Action Media

SITE: PreservationHall.com

TWEETS: @PresHall



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MUSIC



ARTIST: Sara Bareilles
ALBUM: *The Blessed Unrest*
RELEASE DATE: July 16
LABEL: Epic Records
PRODUCERS: John O'Mahoney, Mark Endert
PUBLISHING: Sony/ATV
MANAGEMENT: Career Artist Management
BOOKING AGENT: Paradigm Agency
CHART HISTORY: "Love Song" (2007), No. 4 Billboard Hot 100, 3.6 million; *Little Voice* (2007), No. 7 Billboard 200, 1.1 million; *Kaleidoscope Heart* (2010), No. 1 Billboard 200, 441,000
TWITTER: @SaraBareilles

POP

Sara Bareilles' Change-Up

The singer/songwriter builds steady, ground-up support for her new set of darker-themed tunes

By Jason Lipshutz

"I always swore I would never live in New York," Sara Bareilles says with a laugh from her New York apartment. "I always felt so overwhelmed here. It's ironic—the thing you think you don't need is the thing you actually need most."

Last year, the 33-year-old singer/songwriter decided that the thing she needed was a major personal and professional change in order to record the aptly titled *The Blessed Unrest*, the follow-up to 2010's *Kaleidoscope Heart*. That album debuted atop the Billboard 200 and has sold 441,000 copies, according to Nielsen SoundScan. It spawned the hit "King of Anything," but Bareilles was terrified of feeling creatively stagnant while

assembling her next LP. "I felt antsy when thinking about coming from the same angle [with this album]," she says. "Like, 'OK, I'm going to sit down at the piano and write some songs, then I'll pick a producer.' The whole methodology being a mirror image of what had come before just wasn't feeling exciting."

From a commercial standpoint, Bareilles didn't necessarily need to rejigger that image: After breaking out in 2007 with the pop smash "Love Song" (3.6 million downloads, according to Nielsen SoundScan), she scooped up more fans with *Kaleidoscope Heart* as well as with a judging stint on NBC's "The Sing-Off." But like a star pitcher retooling her fastball in the off-season, Bareilles decided to evolve her proven approach for *The Blessed Unrest*, due July 16 on Epic Records. Recorded during the past six months, the album showcases the expansive energy of Manhattan life while touching upon heavier themes than heartbreak. "Chasing the Sun" is a song about mortality, while first single "Brave" was written for a friend struggling to come out as gay.

Bareilles also made an effort to recruit more collaborators for her third album: Along with producers John O'Mahoney and Mark Endert, the singer met with fun.'s Jack Antonoff for a potential co-writing opportunity. "I was introduced to Jack through Sara Quin of Tegan & Sara," Bareilles says. "We met for breakfast one day, and I was just so enamored with him and his personality... The first day we sat down together was the day we wrote 'Brave.'"

Released to digital retailers as the lead single on April 23, "Brave" has sold 160,000 downloads and peaked at No. 61 on the Billboard Hot 100—a far cry from previous lead singles "Love Song" (No. 7 peak) and "King of Anything" (No. 32). But those songs each

took several months to bloom into ubiquitous hits, and the strategy will remain the same for "Brave," which has been pushed to adult radio and will be crossed over to pop in the weeks prior to *The Blessed Unrest's* release.

Epic VP of marketing Scott Walker says, "When we've run a Sara Bareilles single successfully, it can take between six and nine months at radio. And right now, we think we're on that trajectory." Bareilles performed "Brave" on NBC's "Today" on April 25, and will do so again on "Live With Kelly and Michael," "Jimmy Kimmel Live!" and "The Tonight Show With Jay Leno" around the album's release date.

Meanwhile, the music video for "Brave"—directed by Rashida Jones and starring a bunch of wildly uninhibited dancers beckoning to Bareilles' call of "I wanna see you be brave!"—has scored 1.1 million YouTube views in less than a month. And after setting up *The Blessed Unrest* with a short headlining run through mid-May, Bareilles will join OneRepublic for a co-headlining tour beginning Aug. 29.

Bareilles says that she's looking forward to playing her new music live, but her favorite part of the album rollout thus far has been the "I Am Brave Enough" campaign, which prompted fans to share their own courageous stories through downloadable postcards that were then posted on Twitter and Instagram.

"There was everything from 'I'm brave enough to fight this brain tumor' to 'I'm brave enough to come out to my conservative family,'" Bareilles says. "To me, it illuminates the fact that people want to be called out to be their best selves, and that resonates with me. I love when I feel challenged to step up to my highest capacity." ●

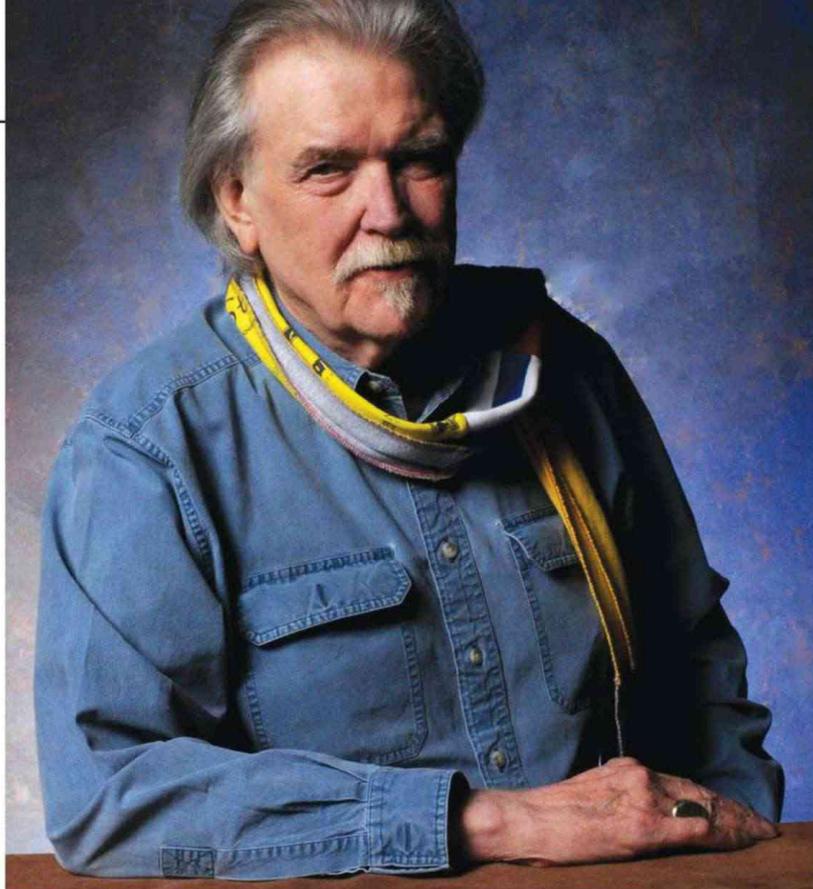
THE BIG NUMBER

Sales of Sara Bareilles' breakout hit, "Love Song."

3.6M
COPIES

ARTIST: Guy Clark
 ALBUM: *My Favorite Picture of You*
 LABEL: Dualtone Records
 RELEASE DATE: July 23
 PRODUCERS: Guy Clark, Chris Latham, Shawn Camp
 PUBLISHER: EMI April Music (ASCAP)
 MANAGEMENT: Keith Case, KCA Artists
 BOOKING: Keith Case & Associates
 CHART HISTORY: *Songs and Stories* (2011), No. 29 Top Country Albums, No. 146 Billboard 200, 13,000; *Old No. 1* (1976), No. 41 Top Country Albums, 18,000 (since 1991); *The Dark* (2002), No. 46 Top Country Albums, 30,000; "The Partner Nobody Chose" (1981), No. 38 Hot Country Songs
 TWITTER: @GuyClarkKCA

COUNTRY



'Picture' Of Longevity

Prolific country songwriter Guy Clark maintains his workload with new album, collaborations with rising stars

By Deborah Evans Price

After churning out hits for four decades, no one would blame Guy Clark for resting on his considerable laurels. He's had songs recorded by Johnny Cash, Brad Paisley, Vince Gill, Jimmy Buffett and Alan Jackson, to name a few, but retirement isn't in this country songwriter's vocabulary. On July 23, Dualtone Records will release *My Favorite Picture of You*, Clark's first new studio album since 2009's *Somedays the Song Writes You*. His 2011 live set, *Songs and Stories*, earned the singer his highest-charting album at No. 29 on Billboard's Top Country Albums tally and No. 146 on the Billboard 200.

Co-written with Gordie Sampson, the new album's title track is a tribute to Clark's wife of 40 years, Susan-

na, who died in 2012 after battling cancer. "I've had that photograph since the day it was taken in the late 1970s, early '80s," Clark says of the Polaroid someone snapped after Susanna came home to find Clark and Townes Van Zandt drunk and stormed out of the house. "I have always thought that was my favorite picture of Susanna. It was just exactly her. I've saved it ever since. When Gordie came over to write . . . that title just jumped out at me. The picture was pinned to my wall about five feet away. I just said, 'Here's the song,' and it was as good as written."

Clark has long been a mentor to many younger songwriters, and he enjoys the collaborative process. On his new project, Clark's co-writers include Shawn Camp, Chris Stapleton, Ray Stephenson, Jedd Hughes and Rodney Crowell. A good co-writer is someone who can "sit in a room and put up with me," he says with a laugh. "Somebody who is smart, bright and speaks the English language."

"Guy is always willing to write with younger songwriters and open to hearing their ideas," Dualtone Music Group president Paul Roper says. 'Guy's songs remain relevant because everything he writes

is timeless."

Most recently, Clark co-wrote the title track to Ashley Monroe's critically acclaimed top 10 country album *Like a Rose*. "She came over here with another friend of mine, Jon Randall," he recalls. "We were writing and that song just popped out. She seemed to like it very much and she played it for Vince [Gill, who produced her album] and he seemed to like it very much, so they recorded it. It seems to tickle everybody's fancy."

Dualtone has launched a pre-order campaign, and is creating awareness with print ads in strong Clark markets like Dallas, Houston, Nashville and Austin, as well as taking out radio ads on NPR stations. NPR's "All Things Considered" is featuring Clark, and he's slated for the covers of American Songwriter, Nashville Scene and the Austin Chronicle. He'll have features in Texas Monthly, Garden and Gun, and Acoustic Guitar.

"Guy is a cornerstone of the Americana format, which is album-based," Roper says. "We'll be focusing people on 'Cornmeal Waltz,' 'Heroes' and 'El Coyote.' We'll also reach out to a handful of stations on the Texas music chart and some roots-leaning triple A stations . . . We have a Noisetrade sampler of gems from Guy's catalog going out in beginning of July. We'll use that data to expand his base for this record and make new fans."

Clark says he leaves it up to Dualtone to sell his records, and he's happy with his association with the Nashville-based indie. "I just try to do good work," he says. "I don't write shit songs. I try to just do the best I can and however that falls is how it falls." ●



MIKE MANGIONE & THE UNION

In April, Mike Mangione & the Union brought a New York rock club to the Deep South with foot-stomping rhythms, soaring strings and ethereal vocals. Whether it was with a whisper or a growl, they grabbed every ear. Averaging 100 dates a year, including house concerts, the band formed when the Mangione brothers—frontman Mike and guitarist Tom—began playing around Chicago and Wisconsin. While touring, a friendly soundman and upright bass player joined before the band added a percussionist, cellist and violinist. The act's music has been played on NPR and Milwaukee radio, where it's been nominated for band and album of the year, and Sugarland's Kristian Bush has expressed interest in working with the outfit. This is no surprise to co-manager Eric Ellwell, who says the band appeals to acoustic and folk fans. "It's very melodic and it's got so much soul to it," he says. The group's debut, *Tenebrae*, peaked at No. 9 on the Euro-Americana



chart in Europe. The six-piece will release its third LP, *Red-Winged Blackbird Man*, on Sept. 3. On the title track, Mangione channels Bob Dylan and Howlin' Wolf for a bluesy romp that showcases its soulful Americana. The set is produced by Grammy Award-nominated Bo Ramsey (Lucinda Williams), who saw the band live and understood what it wanted to capture. "I call it 'sonic bumper bowling,'" Mangione says. —Annie Reuter

"A good co-writer is someone who can sit in a room and put up with me, who is smart, bright and speaks the English language." —GUY CLARK



Nate Deaton, GM/music director, KRTY San Jose, Calif. **Cassadee Pope, "Wasting All These Tears."** Her voice captivated me on the first listen to the song. At first I thought it was a little on the poppy side, but the more I hear it on the air, I think it fits perfectly where country radio is today.



Thompson Square, **"Everything I Shouldn't Be Thinking About."** Even though the groove and intro remind me of AC/DC's "Girls Got Rhythm," this is the perfect summer song for Shawna and Keifer [Thompson]. They have had hits before, but this is the one that makes them mainstream.



Kellie Pickler, **"Someone Somewhere Tonight."** There's just too much great about this song not to like it. Great lyric, great vocal and a performance that is beyond compare on the air right now. When a listener tunes in to a country station this is the sound they expect to hear.

ARTIST: Maya Jane Coles
 ALBUM: *Comfort*
 LABEL: I/AM/ME
 RELEASE DATE: July 1
 PRODUCER: Maya Jane Coles
 PUBLISHING: unsigned
 MANAGEMENT: Steven Braines
 BOOKING: Brendan Long, Nick Cave and David Levy, William Morris Endeavor (international); Mariesa Stevens, Liaison Artists (North America)
 CHART HISTORY: No. 5 Uncharted (2012)
 TWITTER: @mjcofficial

EDM

Self-Made Woman

Rising electronic star Maya Jane Coles sets sights on the pop world while maintaining tight control of her career

By Elissa Stolman



on dancefloor rhythms. She's also taken on the underground dubstep community under the moniker Nocturnal Sunshine. She's played more than 30 countries in the last 18 months, doing coveted gigs at festivals like Coachella and Sonar. She's remixed such acts as Massive Attack and the xx, contributed to the long-standing *DJ-Kicks* compilation series and offered not one, but two sets to Pete Tong's *Essential Mix* series. She has accumulated 10 million combined YouTube views, more than 2.5 million SoundCloud plays and 165,000-plus Facebook fans—all before releasing a proper artist album.

"I've seen [Maya] go from really intimate, underground communities that knew her when she was coming up. Now, more mainstream festivals are taking notice," Coles' North American booking agent Mariesa Stevens says. This year, Coles became the first artist from Stevens' Liaison Artists to play Coachella. She's also slotted to make appearances at events like Wavefront in Chicago and Bestival in the United Kingdom later this summer.

Stevens and the other members of Coles' team have formed an intimate and hardworking core devoted to helping the artist execute her creative vision. The other components of the "family-style" unit include Braines, PR agent Neil Bainbridge and a few

delegates from the William Morris Endeavor booking agency, which handles international dates. Braines, Stevens and Bainbridge have developed close relationships with each other and Coles herself; they travel together, hang out together. From Bainbridge's perspective, the camaraderie has allowed Coles to assume most of the responsibility for the direction of her career. "I believe the closer the team and personal relationships, the greater the understanding and respect for the artist's wishes," he says.

Most of the constituents of Coles' inner circle have flourished and evolved with the artist. For example, Stevens reports that Liaison has "grown quite a bit over the last few years" since she joined Coles' management team. "When you have an artist like that on the roster, it's certainly attractive to other artists. People have a lot of respect for her, so I'm sure that from her own suggestion and what she brings that I've definitely gained a lot of artists since signing her."

Coles inaugurated I/AM/ME in late 2012 with her EP *Easier to Hide*, on which she branched out from her roots in dancefloor-oriented formats by tinkering with pop-leaning vocal hooks. The forthcoming album "has a lot of varied musical styles in there," she says. "I wanted to show that as a producer and artist I am not about one thing only. It's always interesting to work outside your safe zone and try different things."

Coles is even keen to explore new artistic roles, perhaps as a pop producer along the lines of Quincy Jones or Timbaland. "I just want to be able to make great music. If I really liked what someone did or I had a strong idea about how I would like to take them somewhere new musically, then it wouldn't put me off if they were a popular artist," she writes. "I wouldn't compromise or change my music to suit the pop world, but I think there's always room in the pop world for something a little different." ●



ACTION BRONSON

In the past three years, Queens-based MC Action Bronson has gone from an unknown artist to an internationally recognized star, signing to Vice/Atlantic and releasing new EP *Saaab Stories* on June 11. Launching a world tour this summer with the help of new booking agent Jeremy Holgerson of the Agency Group, Bronson will take his antics across North America and to international markets. Holgerson partnered with TAG's James Rubin in the U.K. office and Colin Lewis in Canada.

ROUTING: For Holgerson, the main task was landing festival spots to anchor the tour. "We started in Europe and Canada, and also in the U.S., going after things like Canadian Music Week and South by Southwest, figuring out key shows for Action and using the festivals as our tent poles." With that in mind, Action will hit such festivals as Firefly in Dover, Del. (June 21), Denmark's Roskilde (July 6), Hustle in Helsinki (July 19) and the United Kingdom's Reading (Aug. 24). "Once we had those, we figured out little headline shows around it. Not doing too much touring, but the right touring—a less-is-more approach."

AUDIENCE: Holgerson "focused on key cities in which he knew Action had dedicated fans and venues he could fill." "We made sure whatever shows we booked were going to be packed, because his show is so energetic and interactive," he says. "He's in the crowd a lot of times. A sweaty packed show is what we want every time." Action will swing through the Middle East in Cambridge, Mass. (June 27), Le Trabendo in Paris (July 7), the Observatory in Santa Ana, Calif. (Aug. 6) and Soma in San Diego (Aug. 10).

PROMOTION: Holgerson found that venue promoters and social media were crucial to strong ticket sales: "Whenever he tweets about a show, you definitely see a significant jump in ticket sales and engagement," he says. "Without including ticket giveaways or promotions, Holgerson employed a more word-of-mouth approach to engage sales." "The promoter handles everything, but any press is tied in with the label. We get to the street and get the word out." —Nick Williams

BOOKING AGENT: Jeremy Holgerson, the Agency Group

TOUR DATES: June 1–Sept. 6

"If I really liked what someone did or I had a strong idea about how I would like to take them somewhere new musically, then it wouldn't put me off if they were a popular artist." —MAYA JANE COLES

Reviews

Labrinth featuring Emeli Sandé

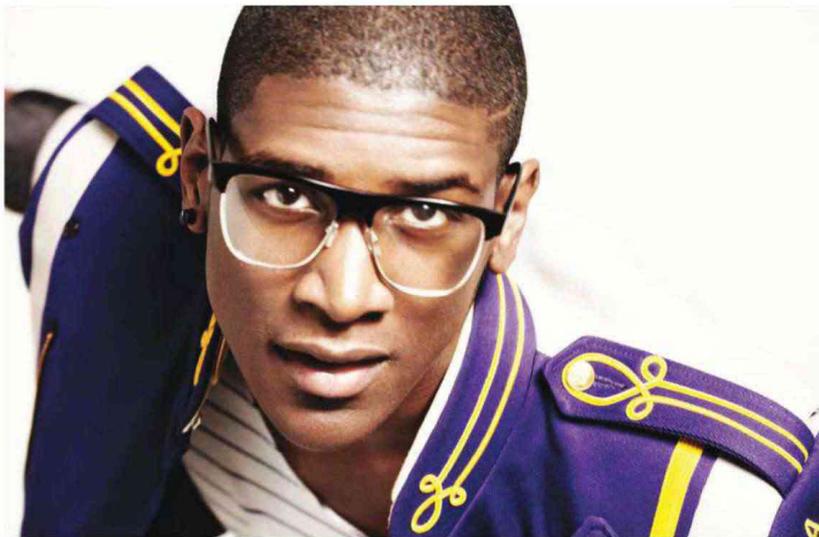
"Beneath Your Beautiful" (4:32)

PRODUCERS: Labrinth, Da Diggler

WRITERS: Timothy McKenzie, Mike Posner, Adele Emeli Sandé

PUBLISHERS: Stellar Songs (PRS), EMI Blackwood Music (BMI), North Greenway Productions/Sony-ATV Tunes (ASCAP)

Syco/RCA



POP

Labrinth's 'Beautiful' Debut

Maybe it's a reaction to the bombastic, synth-heavy Europop that's been saturating American top 40 radio, but piano ballads are all the rage now—from Bruno Mars' soul-bearing "When I Was Your Man" to Lana Del Rey's string-swathed "Young & Beautiful" to Rihanna's vulnerable "Stay." Next on the list is British singer/songwriter Timothy McKenzie, better-known as Labrinth, who is snaking his way stateside with "Beneath Your Beautiful," a seductive ode to inner beauty. "Beautiful," from Labrinth's de-

but album *Electronic Earth*, is already a ubiquitous smash in the United Kingdom. But no matter what continent you're on, it's an enduring heart-melter. Over a backdrop of piano, hip-hop drums and synth-bass, McKenzie trades verses with Scottish crooner Emile Sandé: "You've built your wall so high that no one could climb it," he pleads, "but I'm gonna try." With the song now charting in the United States, Labrinth is hoping to make another nation swoon. —RR

A seductive ode to inner beauty, "Beneath Your Beautiful" is an enduring heart-melter.



LIVE

ARTIST: The Postal Service

VENUE: Barclays Center, Brooklyn

DATE: June 14

"I have some advice for all you aspiring musicians out there," Ben Gibbard told a sold-out crowd during a stop on the Postal Service's first tour in a decade. "Record an album, then do nothing for 10 years and boom, perform at the Barclays Center." Such a charmed trajectory, almost implausible in today's fragmented musical environment, is more or less the truth of what happened to Gibbard and

collaborator Jimmy Tamborello, who released the Postal Service's one and only album, *Give Up*, to critical acclaim in 2003. At Barclays, the duo—joined by Rilo Kiley singer Jenny Lewis—gave new life to that beloved collection of pensive and ebullient electro-pop songs, triggering a rare nostalgia high for assembled fans. There are only about 16 original Postal Service songs in existence, and the show took a course that naturally reflected the legacy of the band's debut—blissfully brief and tantalizingly sweet. —RU

SINGLES

HIP-HOP

2 CHAINZ & WIZ KHALIFA

"We Own It" (3:48)

PRODUCERS: The Futuristics

WRITERS: various

PUBLISHERS: various

Def Jam/IDJMG

This single from the "Fast & Furious 6" soundtrack imagines 2 Chainz and Khalifa as hip-hop's Paul Walker and Vin Diesel, with the former declaring "Couldn't slow down so we had to crash it!" and the latter harping on the film's "ride or die" credo. "We Own It" is passable radio rap from two talented MCs on cruise control. —JL

ROCK

GROUPLOVE

"Ways to Go" (3:51)

PRODUCER: Ryan Rabin

WRITER: Grouplove

PUBLISHERS: Warner/Chappell, Nkosi Sikeleli Afrika Music c/o 2850 Music (ASCAP)

Canvasback Music/Atlantic

In its music video for new single "Ways to Go," indie/electronica outfit Grouplove transforms a ruthless child dictator's mansion into a dance club. The group's music typically has a similar effect: "Ways to Go" is a supremely silly sugar rush of synth-bass and boy-girl shouts, catchy enough to unite warring ideals—for four minutes, at least. —RR

POP

KARMIN

"Acapella" (3:21)

PRODUCER: Martin Johnson

WRITERS: various

PUBLISHERS: various

Epic

Karmin's Amy Heidemann settles into her own rhythm as a rapper/singer on "Acapella," the duo's first single to achieve the same mix of swagger and sweetness that made it a YouTube star with a cover of Chris

Brown's "Look at Me Now." The vocals largely make up the instrumentation of "Acapella"—a catchy ode to independence that the pair's fans should gobble up. —AH

COUNTRY

TYLER FARR

"Redneck Crazy" (3:37)

PRODUCERS: Jim Catino, Julian King

WRITERS: Josh Kear, Mark Irwin, Chris Tompkins

PUBLISHERS: various

Columbia Nashville

A broken heart leads Farr to go "Redneck Crazy" on his latest single, which has been rising up Billboard's Hot Country Songs chart since its release earlier this year. Lines like "I'm gonna aim my headlights into your bedroom windows" sound more stalker-esque than redneck wild, and truck-sized insults and a guitar solo are thrown in for good measure. Farr may think he's crazy, but this ballad could use a boost of humor. —JM

POP

MIKE POSNER

"The Way It Used to Be" (4:06)

PRODUCERS: Ammo, Martin Johnson

WRITERS: Mike Posner, Martin Johnson, Joshua Coleman

PUBLISHERS: North Greenway Productions/Sony-ATV Tunes/EMI April Music/Martin Music/Each Note Counts/Prescription Songs, administered by Kobalt Songs Music Publishing obo Martin Johnson (ASCAP)

RCA Records

After scoring writing and production credits on songs like Justin Bieber's "Boyfriend" and 2 Chainz's "In Town," Posner returns as a solo act on the wistful "The Way It Used to Be," from his forthcoming sophomore set. The "Cooler Than Me" singer is still grasping at all-consuming choruses, although this single is decidedly more fervid than any of his previous radio offerings. The feeling is unexpected, and intriguing. —JL

LEGEND & CREDITS

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

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LISNR

ON LISNR AND BEYOND:

Artists who have partnered with Lisnr include Swedish House Mafia and Mia Carruthers.

Lisnr uses the location-aware features of apps like Google's FieldTrip to add an interactive layer to live events.

The gold standard in sonic fingerprinting apps is still Shazam, which recently added unlockable content in addition to its popular music ID function.



J. Cole used Lisnr to hold listening parties around the world for his new album.

APP

Lisnr's Smart, But Not So Seamless

Shared music experiences—it's an area in which all manner of music companies are trying to innovate. But what happens when those experiences are poor—hampered by confusing product design and low bit-rates? That's a problem presented by Lisnr, a nascent music app that was expansively updated in June and is designed to increase fan engagement with audio. Lisnr works by allowing access to exclusive content based on a variety of triggers. Artists can partner with the site to enable exclusive downloads, videos or personalized messages, and fans can unlock that content by going to a certain place at a certain time, playing a song a specific number of times or engaging in any number of behaviors that the app can detect using proprietary software and a smartphone's sensors. Earlier this month, rapper J. Cole held simultaneous listening parties around the world for new album *Born Sinner* using Lisnr. An album stream was available to

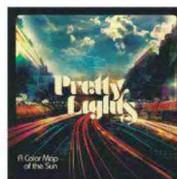
anyone attending a party at a specified set of coordinates. But the Cole experience, like a number of Lisnr events that Billboard tested, was marred by confusing product design that made it difficult to find and access content even after it had allegedly been unlocked. Rather than letting the stream activate automatically, Billboard had to find our way through multiple menu options under headlines like "News," "Explore" and "Listen Now," the lattermost somehow managing to be the least straightforward. Given that access to Lisnr content is ostensibly hard-won, the app should make retrieving and enjoying it a seamless experience. When Billboard finally found the right button to push to listen to Cole's album, we were dismayed to find that playback in the app was spotty and cut out repeatedly. Lisnr's premise is a smart one, but in order to deliver on its potential, navigation within the app needs to be greatly simplified. —RU



ELECTRONIC

Pretty Lights' Electro Soul

Derek Vincent Smith, best-known as Pretty Lights, knew the creation of his innovative new album, *A Color Map of the Sun*, would be no easy feat. Rather than collecting samples from records, the electro hip-hop artist created original samples: 20-plus hours of tape—recorded on era-specific instruments—pressed to vinyl and then sampled to build the album's 13 tracks. The result is electro with real soul, a genre-hopping mix of Smith's influences. There's the trippy '70s funk of "Go Down Sunshine," the computerized blips that dip into the deeper electro of "Prophet" and the Talib Kweli-assisted soul jam "Around the Block." A bonus: The two-disc set features a second live album (*Live Studio Sessions From a Color Map of the Sun*) of compositions as they were originally recorded, providing an inside look at the method behind Smith's sampled madness. —JM



Pretty Lights

A Color Map of the Sun

PRODUCER: Derek Vincent Smith

PUBLISHER: 8 Minutes 20 Seconds Records

RELEASE DATE: July 2

ALBUMS

COUNTRY

LOCASH COWBOYS

LoCash Cowboys

PRODUCERS: Shannon Houchins, Noah Gordon

Average Joes Entertainment

RELEASE DATE: June 18

LoCash Cowboys deliver a richly satisfying debut filled with the kind of raucous country anthems that are currently all the rage at the format. The late George Jones appears on the feisty "Independent Trucker," while the duo slows it down on touching ballad "Best Seat in the House." —DEP

ROCK

QUEENSRÛCHE

QueensrÛche

PRODUCER: James "Jimbo" Barton

Century Media Records

RELEASE DATE: June 25

QueensrÛche endured guitarist Chris DeGarmo's 1997 departure and this album proves the group will also survive singer Geoff Tate's 2012 dismissal. The set nods to classic QueensrÛche catalog on tracks like "Where Dreams Go to Die" and "A World Without," while embracing a modern, metal-leaning style ("Spore," "Vindication"). —CT

ROCK

HANSON

Anthem

PRODUCER: Hanson

3CG Records

RELEASE DATE: June 18

On *Anthem*, Hanson melds pop hooks with rock tones, employing rollicking guitar riffs and jangling beats on brightly upbeat tracks like "Fired Up" and "Get the Girl Back." It's an amiable, straightforward collection of songs, but the brothers have the most success with "Already Home," where emotion adds some needed edge. —EZ

HIP-HOP

MAC MILLER

Watching Movies With the Sound Off

PRODUCERS: various

Rostrum Records

RELEASE DATE: June 18

Miller's second studio album brings a new level of maturity. There's self-actualization in the face of fame ("The Star Room"), psychotic thoughts ("Red Dot Music") and reckless rhyme-spitting ("O.K."). But the most impressive could be pulling Jay Electronica out of retirement on "Suplexes Inside of Complexes and Duplexes." —KI

POP

3OH!3

Omens

PRODUCER: 3OH!3

Photo Finish/Atlantic

RELEASE DATE: June 18

3OH!3 launched in 2008 with tongue-in-cheek lyrics and boisterous electro-pop numbers, but third album *Omens* eschews some of that formative, swaggering witicism for zeitgeisty pop. The duo offers clever, spitfire raps on a few tracks—notably "Live for the Weekend" and "Two Girlfriends"—but mostly focuses on EDM-style production and Auto-Tune. —EZ

POP

BIG TIME RUSH

24/seven

PRODUCERS: various

Columbia Records

RELEASE DATE: June 11

Nickelodeon boy band Big Time Rush offers an unabashed call to the dancefloor on third album *24/seven*. From the high-energy positivity of the title track to the hip-hop-tinged "Song for You" and deeper electro vibe of "Confetti Falling," the group has evolved musically while keeping its fun, good-boy image intact. —JM

.biz

Musician/entrepreneur Will.i.am has been named a partner in Beverly Hills-based licensing and strategic marketing firm memBrain Licensing. The firm says it will look to tap into the Grammy Award-winning artist's "visionary ideas and global fan base" to create "new intellectual properties directed by Will.i.am" while also offering clients access to a range of creative services.



METAL

Black Sabbath's Lucky Number

'13,' the rockers' first album with Ozzy Osbourne in 35 years, earns the metal masters their first U.S. No. 1

By Gary Graff

13—the first full Black Sabbath studio album with Ozzy Osbourne singing since 1978's *Never Say Die!*—has been received like a welcome gift by headbangers across the globe. The Rick Rubin-produced set is the veteran British group's first No. 1 on the Billboard 200 as well as its first chart-topper in the United Kingdom since 1970—setting a world record for the longest gap between No. 1 releases. First single "God Is Dead?" hit No. 7 on the Mainstream Rock chart despite its nearly nine-minute length, while "End of the Beginning" is getting extra exposure thanks to the group's performance on the season finale of CBS' "CSI: Crime Scene Investigation" in May and to its use as the end-credit theme for the new Seth Rogen comedy "This Is the End." 13 sold 155,000 copies in its first week, according to Nielsen SoundScan.

"I am blown away," Osbourne says. "I don't understand why it's happening. I mean, 45 years down the road and we've got a really great album to put out."

The set's out-of-the-box success is the result of a two-year global campaign designed by former Sony Music president Michelle Anthony, now of 7H Entertainment, and the band's team (Osbourne, bassist Geezer Butler and guitarist Tony Iommi each have separate managers) as well as key partners including Los

Angeles social media firm the Audience and longtime music industry executive Jay Krugman. "In a nutshell, it was a worldwide plan to re-engage Sabbath's core fans and also introduce them to the next generation of fans," Anthony says. "We wanted to use all platforms of discovery, many of which didn't exist in 1978."

The road to 13 began Nov. 11, 2011, with a coordinated announcement that Black Sabbath—which had reunited for a few tours and released the *Reunion* live album, with two new studio tracks, in 1999—was about to start recording a new album. The group also launched its first website, Facebook page (7.6 million fans) and Twitter feed (343,000 followers). As the band hit the studio, Anthony says those were essential "to make sure people knew [the album] was a reality" in the face of skeptics who'd seen previous Sabbath albums attempts go down in flames.

"It's not our first attempt," Osbourne says. There were multiple hurdles this time, too, as Iommi was diagnosed with lymphoma in January 2012 and drummer Bill Ward dropped out due to a contract dispute. Nevertheless, Anthony says, "We're all professionals. We really rolled with the punches. We all knew the endgame was this incredible record they were making."

Through Black Sabbath's site and social media, fans were kept abreast of 13's progress, including video updates created by Osbourne's son Jack. Though Iommi's health forced the group to cancel its scheduled shows, it did play the 2012 Download Festival in the United Kingdom and Lollapalooza in the United States—"to show the band was more together than ever and show this project was serious," Anthony says. In the fall of 2012, Hot Topic began carrying a Sabbath T-shirt that was an instant top-seller with a younger demographic.

The band rolled out 13 details—including its release date, track listing, cover image and tour dates—on an almost monthly basis during first-quarter 2013. An iTunes presale began April 18, the same day "God Is Dead?" went to radio. The group also released a behind-the-scenes video about the album's cover shoot. The album began streaming on iTunes on June 3, with a concurrent Spotify promotion.

Looking forward, Black Sabbath begins a North American tour on July 25 in Houston, with an October swing through South America with Megadeth and a European run starting Nov. 20 in Finland that finishes with a pair of shows Dec. 20 and 22 in the group's hometown of Birmingham, England. Anthony says more synch rights are being pursued, while another "special multimedia event" is on tap for the fall. ●

THE Numbers

Selena Gomez & Demi Lovato

Black Sabbath's out-of-the-box success is the result of a two-year global campaign.

+ 1.3M

"Come & Get It" has sold 1.3 million downloads in its first 11 weeks, according to Nielsen SoundScan, while "Heart Attack" shifted 1.2 million in its first 11 frames. "Heart Attack," released five weeks before "Come & Get It," has sold 1.5 million total and is Lovato's second-biggest seller after "Give Your Heart a Break" (1.9 million).

↑ 16%
178K

After five weeks on sale, Lovato's *Demi* has sold 178,000—a growth of 16% compared with the first five weeks of her last release, 2011's *Unbroken* (153,000). *Demi* has also outsold *Unbroken* in each of its first five frames. As for Gomez, fourth album *Stars Dance* is due July 23.

↑ 35%
1.4M

In the two months after "Heart Attack" debuted (Feb. 24), Lovato added 1.4 million new Twitter followers—a gain of 39% compared with her follower increase in the previous two months (1 million). Gomez had only a 5% increase in followers in the two months after the release of "Come & Get It" on April 6 (654,000) compared with her gain in the two months prior (623,000).

↑ 9%
11.9K

"Come & Get It" rises to a No. 3 peak on the Mainstream Top 40 airplay chart, with 11,892 detections at the format (up 9%), according to Nielsen BDS. —Keith Caulfield



Kinky Boots is the highest-charting cast album since *The Book of Mormon* in 2011.

Simpson's New 'Single'
Alli Simpson, 15, is following in the footsteps of her older brother, pop singer/songwriter Cody Simpson. The former's debut single, "Why I'm Single," hit retail on June 11 and sold 9,000 downloads in its first week, according to Nielsen SoundScan. Its video is off to a fast start, too. After premiering June 10, it earned 1 million views in its first nine days, pushing Simpson's total YouTube channel views to more than 10 million.

Bonjour, Savoir Adore
In the vein of acts that sport male/female vocal interplay (e.g., Of Monsters and Men, Stars) comes Brooklyn's Savoir Adore, a mix of ethereal pop/rock from Paul Hammer and Deidre Muro. The pair released its second full-length, *Our Nature*, last year and, newly signed to Nettwerk, have rereleased the set, with the single "Dreamers" having racked nearly 850,000 YouTube views since its posting a year ago. Among the song's early supporters are triple A WFUV New York and alternative KITS San Francisco.

Rising Starr
Los Angeles native JoiStaRR charts her first Billboard chart appearance as "Seven Sevens" (My Block/One) gains momentum below the Adult R&B tally. Before embarking on her solo career, JoiStaRR was personally invited by Kanye West to sing backup on his *Glow* in the Dark tour and remained on tour with the rapper for five years. The singer/songwriter has penned songs alongside Chris Brown, Brandy and fellow My Block act Mary Mary.

Love Story
Canadian husband-and-wife duo Love & the Outcome achieve a new peak (No. 22) on the Nielsen BDS-fueled Christian Songs chart and open at No. 27 on Christian AC Songs with debut single "He Is With Us." The act consists of singer Jodi King and her husband, bassist Chris Rademaker. They were previously based in Winnipeg, Manitoba; now situated in Nashville, they've signed to Warner-Curb's Word imprint. The couple's debut album is expected later this year.

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

MUSICALS

Broadway Gets 'Kinky'

Out-of-the-box promotion helps push Cyndi Lauper-scored musical to chart success

By Katy Kroll

"Kinky Boots" is forging a path on Broadway, with pop icon Cyndi Lauper leading the way.

The Lauper-scored musical won six Tony Awards—including best musical and best original score—on June 9, and its original Broadway cast recording debuted on the charts dated June 15 at No. 51 on the Billboard 200 and No. 1 on Top Cast Albums.

With 7,000 albums sold its first week, according to Nielsen SoundScan, *Kinky Boots* became the highest-charting cast album since *The Book of Mormon* in 2011. (It currently sits at No. 128 on the Billboard 200, with 15,000 sold total.)

The *Kinky Boots* cast album debuted the week before the Tonys telecast, so the initial impact of the show—felt in the album's second chart week—was muted by the set's natural second-week decline (down 52%). In its third week on the tally, in the first full week after the Tonys, the set garnered a 5% increase, selling 4,000 copies. Box-office sales for the musical grew by 4% (\$62,775) during the week prior to the Tonys, according to data from the Broadway League, giving the show its best box-office week to date.

As the first solo female to win best original score, Lauper wrote in an email, "We were already doing great and selling out, but this helps even more people around the country know about our show."

That show was born from an unlikely place: A little-known firm of the same name, about a man who saves the family business by making men's high heels.

"We knew it was something we believed in and the music was really strong, so we hoped it would translate to a wider audience," Masterworks senior director of marketing Scott Farthing says.

To gain mainstream attention, the label created a making-of featurette and two music videos featuring Lauper. One of those clips, "Sex Is in the Heel," was promoted on Vevo ahead of the Tonys, racking up 26,000 views in one weekend, and shown on "E! News."

Additionally, there were CD giveaways on AC and adult top 40 radio, and the label continues to court concert-goers on Lauper's 30th-anniversary *She's So Unusual* tour through targeted online advertising.

The label is also focused on the LGBT community, in which the singer is very active. That included hosting "Kinky Boots"-themed nights and creating a dance remix of the Billy Porter-sung "Land of Lola" by Wayne G. and LFB that was serviced to gay clubs and bars. ●

Battle Plan: Big Time Rush



On June 11, Nickelodeon-bred boy band Big Time Rush released third album *24/Seven*, which debuts at No. 4 on the Billboard 200.

6 MONTHS AGO	1 MONTH AGO	RELEASE WEEK	NEXT UP
<p>When they're not recording music or on tour, the members of Big Time Rush stay busy working on their most important platform, the hit Nickelodeon TV series that bears the band's name. The fourth season of "Big Time Rush" went into production in January, featuring guest appearances from Gavin DeGraw, Cher Lloyd and Victoria Justice. "Throughout the year, the band is in constant two-way communication with its fans through social media," Columbia Records senior VP of marketing Doneen Lombardi says. Engagement with fans helped BTR double its Twitter and Facebook followings during the past calendar year, Lombardi adds.</p>	<p>The new season of "BTR" premiered May 2, and Columbia launched a pre-order of <i>24/Seven</i> the Tuesday before. Fans who purchased the pre-order received an instant download of first single "Like Nobody's Around," which also appeared in the show's first episode. In each of the five weeks leading up to the album's release, a new song debuted on the show. "We wanted to be sure to expose new songs to fans first," Lombardi says. Within the show itself, the songs were featured as part of mini music videos that were pulled out and disseminated on the band's online channels.</p>	<p>"We kept the guys very busy," Lombardi says. "During release week they did five in-stores—three on the East Coast, one at Mall of America [in Bloomington, Minn.] and one in L.A. A lot of bands wouldn't do in-store signings for their third album, but Big Time Rush really love their fans. Anyone they meet at an event does not leave disappointed. Over 1,000 fans came out to each signing. The weekend before the release, the band played a show as a part of Universal Studios' summer concert series that was sponsored by Nickelodeon, which served as sort of a preview for the tour." <i>24/Seven</i> sold 35,000 copies in its first week, according to Nielsen SoundScan.</p>	<p>The band heads out on the 40-city Summer Break tour June 21 with fellow Nickelodeon star Justice supporting. "Going on the road really gives the band a chance to connect the dots with their fans who have watched them on TV every week," Lombardi says. "Even though the show skews young, fans who have grown up with them over the four seasons come out." The week prior to the tour start, BTR premiered a new music video for the album's title track and appeared on CBS' daytime show "The Talk." In August, BTR will appear at the Teen Choice Awards, where the band has been nominated for Choice music group.</p>

—Reggie Ugwu

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CHARTS

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VS. MAY 20-JUNE 2

... LIKE CLOCKWORK SALES
THIS WEEK
24,000
● 74%

ROCK DIGITAL SONGS
SALES THIS WEEK
6.3 MILLION
● 10%

OVER THE COUNTER KEITH CAULFIELD

Black Sabbath's First No. 1

The metal act and singer Ozzy Osbourne score their best sales week of the SoundScan era



Almost 43 years after **Black Sabbath** debuted on the Billboard 200, the iconic heavy metal band earns its first No. 1 album this week with the arrival of *13*. The set starts at No. 1 with 155,000 copies sold, according to Nielsen SoundScan.

13 is the group's 23rd chart entry, and first studio album with singer **Ozzy Osbourne** since 1978's *Never Say Die!* The new release is only the band's second top 10, following 1971's *Master of Reality*, which reached No. 8. Black Sabbath made its Billboard 200 debut the week of Aug. 29, 1970, with its self-titled album.

The launch of *13* with 155,000 is also easily the biggest sales week for the band since SoundScan started tracking sales in 1991. Its previous best frame was when live set *Reunion* bowed at No. 11 with 62,000 in 1998.

Frontman Osbourne has yet to tally a solo No. 1 album, despite seven top 10 titles. He's gone as high as No. 3, with 2007's *Black Rain*. Black Sabbath's debut this week also beats Osbourne's best solo SoundScan-era sales frame, when his 2001 album *Down to Earth* bowed with 153,000 at No. 4.

While Black Sabbath's nearly 43-year wait for its first No. 1 is long, it's not the longest. **Tony Bennett** waited 54 years for his first No. 1: 2011's *Duets II*. The pop singer's first charting album was 1957's *Tony*, which debuted Feb. 23, 1957.

Last week's No. 1 album, **Queens of the Stone Age's** ... *Like Clockwork*, tumbles out of the top 10, falling to No. 15 with 24,000 (down 74%). It's the third

title this year to debut at No. 1 and slip out of the top 10 in its second week, following **Chris Tomlin's** *Burning Lights* (1-21 on the Feb. 2 chart) and **Paramore's** self-titled album (1-11 on the May 4 chart).

Hip-Hop Super Tuesday: June 18 was a Super Tuesday for hip-hop, with new albums from **Kanye West**, **J. Cole** and **Mac Miller** all going on sale that day.

At the present, West's new *Yeezus* album is selling strongly—though not quite as strongly as anticipated. Industry sources forecast that the set should sell around 360,000 by the end of the tracking week on Sunday, June 23. That's off from the 500,000 that some prognosticators had forecast June 14.

West's last solo album, 2010's *My Beautiful Dark Twisted Fantasy*, debuted at No. 1 on the Billboard 200 with 496,000 copies sold in its first week. Its sales were boosted by its release during Thanksgiving week of that year, when Christmas gift shopping kicks into high gear.

West has yet to debut a solo album with less than 441,000 first-week copies—the sum that greeted his first album, 2004's No. 2-peaking *The College Dropout*.

While *Yeezus* may start slower than any of his previous solo sets, it should still lock up a No. 1 bow on next week's Billboard 200. It will earn West his sixth consecutive No. 1 album, and sixth chart-topper overall. (He's tallied four earlier solo leaders, plus one collaborative No. 1 with **Jay-Z** on 2011's *Watch the Throne*.)

In the runner-up slot on next week's Billboard 200 will likely be Cole's second album, *Born Sinner*, which has blown past early sales forecasts of 150,000-200,000. Sources say it may shift 300,000. To compare, Cole's first album, 2011's *Cole World: The Side-Line Story*, opened at No. 1 with 217,000 sold.

Miller's *Watching Movies With the Sound Off* is also selling well, and it could move around 100,000. Yet that would mark a lower start than his last effort, 2011's No. 1-debuting *Blue Slide Park* (144,000).

If West, Cole and Miller all sell 100,000 of their respective albums this week, it will be the first time since November 2006 that three hip-hop albums debuted with 100,000 or more. That year featured the Thanksgiving-week releases of **Jay-Z's** *Kingdom Come* (No. 1 with 680,000), **Snoop Dogg's** *Tha Blue Carpet Treatment* (No. 5; 264,000) and **2Pac's** *Pac's Life* (No. 9; 159,000). ●



Lorde Lifts Off

New Zealander Lorde, 16, soars onto Alternative with "Royals" at No. 30. The debut is the highest for a solo female making her first visit to the airplay chart as a lead artist since M.I.A.'s "Paper Planes" (No. 28) nearly five years ago. "Not since we launched Gotye ["Somebody That I Used to Know"] have we seen such instant reaction, all being driven so far by radio," Republic VP of rock promotion Dennis Blair says. As Lorde's *The Love Club* EP bows on the Billboard 200 at No. 191 (see page 42), the label expects the singer/songwriter's debut full-length album, accompanied by tour dates, in the fall. —Gary Trust

THE BIG NUMBER

12

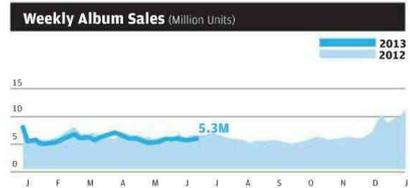
Rock album sales are up by 12% in the wake of sale pricing and promotion timed to Father's Day (June 16). In turn, lots of Dad-friendly rock albums net big gains.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,253,000	2,108,000	25,631,000
Last Week	4,854,000	2,013,000	24,930,000
Change	8.2%	4.7%	2.8%
This Week Last Year	5,809,000	2,163,000	25,383,000
Change	-9.6%	-2.5%	1.0%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	138,772,000	131,509,000	-5.2%
Digital Tracks	647,565,000	630,472,000	-2.6%
Store Singles	1,551,000	1,518,000	-2.1%
Total	787,888,000	763,499,000	-3.1%
Album w/TEA*	203,528,500	194,556,200	-4.4%

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

Digital Track Sales

2012	647.6 Million
2013	630.5 Million

Sales by Album Format

	2012	2013	CHANGE
CD	84,220,000	72,469,000	-14.0%
Digital	52,510,000	56,214,000	7.1%
Vinyl	2,003,000	2,663,000	33.0%
Other	38,000	159,000	318.4%

Sales by Album Category

	2012	2013	CHANGE
Current	67,724,000	66,529,000	-1.8%
Catalog	71,048,000	64,979,000	-8.5%
Deep Catalog	56,793,000	52,256,000	-8.0%

Current Album Sales

2012	67.7 Million
2013	66.5 Million

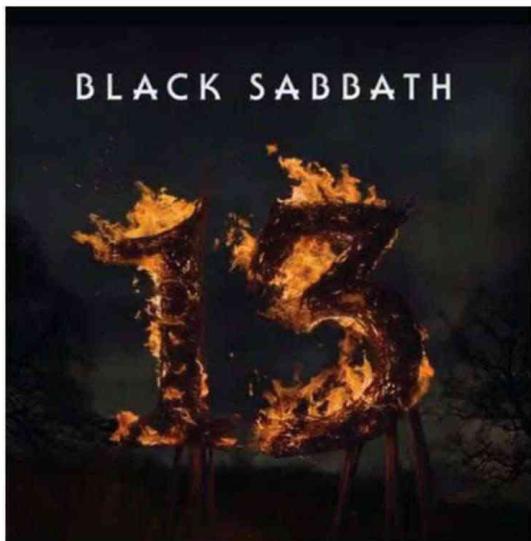
Catalog Album Sales

2012	71.0 Million
2013	65.0 Million

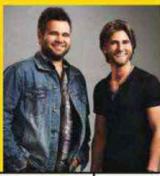
Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for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

For week ending June 16, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

BLACK SABBATH



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2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
76	62	51	SEE YOU AGAIN M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE		51	7
57	58	52	BEAT THIS SUMMER B.PAISLEY (B.PAISLEY,C.DUBOIS,L.LAIRD)	Brad Paisley ARISTA NASHVILLE		52	14
51	55	53	DONE. D.HUFF (R.PERRY,N.PERRY,J.DAVIDSON,L.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	46	14
21	33	54	#THATPOWER will.i.am Feat. Justin Bieber D.LEROY,WILL.I.AM (W.ADAMS,D.LEROY,J.BIEBER)	will.i.am WILL.I.AM/INTERSCOPE		17	13
16	28	55	WE OWN IT (FAST & FURIOUS) THE FUTURISTS (T.EPPS,C.J.THOMAS, A.SCHWARTZ,J.KHAJADOURIAN,B.S.JSACC)	2 Chainz & Wiz Khalifa DEF JAM/IDJMG		16	4
74	65	56	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPTOL		56	7
39	48	57	FINE CHINA ROCKSTAR,PK (C.M.BROWN,A.STREETER, LYOUNGBLOOD,G.DEGEDINGSCE,E.BELLINGER)	Chris Brown RCA		31	11
83	76	58	DON'T YA C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN		58	4
72	68	59	TAPOUT Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN, D.MARAJ,B.WILBURN,CASH,K.C.FISHER)	Rich Gang YOUNG MONEY/CASH MONEY/REPUBLIC		59	6
54	63	60	HARLEM SHAKE BAUER (H.RODRIGUES,H.DELGADO)	Baauer JEFFREE'S/MAD DECENT/WARNER BROS.		1	18
67	66	61	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	61	13
59	61	62	CRAZY KIDS Ke\$ha Feat. will.i.am Or Juicy J DR.LUKE,BENNY BLANCO,CIRKUT (K.SEBERT, W.ADAMS,I.GOTTWALD,B.LEVIN,H.WALTER)	Ke\$ha KEMOSABE/RCA		59	3
49	56	63	BUGATTI Ace Hood Feat. Future & Rick Ross MIKE WILL MADE-IT (A.MCCOISTER, W.L.SOBERTS,K.M.WILLIAMS,K.WILBURN,CASH)	Ace Hood WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	●	33	18
69	71	64	BEAT IT Sean Kingston Feat. Chris Brown & Wiz Khalifa SEAN KINGSTON,NIC NAC (K.ANDERSON, O.KINKIN,L.J.BALDING,C.J.THOMAS)	Sean Kingston BELLIGA HEIGHTS/EPIC		64	8
66	69	65	WE STILL IN THIS B**** B.o.B Feat. T.I. & Juicy J MIKE WILL MADE-IT (A.MCCOISTER, W.L.SOBERTS,K.M.WILLIAMS,K.WILBURN,CASH)	B.o.B REBELROCK/GRAND HUSTLE/ATLANTIC/RRP	●	65	18
HOT SHOT DEBUT		66	DANNY'S SONG B.APPLEBERRY (C.C.LOGGINS)	The Swon Brothers REPUBLIC		66	1
			Anne Murray took the Kenny Loggins composition to No. 74 40 years ago. It returns to the Billboard Hot 100 for the first time following their performance on "The Voice" (June 10). The cover roars onto Country Digital Songs at No. 4 (73,000), marking the pair's best sales week.				
73	74	67	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		64	13
91	79	68	LITTLE BIT OF EVERYTHING N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPTOL NASHVILLE		68	4
50	64	69	YOUNG AND BEAUTIFUL R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE		22	8
78	80	70	JUMP RIGHT IN K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,J.MRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		70	8
81	81	71	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY NASHVILLE		71	6
60	72	72	ALIVE RAIN MAN (LYOUSAF,YOUSAF,K.TRINDL,N.LIM,J.UDELL)	Krewella KREWELLA/COLUMBIA	●	32	18
77	77	73	PEOPLE LIKE US G.KURSTIN (M.KABIR,J.MICHAEL,B.DALY)	Kelly Clarkson 19/RCA		73	5
NEW		74	WHAT ABOUT LOVE REDONE,JIMMY JOKER (N.KHAYAT,J.THORNFIELD, A.JUNIOR,B.HAJI,M.MOUPOUND,R.STARCHILD,A.MAHONE)	Austin Mahone CHASE/REPUBLIC		74	1
			The pop singer premiered his new single on the syndicated "Elvis Duran and the Morning Show" (June 7) at WHTZ New York and released its video on June 10. It jumps 68-47 on Hot Digital Songs (45,000, up 58%) and debuts on Mainstream Top 40 at No. 36.				

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
56	73	75	GENTLEMAN PSY (P.JAI-SANG,G.HYOO)	PSY SILENT/SCHOOLBOY/REPUBLIC		5	10
68	75	76	DOWNTOWN P.WORLEY,LADY ANTEBELLUM (L.LAIRD,S.MCANALLY,N.HEMBY)	Lady Antebellum CAPTOL NASHVILLE	●	29	19
95	87	77	REDNECK CRAZY J.CATINO,J.KING (J.KEAR,M.IRWIN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE		77	3
NEW		78	WHO I AM B.APPLEBERRY (B.JAMES,T.VERGES)	Danielle Bradbery REPUBLIC		78	1
-	91	79	EVERYTHING HAS CHANGED B.WALKER (T.SWIFT,E.SHEERAN)	Taylor Swift Feat. Ed Sheeran BIG MACHINE		67	3
82	83	80	MORE THAN MILES D.HUFF (E.DDIE,B.GILBERT)	Brantley Gilbert VALORY		79	16
70	78	81	HIGH SCHOOL BOI-1DA,T-MINUS (D.T.MARAJ, D.CARTER,M.SAMUELS,T.WILLIAMS)	Nicki Minaj Feat. Lil Wayne YOUNG MONEY/CASH MONEY/REPUBLIC		64	11
71	82	82	LIVE IT UP Jennifer Lopez Featuring Pitbull REDONE,ALEX PIVCTORY (N.KHAYAT,A.PAPACONSTANTINO, B.DIJPSTROM,J.SVENSSON,A.C.PEREZ,A.J.JUNIOR,B.HAJI,J.WENNERLUND)	Jennifer Lopez 2101/CAPTOL		60	6
84	84	83	WILD FOR THE NIGHT A\$AP Rocky Feat. Skrillex SKRILLEX (R.MAYERS,S.MOORE,M.DALMORO, D.LEGOUVERIER,PARENT,N.VADON,J.PRADEYROL)	A\$AP Rocky A\$AP WORLDWIDE/POLO GROUNDS/RCA		80	14
63	67	84	LIKE JESUS DOES J.JOYCE (C.BEATHARD,M.CRISWELL)	Eric Church EMI NASHVILLE	●	59	17
93	90	85	HEY GIRL D.HUFF (R.AKINS,A.GORLEY,C.DESTEFANO)	Billy Currington MERCURY NASHVILLE		75	4
86	86	86	HOW MANY DRINKS? S.REMI (M.J.PIMENTEL,S.REMI,R.NICHOLS,B.WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		82	9
97	89	87	POINT AT YOU J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYSLIP)	Justin Moore VALORY		87	3
NEW		88	I GOT YOU M.CALDATO, JR. (J.JOHNSON)	Jack Johnson BRUSHFIRE/REPUBLIC		88	1
NEW		89	ROUND HERE J.MOI (R.C.LAWSON,C.TOMPKINS,THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE		89	1
NEW		90	TURN THE PAGE B.APPLEBERRY (R.SEGER)	The Swon Brothers REPUBLIC		90	1
NEW		91	PLEASE REMEMBER ME B.APPLEBERRY (R.CROWELL,W.JENNINGS)	Danielle Bradbery REPUBLIC		91	1
NEW		92	SAD B.APPLEBERRY (V.ALENTINE,A.LEVINE)	Amber Carrington REPUBLIC		92	1
			The parade of debuts from "The Voice" continues with Carrington's take on a track from Maroon 5's <i>Overexposed</i> . Her interpretation enters Hot Digital Songs at No. 43 with 46,000 downloads sold, while the original vaults from less than 1,000 to 16,000. —Gary Trust				
90	93	93	LOVEEEEEEE SONG Rihanna Featuring Future FUTURE (M.WILBURN,CASH,R.FENTY,D.ANDREWS,S.JACKSON,L.S.ROGERS)	Rihanna SRP/DEF JAM/IDJMG		55	20
RE-ENTRY		94	HEADBAND DI.METZGER (D.R.SIMMONS, JR.,D.MCFARLANE, T.EPPS,C.MONTGOMERY ILLS,COX,C.GRIFFIN,M.MADAM)	B.o.B Feat. 2 Chainz REBELROCK/GRAND HUSTLE/ATLANTIC		65	3
-	98	95	SWEATER WEATHER The Neighbourhood J.P.BROW (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood RIE/VOLVE/COLUMBIA		95	2
NEW		96	IT GOES LIKE THIS M.KNOX (R.AKINS,B.HAYSLIP,J.ROBBINS)	Thomas Rhett VALORY		96	1
NEW		97	BUBBLE BUTT Major Lazer Feat. Bruno Mars, Tyga & Mystic MAJOR LAZER,KHAN (T.W.PENIZ,TAYLOR, BRUNO MARS,M.NGUYEN-STEVENS,MYSTIC)	Major Lazer MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		97	1
100	96	98	READY Fabolous Featuring Chris Brown THE RUNNERS,THE MONARCH (J.D.JACKSON,A.HARR, JACKSON,A.DAVIDSON,S.DAVIDSON,K.COSSOW,C.M.BROWN)	Fabolous DESERT STORM/DEF JAM/IDJMG		93	8
64	88	99	PLAY HARD David Guetta Featuring Ne-Yo & Akon D.GUETTA (D.GUETTA,G.HLTUNFORT,E.RIESTERER, A.THAM,S.C.SMITH,S.MOULINE,E.KALBERG)	David Guetta WHAT A MUSIC/ASTRALWERKS/CAPTOL		64	4
RE-ENTRY		100	BENEATH YOUR BEAUTIFUL Labrinth Feat. Emeli Sande LABRINTH,DA DIGGLAR (T.MCKENZIE,M.POSNER,A.E.SANDE)	Labrinth SYCO/RCA		88	2

OH WHAT A NIGHT, WHAT A NIGHT. THE ROOF IS ON FIRE, SO WHAT? I'M HIGH.

"HEADBAND," B.O.B

Q&A

DJ Mustard



How did the collaboration with B.o.B on "Headband" come about?

Our publishers called me when I was in L.A. I went to listen to the record and when I heard it, it was tight. The frequency of the record was just great. It was feel-good, and I thought it was going to be what it was.

What was it like working with B.o.B?

It was real cool. He's a cool person. And I don't know, somebody had added a kick after he finished doing the whole record. Somebody went back in and added stuff that I didn't like, but the record's a good record overall.

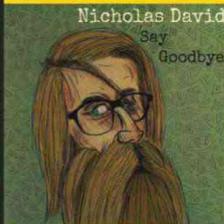
Are you protective of your work like that? Like if you see someone doctor your beat?

Yeah. It's like, you're making a painting for somebody and they pay you for your painting, and then once you leave, they add something to your painting. You'll be mad. It's like, "Why did you just pay me for this if you didn't want this?" If you wanted to make this your way, you should have just made it yourself... I'm straight. Sometimes in this business, that's what happens a lot, so I learned not to even trip over it. —Kathy Landoli

The Billboard 200

June 29
2013
billboard

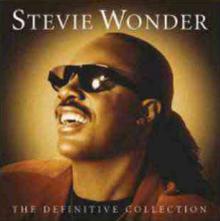
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 1 WK BLACK SABBATH VERTIGO/REPUBLIC	13		1	1
1	2	2	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	4
9	9	3	JUSTIN TIMBERLAKE RCA	The 20/20 Experience ▲		1	13
		NEW 4	BIG TIME RUSH NICKELODEON/COLUMBIA	24/Seven (Soundtrack)		4	1
17	8	5	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times ●		5	28
6	5	6	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	4
5	4	7	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	12
		NEW 8	GOO GOO DOLLS WARNER BROS.	Magnetic		8	1
		NEW 9	SOUNDTRACK WATERTOWER	Man Of Steel		9	1
		NEW 10	THE LONELY ISLAND REPUBLIC	The Wack Album		10	1
8	7	11	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions ▲		2	41
		NEW 12	CHRISTETTE MICHELE MOTOWN/IDJMG	Better		12	1
		NEW 13	BOARDS OF CANADA WARP	Tomorrow's Harvest		13	1
		NEW 14	JIMMY EAT WORLD EXOTIC LOCATION/RCA	Damage		14	1
-	1	15	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		1	2
		NEW 16	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6		16	1
18	12	17	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist ●		2	36
3	14	18	JOHN FOGERTY VANGUARD/WELK	Wrote A Song For Everyone		3	3
19	19	19	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox ▲		1	27
12	15	20	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	5
11	13	21	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46		3	6
14	17	22	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	6
		NEW 23	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		23	1
7	11	24	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	6
13	18	25	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	8
36	32	26	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	9
28	24	27	THE LUMINEERS DUALTONE	The Lumineers ▲		2	63
15	20	28	P!NK RCA	The Truth About Love ▲		1	39
10	22	29	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	5
		NEW 30	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation		30	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
33	29	31	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲		1	38
		NEW 32	THE BLACK DAHLIA MURDER METAL BLADE	Everblack		32	1
		NEW 33	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know		33	1
			<p>Harry Connick Jr. tallies his 21st top 10 effort on the Traditional Jazz Albums chart, as <i>Every Man Should Know</i> bows at No. 2 on the list (13,000). Every single one of Connick's charting sets has reached the top 10, except for one reissue: 1992's <i>Eleven</i> (No. 14), which was first released in 1979.</p> 				
-	3	34	SLEEPING WITH SIRENS RISE	Feel		3	2
2	21	35	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	3
24	30	36	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	7
26	26	37	MAROON 5 ASM/OCTONE/IGA	Overexposed ▲		2	51
195	179	38	GG BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets ▲		19	60
-	6	39	MEGADETH T-BOW/UME	Super Collider		6	2
-	10	40	BARENAKED LADIES RAISIN'/VANGUARD/WELK	Grinning Streak		10	2
29	27	41	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	6
23	25	42	DEMI LOVATO HOLLYWOOD	Demi		3	5
32	34	43	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	12
		NEW 44	NICHOLAS DAVID WAKE THE WORLD	Say Goodbye (EP)		44	1
			 <p>The "Voice" third-season runner-up enters with his first charting album on the Billboard 200 (10,000), which arrived the week before the show's current season crowned its winner, Danielle Bradbery, on June 18.</p>				
31	37	45	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	11
30	33	46	TAYLOR SWIFT BIG MACHINE/BMLG	Red ▲		1	34
40	42	47	ADELE XL/COLUMBIA	21 ◆		1	121
20	31	48	THE NATIONAL 4AD	Trouble Will Find Me		3	4
34	46	49	FUN. FUELED BY RAMEN	Some Nights ▲		3	69
58	55	50	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	10
45	45	51	ERIC CHURCH EMI NASHVILLE/UMGN	Chief ▲		1	99
42	44	52	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	19

CONNICK: COURTESY OF COLUMBIA RECORDS; BLACK, VET, BRIDES, GLEN LAFFEMAN

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SALES DATA COMPILED BY NICKSONIC/SONY MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	53		TOM PETTY AND THE HEARTBREAKERS MCA/UMI	Greatest Hits	10	5	166
NEW	54		CHILDREN OF BODOM NUCLEAR BLAST	Halo Of Blood		54	1
21	35	55	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/GIA	Excuse My French		4	4
48	51	56	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/GIA	good kid, m.A.A.d city	●	2	34
38	47	57	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	1	15
50	50	58	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	97
4	23	59	LITTLE MIX SYCO/COLUMBIA	DNA		4	3
41	48	60	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	1	30
78	61	61	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	13
39	43	62	FANTASIA 19/RCA	Side Effects Of You		2	8
NEW	63		ACTION BRONSON ATLANTIC/AG	SAAAB STORIES Produced By Harry Fraud (EP)		63	1
133	157	64	PINK FLOYD CAPITOL	The Dark Side Of The Moon	15	12	840
83	78	65	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	12
37	49	66	LANA DEL REY POLYDOR/INTERSCOPE/GIA	Born To Die	●	2	72
47	56	67	ED SHEERAN ELEKTRA		+	5	53
54	60	68	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	63
59	59	69	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	40
55	58	70	SOUNDTRACK UMI	Pitch Perfect	●	3	34
62	57	71	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	35
61	65	72	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	169
-	200	73	PS AC/DC COLUMBIA/LEGACY	Back In Black	22	4	148
69	62	74	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	59
63	68	75	PHILLIP PHILLIPS 19/INTERSCOPE/GIA	The World From The Side Of The Moon	●	4	30
87	77	76	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMI	The Legend Of Johnny Cash	▲	5	122
RE-ENTRY	77		STEVIE WONDER MOTOWN/UMI/UMI	The Definitive Collection	▲	35	52
Sale pricing in the iTunes store for Father's Day (June 16) pushes gains for a number of Dad-friendly albums on the chart. They include Stevie Wonder's best-of set (up 546%), AC/DC (200-73, up 214%), Pink Floyd (157-64, up 187%), Tom Petty & the Heartbreakers (No. 53, up 347%) and Bob Seger (179-38, up 358%).							
-	36	78	LEANN RIMES CURB	Spitfire		36	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
60	67	79	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	10
84	69	80	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	17	70
RE-ENTRY	81		BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story Of The Wild Ones		7	11
After the album was reissued June 11 with three extra songs and a DVD, the set jumps back onto the list with 6,000 sold (up 246%). Its cumulative sales stand at 117,000—not too far away from the sums of its two earlier releases: 144,000 for 2011's <i>Set the World on Fire</i> and 133,000 for 2010's <i>We Stitch These Wounds</i> .							
-	169	82	NEWSBOYS INPOP/CAPITOL CMG	God's Not Dead		45	38
138	136	83	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	15	10	265
NEW	84		DAVE KOZ / GERALD ALBRIGHT / MINDI ABAIR / RICHARD ELLIOT CONCORD	Dave Koz And Friends: Summer Horns		84	1
On Contemporary Jazz Albums, Dave Koz claims his lucky seventh No. 1 with this collaborative set. He's tied with Boney James for the fourth-most No. 1s in the chart's 26-year history. Kenny G has the most leaders, with 15.							
120	125	85	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	80
52	71	86	ROD STEWART CAPITOL	Time		7	6
198	101	87	ANDREA BOCELLI SUGAR/VERVE/IG	Passione		2	20
16	41	88	THE-DREAM RADIO KILLA/DEF JAM/IDJMG	IV Play		16	3
99	90	89	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	49
RE-ENTRY	90		JACK JOHNSON JACK JOHNSON/BRUSHFIRE/REPUBLIC	In Between Dreams	▲	2	106
81	76	91	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	31
68	72	92	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	83
22	86	93	PAUL MCCARTNEY AND WINGS MPL/HEAR/CONCORD	Wings Over America		22	60
73	80	94	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	139
25	40	95	SOUNDTRACK DEF JAM/IDJMG	Fast & Furious 6		25	4
71	81	96	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●	11	30
-	190	97	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		6	63
65	82	98	SHE & HIM MERGE	Volume 3		15	6
-	53	99	BUILDING 429 ESSENTIAL/PLG	We Won't Be Shaken		53	2
53	64	100	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	19



Keeping Score

The "Man of Steel" soundtrack soars in at No. 9 on the Billboard 200, selling 29,000 copies in its first week, according to Nielsen SoundScan.

The album, by composer **Hans Zimmer**, is the highest-charting non-vocal score soundtrack since almost a year ago, when Zimmer's "The Dark Knight Rises" debuted and peaked at No. 8 on Aug. 4 with 32,000.

Since SoundScan's data started powering the Billboard 200 in May 1991, just six all-score, non-vocal soundtracks have reached the top 10. That tally doesn't include titles like "Titanic" and "Robin Hood: Prince of Thieves." Those sets were primarily instrumental albums, but each included one massive pop hit sung by a superstar: "My Heart Will Go On" by **Celine Dion** ("Titanic") and "(Everything I Do) I Do It for You" by **Bryan Adams** ("Robin Hood").

The key distinction is that the six all-score, non-vocal albums charted so high based on the strength of the music and film, and not a runaway pop smash by a singer. And, for "Titanic," its sales were buoyed by the fact that Dion's single was only available as a physical single (in the pre-digital era) for a brief time. Thus, if consumers wanted the ubiquitous song, they had to buy the soundtrack.

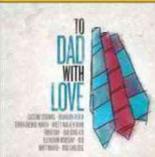
—Keith Caulfield

NON-VOCAL SCORE SOUNDTRACKS TO REACH THE TOP 10 ON THE BILLBOARD 200 IN THE SOUNDSCAN ERA

Peak Date, Title, Peak Position

- May 22, 1999, *Star Wars Episode I: The Phantom Menace*, No. 3
- May 11, 2002, *Star Wars Episode II: Attack of the Clones*, No. 6
- May 21, 2005, *Star Wars Episode III: Revenge of the Sith*, No. 6
- Jan. 22, 2011, *TRON: Legacy*, No. 4
- Aug. 4, 2012, *The Dark Knight Rises*, No. 8
- June 29, 2013, *Man of Steel*, No. 9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
124	129	144	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	38
RE-ENTRY	145		GARY CLARK JR. WARNER BROS.	Blak And Blu		6	19
75	105	146	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	30
70	97	147	EMELI SANDE CAPITOL	Our Version Of Events		28	31
160	111	148	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/JGA	We Are Love: Special Edition		111	3
136	146	149	KID ROCK LAVA/AG	Cocky	▲	3	124
101	110	150	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	99
144	141	151	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	55
NEW	152		JARREN BENTON FUNK VOLUME	My Grandmas Basement		152	1
190	183	153	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE/UME	GRRR!	●	19	19
64	100	154	TRACE ADKINS SHOW DOG-UNIVERSAL	Love Will...		14	5
164	144	155	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	21
95	150	156	STEVE MARTIN & EDIE BRICKELL 40 SHARE/ROUNDER/CONCORD	Love Has Come For You		21	8
114	128	157	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	45
128	137	158	LEE BRICE CURB	Hard 2 Love		5	58
NEW	159		AOIFE O'DONOVAN YEP ROC	Fossils		159	1
165	161	160	LYNYRD SKYNYRD MCA/UME	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	121
RE-ENTRY	161		HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion		5	9
-	96	162	VARIOUS ARTISTS HEAR/CONCORD	Ghost Brothers Of Darkland County		96	2
97	126	163	PHOENIX LOYALTYE/GLASSNOTE	Bankrupt!		4	8
126	131	164	THE NEIGHBOURHOOD [RE]VOLVE/COLUMBIA	I Love You.		39	8
79	99	165	NATALIE MAINES COLUMBIA	Mother		17	6
103	132	166	ALICIA KEYS RCA	Girl On Fire	●	1	29
118	124	167	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	22
110	133	168	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	100
100	120	169	KE\$HA KEMOSABE/RCA	Warrior		6	24
109	139	170	GEORGE JONES EPIC (NASHVILLE)/LEGACY	16 Biggest Hits	●	42	8
NEW	171		CITIZEN RUN FOR COVER	Youth		171	1
-	108	172	ORIGINAL BROADWAY CAST RECORDING MOTOWN/UME	Motown: The Musical		108	2
121	138	173	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	31

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW	174		VARIOUS ARTISTS BENSON/PLG	To Dad With Love		174	1
				While compilations are common for Mother's Day and Valentine's Day-themed releases, Father's Day is usually absent from the capitalize-on-a-holiday compilation list. That said, this Dad-inspired Christian set moves 3,000 (up 1,162%) in its fourth week.			
							
				-Keith Caulfield			
NEW	175		PRODIGY X ALCHEMIST INFAMOUS	Albert Einstein		175	1
135	145	176	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	37
167	168	177	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	82
152	147	178	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲	2	136
RE-ENTRY	179		PINK FLOYD CAPITOL	A Foot In The Door: The Best Of Pink Floyd		50	17
RE-ENTRY	180		HUEY LEWIS & THE NEWS CAPITOL	Greatest Hits	●	61	23
139	140	181	AWOLNATION RED BULL	Megalithic Symphony		84	84
RE-ENTRY	182		JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	Experience Hendrix: The Best Of Jimi Hendrix	▲	133	45
RE-ENTRY	183		CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}		35	7
157	152	184	TASHA COBBES EMI GOSPEL/MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	12
147	159	185	NEW KIDS ON THE BLOCK THE BLOCK/BOSTON 5	10		6	10
188	174	186	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	51
162	177	187	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	155
115	143	188	LANA DEL REY POLYDOR/INTERSCOPE/JGA	Paradise (EP)		10	22
-	173	189	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	128
RE-ENTRY	190		SIMON & GARFUNKEL COLUMBIA/LEGACY	The Best Of Simon & Garfunkel	▲	43	11
NEW	191		LORDE LAVA/REPUBLIC	The Love Club (EP)		191	1
-	66	192	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	2
RE-ENTRY	193		LYNYRD SKYNYRD MCA/UME	All Time Greatest Hits	▲	158	2
86	109	194	MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	10,000 Reasons		60	28
NEW	195		BOB SCHNEIDER KIRTLAND	Burden Of Proof		195	1
RE-ENTRY	196		RHYE LOMA VISTA/POLYDOR/REPUBLIC	Woman		55	3
141	160	197	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	26
RE-ENTRY	198		MARILYN MANSON INTERSCOPE/UME	Lest We Forget: The Best Of	●	9	26
134	158	199	ROB ZOMBIE ZODIAC SWAN/T-BODY/UME	Venomous Rat Regeneration Vendor		7	8
148	178	200	STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 2		10	10



Q&A

Chrisette Michele

What's the major difference between your new album, *Better*, and 2010's *Let Freedom Reign*?

It has a different message: "I'm OK." I was just so through with love and the idea of falling back into it. To heal sometimes means to be quiet so you can feel at peace again with the idea of love.

Your voice carries more of a raw edge this time.

While the album content might change, I usually don't hear any difference in my voice. But I do think on my first album [2007's *I Am*] that I was very afraid to yell. I didn't want to make anyone annoyed with any kind of over-singing. This time I wasn't such a perfectionist.

How does it feel to be recording for Motown?

Def Jam [her home pre-label restructuring] and Motown are like sister and brother. I still see all the same people. But it's exciting to watch a woman, [Motown senior VP] Ethiopia Habtemariam, heading a label. I feel like part of a special movement going on at Motown. In fact, my dad was once offered a deal with Motown. It's ironic to come full circle.

What's your next single?

"Love Won't Leave Me Out." I was in my car in Philly and had been listening to Mary J. Blige all day with the top down, screaming. When I went to the studio, we turned the lights down low, and I channeled my inner Mary—or at least as close as I could get. It's my tribute to the fact that you can get through anything and come back again.

-Gail Mitchell

'Treasure' Trove For Mars

Bruno Mars (below) continues to shine on Streaming Songs as latest single "Treasure" zooms 50-27. It rises with a gain of 1.7 million U.S. streams (up 42%).

The jump is fueled primarily by the June 14 release of the track's official Vevo video, which showcases Mars and his group dancing in '70s-style outfits. The clip received 1.1 million U.S. streams (nearly half of the video's worldwide total) during the week. The track subsequently becomes the streaming greatest gainer on the Billboard Hot 100, where it ascends 16-11.

Meanwhile, "Everything Has Changed" by Taylor Swift and Ed Sheeran continues to climb, soaring from the popularity of its Vevo video debut (June 5). In the previous issue, the song bowed at No. 30 off of a partial week of impact from the clip's arrival. This week, it jumps to No. 22 after its first full week of availability. It's up 22% in streams, racking 2 million U.S. streams for the week.

Lastly, Robin Thicke continues to see success on the streaming chart as "Blurred Lines" enters the top five in its fifth week on the tally. It achieves this new peak with 3.6 million U.S. streams (up 6% over the previous week).

—William Gruger



Social/Streaming

June 29
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	#1 GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA	72
3	2	DJ BL3ND WWW.MYSPACE.COM/BLNDZYZ	126
22	3	IWAN RHEON WWW.MYSPACE.COM/IWANRHEON	17
7	4	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	116
4	5	PORTA WWW.MYSPACE.COM/PORTA1	122
11	6	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	113
15	7	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	70
1	8	SUNGA H JUNG WWW.MYSPACE.COM/JUNGSUNGA	122
RE	9	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	90
5	10	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	29
12	11	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	81
8	12	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK	78
6	13	FLOSSTRADOMUS WWW.MYSPACE.COM/FLOSSTRADOMUS	17
19	14	PITTY WWW.MYSPACE.COM/BANDAPITTY	111
17	15	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	83
23	16	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	109
RE	17	AMORPHIS WWW.MYSPACE.COM/AMORPHIS	23
14	18	NOISIA WWW.MYSPACE.COM/DENOISIA	125
2	19	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	115
RE	20	LOS HERMANOS WWW.MYSPACE.COM/LOSERMANOS	51
RE	21	IAMX WWW.MYSPACE.COM/IAMX	54
RE	22	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISASTRONAUT	97
13	23	UMEK WWW.MYSPACE.COM/DIUMEK	85
24	24	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	123
RE	25	METRONOMY WWW.MYSPACE.COM/METRONOMY	111
21	26	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	104
RE	27	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI	38
16	28	SAM TSUI WWW.MYSPACE.COM/SAMTSUI	26
28	29	JESSICA LOWNDES WWW.MYSPACE.COM/JESSICALOWNDES	12
RE	30	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	57
RE	31	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	50
RE	32	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	56
45	33	FOBIA WWW.MYSPACE.COM/FOBIAOFFICIAL	14
RE	34	OOMPH WWW.MYSPACE.COM/OOMPH	20
47	35	TOTALLY ENORMOUS EXTINGUISHED DINOSAURS WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINGUISHEDDINOSAURS	25
RE	36	ARCHITECTS UK WWW.MYSPACE.COM/ARCHITECTSUK	31
RE	37	KVELERTAK WWW.MYSPACE.COM/KVELERTAK	8
RE	38	THEE OH SEES WWW.MYSPACE.COM/OHSEE	7
RE	39	FINNTROLL WWW.MYSPACE.COM/OFFICIALFINNTROLL	6
41	40	BORGORE WWW.MYSPACE.COM/BORGORE	94
RE	41	MAPS & ATLASES WWW.MYSPACE.COM/MAPSANDATLASES	8
RE	42	GORGOROTH WWW.MYSPACE.COM/GORGOROTH	3
RE	43	SKA-P WWW.MYSPACE.COM/SKAP	8
RE	44	TRISTEZA WWW.MYSPACE.COM/TRISTEZA	3
NEW	45	THESE NEW PURITANS WWW.MYSPACE.COM/THESENEWPURITANS	1
RE	46	DARKTHRONE WWW.MYSPACE.COM/OFFICIALDARKTHRONE	5
35	47	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE	24
39	48	FAR TOO LOUD WWW.MYSPACE.COM/FARTOLOUD	17
RE	49	AMANDA LEAR WWW.MYSPACE.COM/RENELEA	13
29	50	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	103

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 JUSTIN BIEBER SCHOLDBOY/RAYMOND BRAUN/ISLAND/IDJMG	134
2	2	TAYLOR SWIFT BIG MACHINE	134
3	3	RIHANNA SRP/DEF JAM/IDJMG	134
4	4	BRUNO MARS ATLANTIC	123
5	5	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	132
8	6	BEYONCE PARRWOOD/COLUMBIA	133
6	7	ONE DIRECTION SYCO/COLUMBIA	83
14	8	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	133
7	9	JENNIFER LOPEZ ISLAND/IDJMG	120
11	10	PINK RCA	98
9	11	JUSTIN TIMBERLAKE RCA	105
12	12	DAVID GUETTA WHAT A MUSIC/STRAVAJERKS/CAPITOL	134
18	13	WILL.I.AM INTERSCOPE	24
10	14	ADELE XL/COLUMBIA	124
17	15	BRITNEY SPEARS RCA	131
15	16	KATY PERRY CAPITOL	134
16	17	PSY YG/SCHOLDBOY/REPUBLIC	43
19	18	DEMI LOVATO HOLLYWOOD	124
13	19	MAROON 5 ABM/OCTONE	73
28	20	MACKLEMORE & RYAN LEWIS MACKLEMORE	22
24	21	SELENA GOMEZ HOLLYWOOD	132
21	22	MICHAEL JACKSON MJI/EPIC	124
23	23	CHRISTINA AGUILERA RCA	36
26	24	DAFT PUNK VIRGIN/CAPITOL	30
33	25	SHAKIRA SONY MUSIC LATIN/EPIC	133
27	26	AVRIL LAVIGNE EPIC	131
37	27	LADY GAGA STREAMLINE/RONJIVE/INTERSCOPE	134
25	28	ARIANA GRANDE REPUBLIC	30
30	29	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	134
41	30	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	133
22	31	LINKIN PARK MACHINE SHOP/WARNER BROS.	134
20	32	MILEY CYRUS HOLLYWOOD	62
31	33	THE BLACK EYED PEAS INTERSCOPE	126
RE	34	AUSTIN MAHONE CHASE/REPUBLIC	18
34	35	ALICIA KEYS RCA	80
38	36	MARIAH CAREY ISLAND/IDJMG	30
29	37	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	105
32	38	BOB MARLEY TUFF GONG/ISLAND/UMI	75
39	39	FLO RIDA POE BOY/ATLANTIC	60
40	40	KELLY CLARKSON 19/RCA	20
RE	41	WIZ KHALIFA ROSTRUM/ATLANTIC	125
43	42	THE BEATLES APPLE/CAPITOL	52
42	43	USHER RCA	121
36	44	CARLY RAE JEPSEN GOL/SCHOLDBOY/INTERSCOPE	46
44	45	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	101
35	46	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC	78
RE	47	LANA DEL REY POLYDOR/INTERSCOPE	26
48	48	COLDPLAY CAPITOL	125
NEW	49	ROBIN THICKE STAR TRAK/INTERSCOPE	1
46	50	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	120



Mahone Makes Social Return

Rising pop star Austin Mahone (above) re-enters the Social 50 at No. 34 following the June 10 debut of new single "What About Love" (Chase Records/Republic). The track's official Vevo music video debuted shortly afterward, helping contribute the points necessary for Mahone's chart return.

The video added to the 5 million-plus views to Mahone's Vevo channel during the charting week (up 163% over the previous week). The release also spurred an increase in online reaction. A 13% rise in conversation on Facebook led to the addition of 122,000 fans on the platform (up 66%), a number that greatly contributed to the 267,000-plus new fans Mahone added overall across all monitored platforms.

Elsewhere on the Social 50, Billboard Hot 100 champ Robin Thicke debuts at No. 49. The singer experiences a 44% jump in weekly Facebook fan acquisition (adding 69,000) and a 9% jump in Twitter follower accrual (a gain of more than 20,000). Thicke's "Blurred Lines" video continues to reap rewards on Vevo, where he notched 6.6 million views for the week.

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	9
3	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	41
6	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	4
2	4	CAN'T HOLD US MACKLEMORE/JADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	20
4	5	MIRRORS RCA	Justin Timberlake	13
9	6	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	19
8	7	COME & GET IT HOLLYWOOD	Selena Gomez	8
5	8	THRIFT SHOP MACKLEMORE/JADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	35
7	9	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	13
10	10	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Featuring Charli XCX	15
11	11	YOUNG AND BEAUTIFUL WATEROWER/POLYDOR/INTERSCOPE	Lana Del Rey	5
20	12	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	9
12	13	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	19
27	14	CLARITY INTERSCOPE	Zedd Featuring Foxes	8
25	15	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	4
16	16	POWER TRIP ROC NATION/COLUMBIA	J. Cole Featuring Miguel	11
14	17	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	20
23	18	SAIL RED BULL	AWOLNATION	62
33	19	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	11
15	20	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	17
19	21	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	27
18	22	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	27
28	23	HO HEY DUALTONE	The Lumineers	49
26	24	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	44
17	25	INSTANT CRUSH DAFT LIFE/COLUMBIA	Daft Punk Feat. Julian Casablancas	3
24	26	RICH AS F**K BIG MACHINE/REPUBLIC	Lil Wayne Feat. 2 Chainz	11
30	27	22 BIG MACHINE/REPUBLIC	Taylor Swift	5
36	28	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	4
21	29	HEART ATTACK HOLLYWOOD	Demi Lovato	14
22	30	LOSE YOURSELF TO DANCE DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	3
37	31	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAVANCE/ISLAND/IDMG	Fall Out Boy	11
29	32	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	21
34	33	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	23
38	34	SAME LOVE MACKLEMORE/JADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	14
13	35	GIVE LIFE BACK TO MUSIC DAFT LIFE/COLUMBIA	Daft Punk	4
NEW	36	TREASURE ATLANTIC	Bruno Mars	1
35	37	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	34
31	38	DOIN' IT RIGHT DAFT LIFE/COLUMBIA	Daft Punk Feat. Panda Bear	3
32	39	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	11
44	40	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	9
41	41	SWEET NOTHING DECONSTRUCTION FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	27
45	42	LITTLE TALKS REPUBLIC	Of Monsters And Men	60
42	43	#THATPOWER WILL.LAM/INTERSCOPE	will.i.am Feat. Justin Bieber	5
RE	44	CUPS (PITCH PERFECT'S WHEN I'M GONE) RCA	Anna Kendrick	5
NEW	45	WE CAN'T STOP RCA	Miley Cyrus	1
46	46	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Sweetish House Mafia Feat. John Martin	34
NEW	47	BOYS 'ROUND HERE WARNER BROS. NASHVILLE/WMN	Blake Shelton Feat. Pistol Annies & Friends	1
49	48	NEXT TO ME CAPITOL	Emeli Sande	5
47	49	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	13
50	50	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	34

COUNTRY STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	11
3	2	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	10
2	3	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	11
5	4	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	10
4	5	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	10
6	6	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	11
11	7	SEE YOU AGAIN JWARISTA NASHVILLE	Carrie Underwood	2
7	8	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	11
8	9	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	11
13	10	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	5
9	11	WANTED ATLANTIC/WMN	Hunter Hayes	11
12	12	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	6
10	13	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	11
14	14	YOU BELONG WITH ME BIG MACHINE	Taylor Swift	11
15	15	DIRT ROAD ANTHEM BROKEN BOW	Jason Aldean	11

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

ROCK STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	11
2	2	SAIL RED BULL	AWOLNATION	11
3	3	YOUNG AND BEAUTIFUL WATEROWER/POLYDOR/INTERSCOPE	Lana Del Rey	5
4	4	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAVANCE/ISLAND/IDMG	Fall Out Boy	11
5	5	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	11
7	6	HO HEY DUALTONE	The Lumineers	11
6	7	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	11
8	8	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	11
9	9	SOMEONE LIKE YOU XL/COLUMBIA	Adele	11
12	10	MY IMMORTAL WIND-UP	Evanescence	11
13	11	EYE OF THE TIGER SCOTTY BROS./COLUMBIA/LEGACY	Survivor	11
11	12	ROLLING IN THE DEEP XL/COLUMBIA	Adele	11
10	13	LITTLE TALKS REPUBLIC	Of Monsters And Men	11
19	14	PARALYZER WIND-UP	Finger Eleven	11
16	15	BODIES WIND-UP	Drowning Pool	11

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

THIS WEEK		NEXT BIG SOUND™		
ARTIST		NEXT BIG		
1	DJ MAKJ	1	DJ MAKJ	
2	THE VANTAGE	2	THE VANTAGE	
3	JAKOB LIEDHOLM	3	JAKOB LIEDHOLM	
4	JOEL COMPASS	4	JOEL COMPASS	
5	ILL.GATES	5	ILL.GATES	
6	SNEIJDER	6	SNEIJDER	
7	OMEGA DUBSTEP	7	OMEGA DUBSTEP	
8	TACHES	8	TACHES	
9	J-TRICK	9	J-TRICK	
10	MARY SEE THE FUTURE	10	MARY SEE THE FUTURE	
11	MOTEZ	11	MOTEZ	
12	MISTERWIVES	12	MISTERWIVES	
13	BORGEIOUS	13	BORGEIOUS	
14	KATFYR	14	KATFYR	
15	NICK MULVEY	15	NICK MULVEY	

Radio Airplay

June 29
2013

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 CAN'T HOLD US MACKLEMORE/JADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	13
2	2	MIRRORS RCA	Justin Timberlake	12
5	3	COME & GET IT HOLLYWOOD	Selena Gomez	10
3	4	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	18
4	5	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	16
9	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	8
8	7	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	12
7	8	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAVANCE/ISLAND/IDMG	Fall Out Boy	18
16	9	GG BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	5
14	10	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	9
11	11	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	8
13	12	TREASURE ATLANTIC	Bruno Mars	5
12	13	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	11
6	14	HEART ATTACK HOLLYWOOD	Demi Lovato	16
10	15	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	20
17	16	CLARITY INTERSCOPE	Zedd Feat. Foxes	13
15	17	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	6
22	18	LOVE SOMEBODY ASAP/OCTONE/INTERSCOPE	Maroon 5	5
24	19	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	9
19	20	NEXT TO ME CAPITOL	Emeli Sande	17
21	21	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne	10
25	22	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	10
23	23	LEGO HOUSE ATLANTIC	Ed Sheeran	13
18	24	#THATPOWER WILL.LAM/INTERSCOPE	will.i.am Feat. Justin Bieber	12
27	25	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	6

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 WHEN I WAS YOUR MAN RCA	Bruno Mars	17
1	2	HO HEY DUALTONE	The Lumineers	24
2	3	DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	20
4	4	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	9
5	5	CATCH MY BREATH 19/RCA	Kelly Clarkson	25
6	6	TRY RCA	P!nk	24
8	7	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	15
9	8	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	9
7	9	HOME 19/INTERSCOPE	Phillip Phillips	42
10	10	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	22
11	11	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	24
13	12	NEXT TO ME CAPITOL	Emeli Sande	22
15	13	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	18
14	14	TWO HEARTS BREAKING ATLANTIC/RHINO	Jewel	19
17	15	GG GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	8
12	16	SHE MAKES ME HAPPY CAPITOL	Rod Stewart	11
18	17	GIRL ON FIRE RCA	Alicia Keys	20
20	18	MIRRORS RCA	Justin Timberlake	4
19	19	CARRY ON FUELED BY BAMEN/RRP	fun.	15
21	20	WRONG GUY (I DID IT THIS TIME) TOPNOTCH	Whitney Wolanin	16
22	21	LITTLE TALKS REPUBLIC	Of Monsters And Men	19
23	22	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	14
26	23	PEOPLE LIKE US 19/RCA	Kelly Clarkson	2
24	24	(MY) RAINY DAY GIRL TOUCAN COVE	The Villians	5
25	25	22 BIG MACHINE/REPUBLIC	Taylor Swift	4

ON-DEMAND SONGS: The week's top on-demand play requests and chart from unlimited listener-controlled radio channels on leading music subscription services. COUNTRY, ROCK & STREAMING SONGS: The week's top streamed radio and on-demand songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across radio formats, ranked by radio airplay. CHARTS: The week's top 100 songs, ranked by audience impressions, as measured by Nielsen BDS. Songs are ranked as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. COUNTRY, ROCK & STREAMING SONGS: The week's top 100 songs, ranked by audience impressions, as measured by Nielsen BDS. Songs are ranked as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time.

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) JUST GIVE ME A REASON RCA	Pink Feat. Nate Ruess	16
3	2	MIRRORS RCA	Justin Timberlake	10
2	3	STAY SRP/DEF JAM/IDMAG	Rihanna Feat. Mikky Ekko	17
5	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	18
4	5	NEXT TO ME CAPITOL	Emeli Sande	23
6	6	CARRY ON FUELED BY RAMEN/RRP	fun.	24
7	7	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	21
9	8	PEOPLE LIKE US 19/RCA	Kelly Clarkson	9
13	9	GG LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	6
8	10	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	30
10	11	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	19
12	12	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	12
15	13	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	10
20	14	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	6
14	15	HEART ATTACK WOLFGOOD	Demi Lovato	14
16	16	TREASURE ATLANTIC	Bruno Mars	5
11	17	22 BIG MACHINE/REPUBLIC	Taylor Swift	14
17	18	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	8
19	19	BRAVE EPIC	Sara Bareilles	7
18	20	REBEL BEAT WARNER BROS.	Go Go Goo Dolls	20
21	21	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMAG	Fall Out Boy	14
22	22	RED HANDS COLUMBIA	Walk Off The Earth	13
23	23	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne	9
24	24	OUR SONG EMBLEM/ATLANTIC	matchbox twenty	9
28	25	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	5

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) SWEATER WEATHER LAZY HOOKS/CAPITOL	The Neighbourhood	27
2	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	31
3	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	42
4	4	PANIC STATION HELIUM-3/WARNER BROS.	Muse	22
6	5	HARLEM RCA	New Politics	19
5	6	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	13
8	7	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	11
7	8	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMAG	Fall Out Boy	19
9	9	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	19
14	10	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	8
11	11	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend	13
10	12	MOUNTAIN SOUND OF Monsters And Men	Of Monsters And Men	42
12	13	OUT OF MY LEAGUE DANGERBIRD/ELKTRA/ATLANTIC	Fitz And The Tantrums	18
18	14	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	2
16	15	IF SO WARNER BROS.	Atlas Genius	12
17	16	RECOVERY XTRA MILE/EPT/HM/INTERSCOPE	Frank Turner	13
20	17	CASTLE OF GLASS MACHINE SHOP/WARNER BROS.	Linkin Park	13
19	18	MY GOD IS THE SUN MATADOR/BEGGARS GROUP	Queens Of The Stone Age	10
24	19	BABEL GENTLEMEN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	4
NEW	20	GG WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	1
21	21	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	11
25	22	TRYING TO BE COOL LOYALTY/GLASSNOTE	Phoenix	4
22	23	OUT OF TIME STONE TEMPLE PILOTS	Stone Temple Pilots	4
23	24	MIRACLE MILE DOWNTOWN	Cold War Kids	11
26	25	KING & LIONHEART REPUBLIC	Of Monsters And Men	5

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (NEW) MIRRORS RCA	Justin Timberlake	11
1	2	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	14
3	3	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	16
4	4	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	9
8	5	GG BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	7
5	6	BAD MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	13
9	7	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	8
7	8	FINE CHINA RCA	Chris Brown	11
10	9	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	12
6	10	STAY SRP/DEF JAM/IDMAG	Rihanna Feat. Mikky Ekko	17
11	11	BEAT IT BELLUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa	9
13	12	#BEAUTIFUL ISLAND/IDMAG	Mariah Carey Feat. Miguel	6
15	13	TREASURE ATLANTIC	Bruno Mars	5
12	14	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	19
17	15	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	6
16	16	WE STILL IN THIS B**** REBEL ROCK/GRAND HUSTLE/ATLANTIC/RRP	B.o.B Feat. T.I. & Juicy J	13
19	17	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	4
24	18	BODY PARTY EPIC	Ciara	7
20	19	RICH AS F*** YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	10
18	20	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	19
21	21	THE OTHER SIDE BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	7
23	22	HIGH SCHOOL YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne	8
20	23	RIGHT NOW SRP/DEF JAM/IDMAG	Rihanna Feat. David Guetta	3
25	24	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	10
32	25	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	2

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (NEW) BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	12
3	2	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	24
4	3	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	10
5	4	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley	16
7	5	DONE. REPUBLIC NASHVILLE	The Band Perry	16
1	6	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	19
10	7	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	19
11	8	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	24
9	9	MORE THAN MILES VALORY	Brantley Gilbert	35
12	10	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	10
13	11	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	12
16	12	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	18
14	13	DON'T YA ATLANTIC/WMN	Brett Eldredge	35
15	14	ALL OVER THE ROAD MERCURY	Easton Corbin	24
17	15	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban	5
18	16	POINT AT YOU VALORY	Justin Moore	14
20	17	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	6
19	18	PIECES MCA NASHVILLE	Gary Allan	19
21	19	HEY GIRL MERCURY	Billy Currington	15
22	20	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	17
23	21	EASY WARNER BROS./WMN	Sheryl Crow	17
24	22	PARKING LOT PARTY CURB	Lee Brice	8
26	23	BLOWIN' SMOKE MERCURY	Kacey Musgraves	12
39	24	WHEN I SEE THIS BAR BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	3
25	25	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	37

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) BAD MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	19
2	2	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	16
4	3	BODY PARTY EPIC	Ciara	12
3	4	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	13
5	5	RICH AS F*** YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	10
11	6	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	9
8	7	ADORN EYSTORM/BLACK ICE/RCA	Miguel	52
6	8	WE STILL IN THIS B**** REBEL ROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	24
7	9	POUR IT UP SRP/DEF JAM/IDMAG	Rihanna	26
10	10	LOVEEEEEEE SONG SRP/DEF JAM/IDMAG	Rihanna Feat. Future	26
9	11	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	27
15	12	HOW MANY DRINKS? EYSTORM/BLACK ICE/RCA	Miguel	14
19	13	GG TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	9
14	14	READY DESERT STORM/DEF JAM/IDMAG	Faboolus Feat. Chris Brown	20
12	15	FINE CHINA RCA	Chris Brown	11
17	16	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	22
18	17	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	17
13	18	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	19
22	19	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	8
16	20	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	33
26	21	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	7
20	22	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	24
24	23	LOSE TO WIN 19/RCA	Fantasia	19
28	24	AGE AIN'T A FACTOR ATLANTIC	Jaheim	6
23	25	HIGH SCHOOL YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne	9

LATIN RHYTHM™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (NEW) ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	20
1	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	35
3	3	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	36
4	4	LA PREGUNTA NEFLOW	J Alvarez	47
5	5	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	16
9	6	MORE PINA	Zion, Jorj y Ken-Y	36
20	7	GG HABLE DE TI SUMMA	Yandel	2
6	8	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	48
8	9	SE ACABO EL AMOR ON TOP/FLOW/IMPERIO NAZZA/SOLO OUT	J Alvarez	5
7	10	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull	56
10	11	TE GUSTA JDR	Grupo Treo Feat. Elijah King	8
12	12	LA NOCHE ESTA DE FRESTA "HOY SI QUE SE BEBEN" MACHETE/UMLE	J King y Mo'Nique Feat. 3Ball MY	36
11	13	AMOR EN LA MESA EN EL BARRIO/PLANET PROMOVISION	Juan Luis Juancho	17
16	14	ZAPATITO ROTO PINA	Plan B Feat. Tego Calderon	7
22	15	YO TE LO DIJE CAPITOL LATIN	J Balvin	16
14	16	MUCHA SULTURA WHITE LION	Jowell & Randy Feat. Daddy Yankee	11
15	17	MY CORAZON SUMMA/MR. 305	Angel & Khriz	17
13	18	SI TE AGARRO FAMOUS ARTISTS/MR. 305	DJ Chino Feat. Pito Blanco & Papayo	19
17	19	LLEGO EL AMOR CIFRE	Frontiel	11
24	20	DELINCUENTE PROPIEDAD URBANA	Galante "El Emperador"	2
19	21	HACE MUCHO TIEMPO PINA	Arcangel	5
NEW	22	MAL DE AMORES MACHETE/UMLE	Juan Magan	1
NEW	23	BESAS TAN BIEN S&A/SIENTE	Farruko	1
25	24	BESAME ORFANATO	Xavy "El Destroyer"	2
18	25	HOY S&A/THE FIRM	Farruko	13



Feeling The 'Love'

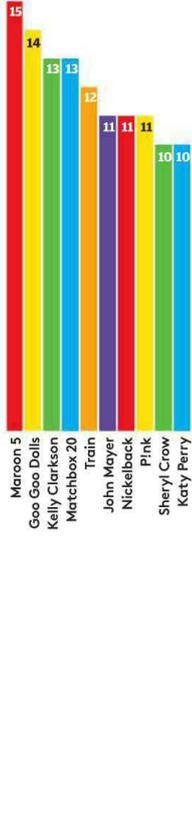
Maroon 5 (above) rewrites the record for the most Adult Top 40 top 10s, as "Love Somebody" lifts 13-9 with Greatest Gainer honors for a third consecutive week. The song is Maroon 5's 15th top 10, pushing it past *Go Go Dolls* (14) for the highest sum in the chart's 17-year archives (see graph, below). Maroon 5 first charted 10 years ago with the No. 15-peaking "Harder to Breathe" and has reached the top 10 with each chart entry since.

Justin Timberlake ties his third Rhythmic No. 1 as "Mirrors" rises 2-1. He previously led with prior single "Suit & Tie," featuring Jay-Z, and as a guest on T.I.'s "Dead and Gone" in 2009. (With "N Sync, Timberlake rose as high as No. 2 with 2000's "Bye Bye Bru.")

Meanwhile, Bruno Mars scores his second Adult Contemporary No. 1 with "When I Was Your Man" (3-1). He first ruled for 20 weeks in 2011 with "Just the Way You Are," marking the longest-leading debut chart entry in the ranking's 52-year history.

—Gary Trust

ARTISTS WITH THE MOST ADULT TOP 40 TOP 10s (1996-2013)



Digital Songs

June 29
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 19 WKS CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line		53	▲
3	2	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	12	
4	3	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker	●	23	
NEW	4	DANNY'S SONG REPUBLIC	The Swon Brothers		1	
6	5	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	●	19	
5	6	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan		11	
7	7	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes		11	
NEW	8	WHO I AM REPUBLIC	Danielle Bradbery		1	
8	9	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser		16	
NEW	10	TURN THE PAGE REPUBLIC	The Swon Brothers		1	
NEW	11	PLEASE REMEMBER ME REPUBLIC	Danielle Bradbery		1	
11	12	SEE YOU AGAIN J/ARISTA/NASHVILLE	Carrie Underwood		8	
18	13	DON'T YA ATLANTIC/WMN	Brett Eldredge		11	
9	14	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	▲	29	
10	15	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	●	24	
16	16	LITTLE BIT OF EVERYTHING HI/RED/CAPITOL/NASHVILLE	Keith Urban		5	
12	17	DONE. REPUBLIC/NASHVILLE	The Band Perry		14	
14	18	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore		17	
15	19	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen		19	
22	20	REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr		9	
17	21	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley		15	
2	22	WASTING ALL THESE TEARS REPUBLIC/NASHVILLE	Cassadee Pope		2	
28	23	ROUND HERE REPUBLIC/NASHVILLE	Florida Georgia Line		4	
21	24	HEY GIRL MERCURY	Billy Currington		7	
25	25	IT GOES LIKE THIS VALORY	Thomas Rhett		5	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 19 WKS DANZA KUDURO WARI/SORFARATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	148	
2	2	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		8	
3	3	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	162	
4	4	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		180	
5	5	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		36	
6	6	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	126	
NEW	7	YAMOS A LA PLAYA ULTRA	Loona		1	
7	8	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		42	
9	9	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		141	
8	10	ECHA PA'LLA (MANOS PA'RRIIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		48	
10	11	HEROE HYPERGENE/UMLE	Enrique Iglesias		180	
20	12	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez / Christina Aguilera		6	
11	13	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		50	
13	14	SUERTE EPIC/SONY MUSIC LATIN	Shakira		178	
17	15	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		144	
RE	16	CUANDO, CUANDO ES? LANA/MACHETE/UNIVERSAL MUSIC LATIN	J-King & Maximan		6	
19	17	LA PREGUNTA NELFLOW	J Alvarez		47	
27	18	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		161	
18	19	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		137	
16	20	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		94	
14	21	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo		64	
21	22	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	178	
23	23	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido		6	
26	24	LIVIN' LA VIDA LOCA CZ/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		178	
24	25	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		37	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 15 WKS RADIOACTIVE KIDINA/KORNER/INTERSCOPE	Imagine Dragons	▲	47	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/DMG	Fall Out Boy	●	19	
NEW	3	I GOT YOU BRUSHFIRE/REPUBLIC	Jack Johnson		1	
4	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		24	
5	5	SAIL RED BULL	AWOLNATION	▲	115	
3	6	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran		17	
7	7	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		15	
6	8	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey		8	
8	9	DEMONS KIDINA/KORNER/INTERSCOPE	Imagine Dragons		28	
11	10	IT'S TIME KIDINA/KORNER/INTERSCOPE	Imagine Dragons	▲	61	
10	11	HO HEY DUATONE	The Lumineers	▲	58	
NEW	12	THE ONE THAT GOT AWAY SENSIBILITY/COLUMBIA	The Civil Wars		1	
12	13	CARRY ON FUELED BY RAMEN/RRP	fun.	▲	33	
13	14	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	72	
14	15	HOME 19/INTERSCOPE	Phillip Phillips	▲	56	
15	16	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTE	Mumford & Sons	▲	45	
NEW	17	PICTURES TERRY MCDERMOTT	Terry McDermott		1	
NEW	18	NOT GONNA DIE ATLANTIC	Skillet		1	
RE	19	WONDERWALL BIG BROTHER/COLUMBIA/LEGACY	Oasis		5	
RE	20	IRIS WARNER SUNSET/REPRISE	Goo Goo Dolls	●	15	
17	21	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	69	
19	22	SWEATER WEATHER IRREVOCABLE/COLUMBIA	The Neighbourhood		16	
RE	23	IN THE AIR TONIGHT ATLANTIC	Phil Collins		8	
38	24	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey		4	
18	25	MADNESS HELMUT-3/WARNER BROS.	Muse	▲	43	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 4 WKS GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	●	9	
2	2	CLARITY INTERSCOPE	Zedd Feat. Foxes		22	
3	3	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	▲	21	
5	4	I NEED YOUR LOVE CHRISTY/RECONSTRUCTION/EYE/ULTRA/ROCK NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding		15	
4	5	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber		13	
6	6	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	29	
7	7	LIVE IT UP 2101/CAPITOL	Jennifer Lopez Feat. Pitbull		6	
9	8	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	▲	23	
10	9	ALIVE KREWELLA/COLUMBIA	Krewella	●	19	
13	10	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		4	
8	11	PLAY HARD WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon		10	
6	12	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	78	
15	13	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	46	
12	14	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Baauer		19	
11	15	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) WATERTOWER/INTERSCOPE	Fergie, Q-Tip & GoonRock		6	
NEW	16	ATMOSPHERE ULTRA	Kaskade		1	
16	17	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROCK NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	36	
17	18	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	40	
18	19	I LOVE IT (I DON'T CARE) ALLMUSICA	Power Girl		3	
20	20	MIDNIGHT CITY M83/MUTE/CAPITOL	M83.	▲	87	
21	21	GLOWING CHAMELEON/ISLAND/DMG	Nikki Williams		9	
19	22	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY		10	
RE	23	DJ GOT US FALLIN' IN LOVE LAFACE/RCA	Usher Feat. Pitbull		47	
33	24	RIGHT NOW SRP/DEF JAM/DMG	Rihanna Feat. David Guetta		13	
24	25	DOIN' IT RIGHT DAFT LIFE/COLUMBIA	Daft Punk Feat. Panda Bear		4	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 3 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell		12	
2	2	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	18	
4	3	#BEAUTIFUL ISLAND/DMG	Mariah Carey Feat. Miguel		6	
3	4	WE OWN IT (FAST & FURIOUS) DEF JAM/DMG	2 Chainz & Wiz Khalifa		4	
7	5	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		29	
5	6	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	42	
6	7	BAD WALE FEAT. TIARA THOMAS OR RIHANNA MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	●	19	
8	8	NEXT TO ME CAPITOL	Emeli Sande	▲	19	
14	9	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne		9	
9	10	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	●	18	
10	11	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		13	
12	12	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	19	
11	13	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	22	
15	14	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rick Gray Feat. Lil Wayne, Britton, Future, Mack, Wade, Nicki Minaj		7	
13	15	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	●	20	
16	16	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		22	
17	17	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar		17	
21	18	HEADBAND REBELBROCK/GRAND HOSTILE/ATLANTIC	B.o.B Feat. 2 Chainz		4	
20	19	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross		9	
19	20	WE STILL IN THIS B**** REBELBROCK/GRAND HOSTILE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	●	23	
22	21	BEAT IT BELOGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa		9	
18	22	FINE CHINA RCA	Chris Brown		11	
23	23	WILD FOR THE NIGHT ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Skrillex		20	
RE	24	YEAH! LAFACE/RCA	Usher Feat. Lil Jon & Ludacris	▲	30	
26	25	BODY PARTY EPIC	Ciara		9	

CHRISTIAN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 1 WK NOT GONNA DIE ATLANTIC/WORD-CURB	Skillet		1	
1	2	HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West		15	
3	3	10,000 REASONS (BLESS THE LORD) SIXSTEPS/SPARROW/EMI CMG	Matt Redman	●	69	
5	4	GOLD SPARROW/CAPITOL CMG	Britt Nicole		25	
4	5	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/EMI CMG	Chris Tomlin		33	
5	6	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429		14	
6	7	WORN REUNION/PLG	Tenth Avenue North		26	
6	8	REDEEMED FERVENT/WORD-CURB	Big Daddy Weave		54	
8	9	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher		15	
14	10	OCEANS (WHERE FEET MAY FAIL) HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Hillsong United		16	
10	11	ONE THING REMAINS SIXSTEPS/SPARROW/EMI CMG	Passion Feat. Kristian Stanfill		43	
10	12	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard		22	
12	13	HOW TO SAVE A LIFE FAIR TRADE	The Fray		180	
13	14	I CAN ONLY IMAGINE FAIR TRADE	MercyMe	▲	180	
6	20	MONSTER ARDENT/FAIR TRADE	Skillet	▲	180	
15	16	STEAL MY SHOW FOREFRONT/EMI CMG	tobyMac		29	
16	17	JESUS, TAKE THE WHEEL J/ARISTA/ARISTA/NASHVILLE/PLG	Carrie Underwood	▲	179	
18	18	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets		10	
19	19	EVERY GOOD THING FAIR TRADE	The Afters		12	
34	20	JESUS, TAKE THE WHEEL REPUBLIC	Danielle Bradbery		7	
17	21	NEED YOU NOW (HOW MANY TIMES) CURB	Plumb		39	
30	22	HERO ARDENT/FAIR TRADE	Skillet		180	
21	23					

Launch Pad

June 29
2013
billboard

HEATSEEKERS ALBUMS™

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 SURFER BLOOD KAHNE/SIRE/WARNER BROS.	Pythons	1	1
		2	DEAFHEAVEN DEATHWISH	Sunbather	2	1
		3	SCALE THE SUMMIT PROSTHETIC	The Migration	3	1
		4	JARREN BENTON FUNK VOLUME	My Grandmas Basement	4	1
		5	AOIFE O'DONOVAN YEP ROC	Fossils	5	1
		6	CITIZEN RUN FOR COVER	Youth	6	1
37	8	7	LORDE LAVA/REPUBLIC	The Love Club (EP)	7	6
		8	BOB SCHNEIDER KIRTLAND	Burden Of Proof	8	1
		9	STUDIO KILLERS STUDIO KILLERS	Studio Killers	9	1
		10	I THE MIGHTY EQUAL VISION	Satori	10	1
21	38	11	GG BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus	2	6
		12	LIMOUSINES ORCHARD CITY BOOKS AND NOISE	Hush	3	2
		13	I CAN MAKE A MESS RISE	Enola	13	1
6	6	14	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	21
		15	ANDREW STOCKDALE UNIVERSAL MUSIC AUSTRALIA	Keep Moving	15	1
		16	JOSEPH ARTHUR LONELY ASTRONAUT	The Ballad Of Boogie Christ	16	1
		17	STURGILL SIMPSON HIGH TOP MOUNTAIN/THIRTY TIGERS	High Top Mountain	17	1
		18	WALTER TROUT PROVOGUE/MASCOT	Luther's Blues: A Tribute To Luther Allison	18	1
9	12	19	KREWELLA KREWELLA	Play Hard (EP)	2	27
12	16	20	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	5
		21	PACIFIC AIR REPUBLIC	Stop Talking	21	1
		22	GHOST SHIP BEL	The Good King	22	1
		23	TWO STEPS FROM HELL TWO STEPS FROM HELL	Classics	23	1
		24	QUADRON WEIRED IN CULTURE/EPIC	Avalanche	1	2
		25	EMILY'S ARMY RISE	Lost At Seventeen	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
46	17	26	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	7	28
		27	MIKE ZITO & THE WHEEL RUF	Gone To Texas	27	1
14	18	28	NEW POLITICS RCA	A Bad Girl In Harlem	1	4
		29	ROBIN MEADE MADE IN AMERICA/MOOD MEDIA	Count On Me	29	1
18	20	30	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/RGA	IV (EP)	8	4
17	21	31	LAURA MVULA COLUMBIA	Sing To The Moon	3	8
		32	THE MOWGLI'S PHOTO FINISH/ISLAND/IDMG	Love's Not Dead (EP)	24	10
		33	NEW YEARS DAY CENTURY MEDIA	Victim To Villain	33	1
		34	EVILE FABACHE/CENTURY MEDIA	Skull	34	1
43	36	35	LORD HURON IASOUND	Lonesome Dreams	3	36
		36	LATVIAN RADIO CHOIR/SIGVARDS KLAVA ODEON	Rachmaninov: All-Night Vigil	36	1
1	11	37	BASTILLE VIRGIN/CAPITOL	Haunt (EP)	1	3
30	14	38	BETH HART PROVOGUE/MASCOT	Bang Bang Boom Boom	6	11
		39	ASH BOWERS WIDE OPEN	Shake It Off	39	1
3	26	40	DARK TRANQUILITY CENTURY MEDIA	Construct	3	3
		41	GOLD PANDA GHOSTLY INTERNATIONAL	Half Of Where You Live	41	1
10	10	42	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	10	3
		43	ELEANOR FRIEDBERGER MERRY	Personal Record	9	2
23	31	44	LENNY COOPER AVERAGE JOES	Mud Dynasty	4	6
		45	THE OLMS HARVEST	The Olms	4	2
11	32	46	AUDRA MCDONALD NONE/SUCH/WARNER BROS.	Go Back Home	2	4
		47	ROGUE WAVE VAGRANT	Nightingale Floors	7	2
34	41	48	SHOVELS AND ROPE SHRIMP/DUALTONE	O' Be Joyful	1	23
		49	CITIZENS MARS HILL/BEC/CAPITOL/CMG	Mars Hill Music Presents: Citizens	6	4
5	19	50	BLACK STAR RIDERS NUCLEAR BLAST	All Hell Breaks Loose	5	3

HEATSEEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	12
	2	DON'T YA ATLANTIC/WMN	Brett Eldredge	9
	3	TAPOUT RICH GANG FEAT. LI WAYNE, BIRDMAN, FUTURE, MACK MAINE, NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	The Swon Brothers	7
	4	DANNY'S SONG REPUBLIC	Austin Mahone	2
	5	WHAT ABOUT LOVE CHASE/REPUBLIC	Tyler Farr	8
	6	REDNECK CRAZY COLUMBIA NASHVILLE	Danielle Bradbery	1
	7	WHO I AM REPUBLIC	The Swon Brothers	1
	8	TURN THE PAGE REPUBLIC	Danielle Bradbery	1
	9	PLEASE REMEMBER ME REPUBLIC	Amber Carrington	1
	10	SAD REPUBLIC	The Neighbourhood	14
8	11	SWEATER WEATHER TRIVOLVE/COLUMBIA	Thomas Rhett	5
10	12	IT GOES LIKE THIS VALORY	Major Lazer Feat. Bruno Mars, Tyga & Mystic	3
11	13	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Labrinth Feat. Emeli Sande	4
14	14	BENEATH YOUR BEAUTIFUL SYCO/RCA	Michelle Chamuel	1
	15	TIME AFTER TIME REPUBLIC	Kacey Musgraves	2
	16	BLOWIN' SMOKE MERCURY NASHVILLE	J. Dash	11
	17	WOP STEREOPHANE	Tamar Braxton	3
	18	THE ONE STREAMLINE/EPIC	Nikki Williams	5
	19	GLOWING CHAMELEON/ISLAND/IDMG	Little Mix	14
19	20	MEMORIES BACK THEN HUSTLE GANG	Hadouken!	17
9	21	WINGS SYCO/COLUMBIA	Drop City Yacht Club Feat. Jeremiah	12
6	22	LEVITATE SURFACE NOISE	alt-J	5
17	23	CRICKETS EXIT 8/AM/OCTONE/INTERSCOPE	Michelle Chamuel	1
	24	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC		
	25	CLARITY REPUBLIC		

REGIONAL HEATSEEKERS #1 ALBUMS™



Singer/songwriter **Aoife O'Donovan** arrives at No. 8 on Folk Albums with solo debut *Fossils*. The set, released on Yep Roc, sold 3,000 copies in its first week, according to Nielsen SoundScan, and also starts at No. 5 on Heatseekers Albums. As lead singer of *Crooked Still*, O'Donovan has charted once previously on a national Billboard tally, with 2010's *Some Strange Country* (No. 15 on Folk Albums).

—Keith Caulfield

PACIFIC		
1	LORDE	THE LOVE CLUB (EP)
2	SURFER BLOOD	PYTHONS
3	DEAFHEAVEN	SUNBATHER
4	LIMOUSINES	HUSH
5	AOIFE O'DONOVAN	FOSSILS
6	SCALE THE SUMMIT	THE MIGRATION
7	I THE MIGHTY	SATORI
8	JARREN BENTON	MY GRANDMAS BASEMENT
9	THE MOWGLI'S	LOVE'S NOT DEAD (EP)
10	STUDIO KILLERS	STUDIO KILLERS

MOUNTAIN		
1	JARREN BENTON	MY GRANDMAS BASEMENT
2	SCALE THE SUMMIT	THE MIGRATION
3	DEAFHEAVEN	SUNBATHER
4	AOIFE O'DONOVAN	FOSSILS
5	SURFER BLOOD	PYTHONS
6	I THE MIGHTY	SATORI
7	CITIZEN	YOUTH
8	BOB SCHNEIDER	BURDEN OF PROOF
9	I CAN MAKE A MESS	ENOLA
10	LIMOUSINES	HUSH

Country

June 29
2013
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER (SONGWRITER))	Artist (IMPRINT/PROMOTION LABEL)	CERT.	WKS. ON CHART
1	1	1	#1 CRUISE (J.MOI) (B.KELLEY/HUBBARD/J.K.MOUL/RICE/J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	47
2	2	2	BOYS 'ROUND HERE (S.HENDRICKS) (R.AKINS/D.DAVIDSON/C.WISEMAN)	Blake Shelton Featuring Pistol Annies & Friends WARNER BROS./WMN	●	13
3	3	3	WAGON WHEEL (J.ROGERS) (B.EVAN/K.SECOR)	Darius Rucker CAPITOL NASHVILLE	●	23
5	5	4	CRASH MY PARTY (S.TEVENS) (R.CLAWSON/A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	●	11
4	4	5	HIGHWAY DON'T CARE (G.LALL/MORE/STAGRAW) (B.WARBEN/B.MJRWIN/C.LYEAR)	Tim McGraw With Taylor Swift BIG MACHINE	▲	19
7	6	6	I WANT CRAZY (D.HUFF/K.HAYES) (H.MATES/L.MCKENNA/J.VERGES)	Hunter Hayes ATLANTIC/WMN	●	11
9	8	7	ANYWHERE WITH YOU (J.MOI) (R.CLAWSON) (B.HAYS/JP.D.L.MURPHY/J.YEAR)	Jake Owen RCA NASHVILLE	●	21
12	12	8	AG RUNNIN' 'OUTTA MOONLIGHT (D.GEORGE) (D.DAVIDSON/J.K.LOVE/LACE/A.GORLEY)	Randy Houser STONEY CREEK	●	21
17	14	9	SG SEE YOU AGAIN (M.BRIGHT) (C.UNDERWOOD/H.HODGES/H.LINDESEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	10
10	11	10	BEAT THIS SUMMER (B.PAISLEY) (B.PAISLEY/C.DUBOIS/L.LTROTT)	Brad Paisley ARISTA NASHVILLE	●	15
8	10	11	DONE. (D.HUFF) (P.PERRY/V.PERRY/D.AVIDSON/J.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	14
6	9	12	GET YOUR SHINE ON (J.MOI) (HUBBARD) (K.KELLEY) (G.LAWSON) (C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	▲	35
22	18	13	DG DON'T YA (C.DESTEFANO) (B.ELDRIDGE) (C.DESTEFANO/A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	19
14	15	14	HEY PRETTY GIRL (J.JAMES) (B.MOORE) (D.COCH)	Kip Moore MCA NASHVILLE	●	20
11	13	15	MAMA'S BROKEN HEART (F.LIDDELL) (C.AIN) (G.WORF) (B.L.ACKER) (S.MCANALLY) (K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE	●	25
		HOT SHOT DEBUT	16 DANNY'S SONG (B.APPLEBERRY) (K.LOGGINS)	The Swon Brothers REPUBLIC	●	1
25	19	17	LITTLE BIT OF EVERYTHING (N.CHAPMAN) (K.URBAN) (B.WARBEN) (W.WARBEN) (K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE	●	5
19	20	18	JUMP RIGHT IN (K.STEGALL) (Z.BROWN) (Z.BROWN) (W.DURRETTE) (J.MRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	●	15
20	22	19	ALL OVER THE ROAD (C.CHAMBERLAIN) (C.CHAMBERLAIN) (A.GORLEY) (KIRBY)	Easton Corbin MERCURY	●	20
15	17	20	DOWNTOWN (P.WORLEY) (LADY ANTEBELLUM) (L.LAIRD) (S.MCANALLY) (H.EMERY)	Lady Antebellum CAPITOL NASHVILLE	●	21
27	24	21	REDNECK CRAZY (C.CATTON) (J.JARVIS) (S.EAR) (M.JRWIN) (C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	15
		NEW	22 WHO I AM (B.APPLEBERRY) (T.VERGES) (B.JAMES)	Danielle Bradbery REPUBLIC	●	1
21	23	23	MORE THAN MILES (D.HUFF) (L.DODD) (B.GILBERT)	Brantley Gilbert VALORY	●	26
16	21	24	SURE BE COOL IF YOU DID (S.HENDRICKS) (R.CLAWSON) (C.TOMPKINS) (J.ROBBINS)	Blake Shelton WARNER BROS./WMN	▲	24
13	16	25	LIKE JESUS DOES (J.JOYCE) (C.BEATHARD) (M.CROWELL)	Eric Church EMI NASHVILLE	●	21
26	26	26	HEY GIRL (D.HUFF) (R.AKINS) (A.GORLEY) (C.DESTEFANO)	Billy Currington MERCURY	●	8
28	25	27	POINT AT YOU (J.S.TOVER) (R.COPPERMAN) (R.AKINS) (B.HAYS) (P)	Justin Moore VALORY	●	13
40	28	28	ROUND HERE (J.MOI) (R.CLAWSON) (C.TOMPKINS) (THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE	●	9
		NEW	29 TURN THE PAGE (B.APPLEBERRY) (B.SIGLER)	The Swon Brothers REPUBLIC	●	1
		NEW	30 PLEASE REMEMBER ME (B.APPLEBERRY) (R.CROWELL) (W.JENNINGS)	Danielle Bradbery REPUBLIC	●	1
31	30	31	IT GOES LIKE THIS (M.KNOX) (R.AKINS) (B.HAYS) (P) (J.ROBBINS)	Thomas Rhett VALORY	●	5
33	29	32	GOODBYE TOWN (P.WORLEY) (LADY ANTEBELLUM) (D.HAYWOOD) (K.KELLEY) (H.SCOTT) (L.KEAR)	Lady Antebellum CAPITOL NASHVILLE	●	5
34	34	33	PIECES (J.JOYCE) (G.ALLAN) (D.BLACKMON) (S.BUXTON)	Gary Allan MCA NASHVILLE	●	13
23	27	34	PIRATE FLAG (B.CANNON) (K.CHESENEY) (R.COPPERMAN) (M.DURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	20
39	33	35	BLOWIN' SMOKE (K.MUSGRAVES) (L.LAIRD) (S.MCANALLY) (K.MUSGRAVES) (L.LAIRD) (S.MCANALLY)	Kacey Musgraves MERCURY	●	10
-	7	36	WASTING ALL THESE TEARS (D.HUFF) (K.CHAPMAN) (G.GAL) (S.MITH)	Cassadee Pope REPUBLIC NASHVILLE	●	2
30	35	37	EASY (S.CROW) (J.HIEBANK) (S.CROW) (C.DUBOIS) (J.TROTT)	Sheryl Crow WARNER BROS./WMN	●	14
37	39	38	PARKING LOT PARTY (J.STONE) (L.BRICE) (L.BRICE) (THOMAS RHETT) (R.AKINS) (L.LAIRD)	Lee Brice BROKEN BOW	●	6
29	32	39	1994 (M.KNOX) (THOMAS RHETT) (L.LAIRD) (B.DEAN)	Jason Aldean BROKEN BOW	●	17
35	40	40	YOUR SIDE OF THE BED (J.JOYCE) (L.MCKENNA) (K.FAIRCHILD) (D.SCHLAFMAN) (P.SWEET) (J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE	●	11
38	42	41	AW NAW (J.STROUD) (C.YOUNG) (C.DESTEFANO) (A.GORLEY)	Chris Young RCA NASHVILLE	●	4
		NEW	42 WHEN I SEE THIS BAR (B.CANNON) (K.CHESENEY) (K.CHESENEY) (GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	1
43	45	43	OUTTA MY HEAD (K.STEGALL) (M.ROVEY) (C.SWINDLELL) (M.R.CARTER) (B.KINNEY)	Craig Campbell BIGGER PICTURE	●	12
44	46	44	COULD IT BE (C.WORSHAM) (J.TYNDELL) (C.WORSHAM) (J.TYNDELL) (M.DODSON)	Charlie Worsham WARNER BROS./WMN	●	8
45	48	45	CAROLINA (W.PARMALLEE) (K.BEATO)	Parmalee STONEY CREEK	●	9
		NEW	46 SUNNY AND 75 (G.GEORGE) (M.J.COLES) (M.DELANEY) (J.SELLERS) (P.JENKINS)	Joe Nichols RED BOW	●	1
42	47	47	CHILLIN' IT (NOT LISTED) (C.SWINDLELL) (S.MINOR)	Cole Swindell COLE SWINDLELL	●	3
		RE-ENTRY	48 BRUISES (ESPIONAGE) (P.T.MONAHAN) (L.E.LIND) (A.BJORLUND)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH	●	8
50	50	49	SEE YOU TONIGHT (F.ROGERS) (S.MCKENNA) (A.GORLEY) (C.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY	●	7
		NEW	50 BETTER (B.CHANCE) (J.STROUD) (S.MITH) (C.CAMERON) (D.BERG) (D.BRYANT)	Maggie Rose RPM	●	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART	
3	1	#1 GG FLORIDA GEORGIA LINE (Here's To The Good Times) REPUBLIC NASHVILLE/IMG	Here's To The Good Times	●	28	
2	2	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers	●	4	
1	3	BLAKE SHELTON (Based On A True Story ...) WARNER BROS./WMN	Based On A True Story ...	●	12	
		HOT SHOT DEBUT	4 VARIOUS ARTISTS - NOW That's What I Call Country Volume 6: 30 Chart Topping Hits UNIVERSAL/SONY MUSIC/UMG	●	1	
4	5	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything	●	5	
5	6	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden	●	6	
7	7	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock	●	7	
6	8	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up	●	6	
10	9	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	●	11	
8	10	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	34	
15	11	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse	●	10	
12	12	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	99	
11	13	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom	●	19	
13	14	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	15	
14	15	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	97	
18	16	KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park	●	13	
24	17	ALAN JACKSON AC/EMI NASHVILLE/UMGN	Precious Memories: Volume II	●	12	
17	18	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	40	
16	19	JASON ALDEAN BROKEN BOW/BMLG	Night Train	▲	35	
19	20	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	59	
9	21	LEANN RIMES CUBB	Spitfire	●	2	
20	22	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live	●	10	
21	23	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	88	
26	24	ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	49	
22	25	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	85	
34	26	PS JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night	●	94	
23	27	SOUNDTRACK - Nashville: The Music of Nashville: Season 1: Volume 2 ABC STUDIOS/LONGSIGHT HOME ENTERTAINMENT/BIG MACHINE/BMLG	Nashville: The Music of Nashville: Season 1: Volume 2	●	6	
28	28	RANDY HOUSER STONEY CREEK/BMLG	How Country Feels	●	21	
25	29	VARIOUS ARTISTS - NOW That's What I Call A Country Party UNIVERSAL/SONY MUSIC/UMG	NOW That's What I Call A Country Party	●	6	
29	30	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	163	
31	31	KIP MOORE MCA NASHVILLE/UMGN	Up All Night	●	60	
27	32	TRACE ADKINS SHOW DOG/UNIVERSAL	Love Will...	●	5	
32	33	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free	●	21	
30	34	LEE BRICE CUBB	Hard 2 Love	●	60	
39	35	AARON LEWIS BLASTER/WMN	The Road	●	31	
35	36	SOUNDTRACK - Nashville: Season 1: Volume 1 ABC STUDIOS/LONGSIGHT HOME ENTERTAINMENT/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1	●	27	
36	37	THOMPSON SQUARE STONEY CREEK/BMLG	Just Feels Good	●	12	
38	38	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	63	
45	39	LIONEL RICHIE MERCURY/UMGN	Tuskegee	▲	64	
41	40	EASTON CORBIN MERCURY/UMGN	All Over The Road	●	39	
37	41	GEORGE JONES SONY MUSIC CMG	Country: George Jones	●	7	
49	42	VARIOUS ARTISTS - NOW That's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL/UMG	NOW That's What I Call Country: Volume 5	●	53	
51	43	WILLIE NELSON LEGACY	Willie Nelson And Family: Let's Face The Music And Dance	●	9	
42	44	TATE STEVENS SYRACA NASHVILLE/SMN	Tate Stevens	●	8	
44	45	RANDY ROGERS BAND MCA NASHVILLE/UMGN	Trouble	●	7	
46	46	COLT FORD AVERAGE JOES	Declaration Of Independence	●	46	
		NEW	47 STURGILL SIMPSON HIGH TOP MOUNTAIN/THIRTY TIGERS	High Top Mountain	●	1
52	48	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	52	
58	49	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks	●	33	
48	50	TRACE ADKINS CAPITOL NASHVILLE/CAPITOL	10 Great Songs	●	62	



Best Of 'Times'

Florida Georgia Line (above) scores its first leader on Top Country Albums, as *Here's to the Good Times* rises from its previous No. 3 peak to No. 1 in its 28th week with 33,000 copies sold (up 20%), according to Nielsen SoundScan. The duo's album is the first in more than a year, and one of just three during the past six years, to reach No. 1 without having debuted on top (excluding titles that bowed early due to street-date violations). Jason Aldean had last accomplished the feat with *My Kinda Party*, which reached No. 1 in its 14th week (Feb. 19, 2011) after it had opened at No. 2. This week's coronation marks the longest climb to No. 1 since Taylor Swift's self-titled debut (2006-07), eventually dominating for 24 frames.

Florida Georgia Line likewise logs a notable week atop Hot Country Songs, where the two-some's "Cruise" leads for a 16th cumulative week. The reign is the longest since Buck Owens' "Love's Gonna Live Here" topped the survey for an equal stretch in 1963-64.

On Country Airplay (see page 49), Blake Shelton posts his 14th No. 1 with "Boys 'Round Here" (featuring Pistol Annies & Friends), which boasts the highest weekly audience (43.1 million impressions, according to Nielsen BDS) since the chart adopted audience measurement in 2005. The song that the new leader replaces at No. 1, Tim McGraw's "Highway Don't Care" (with Swift), had established the previous best weekly reaches in both of its chart-topping weeks.

—Wade Jessen

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. SONGS ARE LISTED AS CORRECTED IF THEY ARE RE-RELEASED, UNLESS, OR SONGS RECEIVING WIDE SPREAD AND SAME AIRPLAY FOR THE FIRST TIME. TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE LISTED AS CORRECTED IF THEY ARE RE-RELEASED OR IF THEY ARE LESS THAN 18 MONTHS OLD OR IF RERANKING IN THE BILLBOARD 200'S TOP 100. SEE CHARTS. LEGEND ON P. 52. PHOTO: FLORIDA GEORGIA LINE; COURTESY OF IMG.

R&B/Hip-Hop

June 29
2013
billboard

HOT R&B/HIP-HOP SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART	
	1	1	#1 DG AG SG BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	STAR TRAK/INTERSCOPE		1	12	
2	2	2	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	MACKLEMORE/WARNER BROS.	▲	1	30	
1	3	3	#BEAUTIFUL	Mariah Carey Featuring Miguel	ISLAND/IDJMG		3	7	
5	4	4	THRIFT SHOP	Macklemore & Ryan Lewis Featuring Wanz	MACKLEMORE/WARNER BROS.	▲	1	37	
3	5	5	POWER TRIP	J. Cole Featuring Miguel	ROC NATION/COLUMBIA	●	5	18	
6	6	6	BAD	Wale Featuring Tiara Thomas Or Rihanna	MAYBACK/ATLANTIC	●	5	19	
9	7	7	SAME LOVE	Macklemore & Ryan Lewis Feat. Mary Lambert	MACKLEMORE/SUB POP/ADA/WARNER BROS.		7	25	
20	17	8	STARTED FROM THE BOTTOM	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	▲	2	19	
12	14	9	U.O.E.N.O.	Rocko Featuring Future & Rick Ross	ROCKY ROAD		9	11	
8	9	10	NEXT TO ME	Emell Sande	CAPTOL	▲	7	19	
15	13	11	RICH AS F**K	Lil Wayne Featuring 2 Chainz	YOUNG MONEY/CASH MONEY/REPUBLIC		11	13	
16	15	12	BODY PARTY	Clara	EPIC		8	11	
14	12	13	BITCH, DON'T KILL MY VIBE	Kendrick Lamar	TOP GUN/AFRIMATH/INTERSCOPE		11	34	
10	10	14	SUIT & TIE	Justin Timberlake Featuring Jay Z	RCA	▲	2	23	
19	19	15	NO NEW FRIENDS (SFTB REMIX)	DJ Khalid, Drake, Rick Ross & Lil Wayne	THE BEAT/Young Money/Cash Money/Republic		15	9	
11	11	16	LOVE ME	Lil Wayne Featuring Drake & Future	YOUNG MONEY/CASH MONEY/REPUBLIC		4	22	
4	7	17	WE OWN IT (FAST & FURIOUS)	2 Chainz & Wiz Khalifa	DEF JAM/IDJMG		4	4	
13	16	18	FINE CHINA	Chris Brown	RCA		10	11	
25	21	19	TAPOUT	Rich Gang	YOUNG MONEY/CASH MONEY/REPUBLIC		19	7	
17	18	20	BUGATTI	Ace Hood Featuring Tyga & Rick Ross	THE BEAT/Young Money/Cash Money/Republic	●	9	20	
23	23	21	BEAT IT	Sean Kingston Feat. Chris Brown & Wiz Khalifa	BELOUA/HIGHGATS/EPIC		21	9	
18	20	22	F**KIN' PROBLEMS	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	A\$AP WORLDWIDE/POLO GROUNDS/RCA	▲	2	34	
21	22	23	WE STILL IN THIS B****	B.o.B Featuring T.I. & Juicy J	REPUBLIC/GOODS/ATLANTIC	●	19	23	
22	24	24	POUR IT UP	Rihanna	SRP/DEF JAM/IDJMG		6	26	
24	25	25	HIGH SCHOOL	Nicki Minaj Featuring Lil Wayne	YOUNG MONEY/CASH MONEY/REPUBLIC		20	12	
29	27	26	HOW MANY DRINKS?	Miguel	BYSTORM/BLACK ICE/RCA		20	10	
26	32	27	HEADBAND	B.o.B Featuring 2 Chainz	REPUBLIC/GOODS/ATLANTIC		21	4	
NEW	28	28	BUBBLE BUTT	Major Lazer Feat. Bruno Mars, Tyga & Mystic	THE BEAT/Young Money/Cash Money/Republic		28	1	
32	29	29	READY	Fabulous Featuring Chris Brown	THE BEAT/Young Money/Cash Money/Republic		28	17	
34	31	30	AIN'T WORRIED ABOUT NOTHIN	French Montana	COKE BOYS/BAD BOY/INTERSCOPE		30	4	
30	29	31	MOLLY	Tyga Featuring Cedric Gervais, Wiz Khalifa & Mally Mall	YOUNG MONEY/CASH MONEY/REPUBLIC		22	14	
35	30	32	WORK	A\$AP Ferg	A\$AP WORLDWIDE/POLO GROUNDS/RCA		30	5	
33	34	33	KARATE CHOP (REMIX)	Future Featuring Lil Wayne	A1/FREEDANZ/EPIC		27	17	
49	35	34	THE ONE	Tamar Braxton	STREAMLINE/EPIC		34	4	
31	33	35	KISSES DOWN LOW	Kelly Rowland	REPUBLIC		25	19	
48	45	36	LOVEHATE THING	Wale Featuring Sam Dew	MAYBACK/ATLANTIC		36	3	
40	41	37	MEMORIES BACK THEN	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	HUSTLE GANG		30	8	
42	42	38	FIRE WE MAKE	Alicia Keys Duet With Maxwell	RCA		38	8	
47	43	39	WITHOUT ME	Fantasia Feat. Kelly Rowland & Missy Elliott	19/RCA		39	5	
NEW	40	40	CROOKED SMILE	J. Cole Featuring T.C.R.	ROC NATION/COLUMBIA		40	1	
37	36	41	CRICKETS	Drop City Yacht Club Featuring Jeremih	EXT. 8/8A/M/OCTONE/INTERSCOPE		36	12	
-	46	42	FEDS WATCHING	2 Chainz Featuring Pharrell	DEF JAM/IDJMG		42	2	
38	38	43	R.I.P.	Young Jeezy Featuring 2 Chainz	THE BEAT/Young Money/Cash Money/Republic		17	19	
41	40	44	SHOW OUT	Juicy J Featuring Big Sean And Young Jeezy	KEMUSABE/COLUMBIA		23	16	
45	44	45	LOSE TO WIN	Fantasia	19/RCA		38	9	
27	37	46	WIT ME	T.I. Featuring Lil Wayne	HUSTLE GANG		27	4	
36	39	47	FREAKS	French Montana Featuring Nicki Minaj	COKE BOYS/BAD BOY/INTERSCOPE		25	16	
NEW	48	48	TYPE OF WAY	Rich Homie Quan	THINKTOSAGAME		48	1	
-	47	49	LIKE WHAAAT!	Problem Featuring Bad Lucc	DIAMOND LANE		47	2	
50	48	50	DIRTY LAUNDRY	Kelly Rowland	REPUBLIC		48	3	

TOP R&B/HIP-HOP ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	TITLE	CERT.	WKS. ON CHART				
1	1	#1 GG JUSTIN TIMBERLAKE	The 20/20 Experience	▲	14				
2	2	CHRISSETTE MICHELE	Better		1				
3	3	MACKLEMORE & RYAN LEWIS	The Heist	●	36				
4	4	LIL WAYNE	I Am Not A Human Being II		12				
5	5	FRENCH MONTANA	Excuse My French		4				
6	6	KENDRICK LAMAR	good kid, m.A.A.d city	●	34				
7	7	RIHANNA	Unapologetic	▲	30				
8	8	FANTASIA	Side Effects Of You		8				
NEW	9	ACTION BRONSON	SAAAB STORIES Produced By Harry Fraud		1				
10	10	THE-DEAM	IV Play		3				
11	11	A\$AP ROCKY	Long.Live.A\$AP		22				
12	12	TYGA	Hotel California		10				
13	13	MIGUEL	Kaleidoscope Dream		37				
14	14	KID CUDI	Indicud		9				
15	15	EMELI SANDE	Our Version Of Events		54				
NEW	16	JARREN BENTON	My Grandmas Basement		1				
17	17	ALICIA KEYS	Girl On Fire	●	30				
18	18	ORIGINAL BROADWAY CAST RECORDING	Motown: The Musical		2				
NEW	19	PRODIGY X ALCHEMIST	Albert Einstein		1				
19	20	T.I.	Trouble Man: Heavy Is The Head		26				
20	21	THE WEEKND	Trilogy	▲	31				
21	22	2 CHAINZ	Based On A T.R.U. Story	●	44				
22	23	WIZ KHALIFA	O.N.I.F.C.		28				
23	24	KID INK	Almost Home (EP)		3				
24	25	TYLER, THE CREATOR	Wolf		11				
25	26	FRANK OCEAN	Channel Orange	●	49				
26	27	CHARLIE WILSON	Love, Charlie		20				
27	28	GARY KEEF	Finally Rich		26				
28	29	VARIOUS ARTISTS	Coke Nine: Soul Gets Psychedelic		2				
29	30	FUTURE	Pluto		61				
30	31	MGK	Life Up		36				
31	32	GUCCI MANE	Trap House 3		4				
32	33	PINK FRIDAY	Roman Reloaded	▲	63				
33	34	SOUNDTRACK	Project X		68				
34	35	MEEK MILL	Dreams And Nightmares		33				
35	36	USHER	Looking 4 Myself		53				
36	37	EVE	Lip Lock		5				
37	38	MINDLESS BEHAVIOR	All Around The World		14				
38	39	LL COOL J	Authentic		7				
39	40	TALIB KWELI	Prisoner Of Conscious		6				
40	41	WHITNEY HOUSTON	I Will Always Love You: The Best Of Whitney Houston		31				
41	42	QUADRON	Avalanche		2				
42	43	RICK ROSS	God Forgives, I Don't	●	46				
43	44	AVANT	Face The Music		19				
44	45	VARIOUS ARTISTS	Motown: The Musical: Originals: The Classic Songs...		12				
45	46	RITZ	The Life And Times Of Jonny Valiant		7				
46	47	TREY SONGZ	Chapter V		43				
47	48	CHRIS BROWN	Fortune		50				
48	49	LAURA MVULA	Sing To The Moon		9				
49	50	KEYSHIA COLE	Woman To Woman		30				



Top 10 Trio For Macklemore & Lewis

"Same Love" by Macklemore & Ryan Lewis (above) leaps 17-7 on Hot R&B/Hip-Hop Songs to join their first two singles—"Thrift Shop" (No. 4) and "Can't Hold Us" (No. 1) in the top 10. With the proliferation of guest features, it's common for artists to have multiple titles in the top 10 simultaneously, but it's rare for an act to post three top 10s as a lead artist, like Macklemore & Lewis have done.

Since the chart started using Nielsen data in December 1992, the duo is only the third act to chart three concurrent top 10s as a lead. It follows Usher (who did it in six previous weeks with two sets of singles in 2004 and 2010) and 2 Chainz (three times in 2012).

A few steps behind "Same Love" is Rocko, who picks up his first top 10 hit as "U.O.E.N.O." (featuring Future and Rick Ross) jumps 14-9 in its 11th week. The Atlanta rapper's debut chart appearance, 2008's "Umma Do Me," was his previous best, reaching No. 13. Digitally, "U.O.E.N.O." achieves a new sales high of 25,000 downloads (up 5%), according to Nielsen SoundScan. Though Rocko has yet to announce a solo album featuring the single, he has hinted at a collaborative set with Future to be released by the end of 2013.

Major Lazer makes its first Hot R&B/Hip-Hop Songs appearance as "Bubble Butt" (featuring Bruno Mars, Tyga and Mystic) opens at No. 28. The song reached 7.8 million listeners last week, according to Nielsen BDS, and its provocative video, directed by Eric Wareheim of comedy duo Tim & Eric, has racked 2.7 million views since its May 28 premiere on YouTube.

—Rauli Ramirez

PHOTO: JEFFREY M. HARRIS/GETTY IMAGES; JUSTIN TIMBERLAKE: JEFFREY M. HARRIS/GETTY IMAGES; CHRISSETTE MICHELE: JEFFREY M. HARRIS/GETTY IMAGES; MACKLEMORE & RYAN LEWIS: JEFFREY M. HARRIS/GETTY IMAGES; FRENCH MONTANA: JEFFREY M. HARRIS/GETTY IMAGES; KENDRICK LAMAR: JEFFREY M. HARRIS/GETTY IMAGES; RIHANNA: JEFFREY M. HARRIS/GETTY IMAGES; FANTASIA: JEFFREY M. HARRIS/GETTY IMAGES; ACTION BRONSON: JEFFREY M. HARRIS/GETTY IMAGES; THE-DEAM: JEFFREY M. HARRIS/GETTY IMAGES; A\$AP ROCKY: JEFFREY M. HARRIS/GETTY IMAGES; TYGA: JEFFREY M. HARRIS/GETTY IMAGES; MIGUEL: JEFFREY M. HARRIS/GETTY IMAGES; KID CUDI: JEFFREY M. HARRIS/GETTY IMAGES; EMELI SANDE: JEFFREY M. HARRIS/GETTY IMAGES; JARREN BENTON: JEFFREY M. HARRIS/GETTY IMAGES; ALICIA KEYS: JEFFREY M. HARRIS/GETTY IMAGES; ORIGINAL BROADWAY CAST RECORDING: JEFFREY M. HARRIS/GETTY IMAGES; PRODIGY X ALCHEMIST: JEFFREY M. HARRIS/GETTY IMAGES; T.I.: JEFFREY M. HARRIS/GETTY IMAGES; THE WEEKND: JEFFREY M. HARRIS/GETTY IMAGES; 2 CHAINZ: JEFFREY M. HARRIS/GETTY IMAGES; WIZ KHALIFA: JEFFREY M. HARRIS/GETTY IMAGES; KID INK: JEFFREY M. HARRIS/GETTY IMAGES; TYLER, THE CREATOR: JEFFREY M. HARRIS/GETTY IMAGES; FRANK OCEAN: JEFFREY M. HARRIS/GETTY IMAGES; CHARLIE WILSON: JEFFREY M. HARRIS/GETTY IMAGES; GARY KEEF: JEFFREY M. HARRIS/GETTY IMAGES; VARIOUS ARTISTS: JEFFREY M. HARRIS/GETTY IMAGES; FUTURE: JEFFREY M. HARRIS/GETTY IMAGES; MGK: JEFFREY M. HARRIS/GETTY IMAGES; GUCCI MANE: JEFFREY M. HARRIS/GETTY IMAGES; PINK FRIDAY: JEFFREY M. HARRIS/GETTY IMAGES; SOUNDTRACK: JEFFREY M. HARRIS/GETTY IMAGES; MEEK MILL: JEFFREY M. HARRIS/GETTY IMAGES; USHER: JEFFREY M. HARRIS/GETTY IMAGES; EVE: JEFFREY M. HARRIS/GETTY IMAGES; MINDLESS BEHAVIOR: JEFFREY M. HARRIS/GETTY IMAGES; LL COOL J: JEFFREY M. HARRIS/GETTY IMAGES; TALIB KWELI: JEFFREY M. HARRIS/GETTY IMAGES; WHITNEY HOUSTON: JEFFREY M. HARRIS/GETTY IMAGES; QUADRON: JEFFREY M. HARRIS/GETTY IMAGES; RICK ROSS: JEFFREY M. HARRIS/GETTY IMAGES; AVANT: JEFFREY M. HARRIS/GETTY IMAGES; VARIOUS ARTISTS: JEFFREY M. HARRIS/GETTY IMAGES; RITZ: JEFFREY M. HARRIS/GETTY IMAGES; TREY SONGZ: JEFFREY M. HARRIS/GETTY IMAGES; CHRIS BROWN: JEFFREY M. HARRIS/GETTY IMAGES; LAURA MVULA: JEFFREY M. HARRIS/GETTY IMAGES; KEYSHIA COLE: JEFFREY M. HARRIS/GETTY IMAGES

REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 4 WKS Y TE VAS DISA/UMLE	Banda Carnaval	19	
5	2	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda El Limón de Rene Camacho	4	
3	3	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	19	
4	4	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraza	31	
2	5	TE AMO (PARA SIEMPRE) GOOD T/UMLE	Intocable	25	
7	6	PUNO DE DIAMANTES LA BONITA	Duelo	15	
6	7	LA ORIGINAL LUIZ/VEVEMUSIC	La Original Banda El Limón de Salvador Lizarraza	20	
11	8	REHABILITADO FONOVISA/UMLE	Los Tucanes de Tijuana	11	
8	9	Y AHORA RESULTA DISA/UMLE	Voz de Mando	39	
10	10	ADIVINA GEREN/IA/SO/DEL/SONY MUSIC LATIN	Noel Torres	34	
9	11	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	29	
17	12	LA FORY FAY FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda	7	
14	13	BORRACHO DE AMOR MUSIC VIPS/SONY MUSIC LATIN	Los Buitres de Culiacan Sinaloa	14	
12	14	AQUI ESTOY DISA/UMLE	Calibre 50	19	
16	15	COMO UN HURACAN GARBEX	Los Huracanes del Norte	21	

LATIN POP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS TE ME VAS TOP STOP	Prince Royce	22	
3	2	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	7	
2	3	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	34	
4	4	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	30	
7	5	SIN TI MACHETE/UMLE	Chino & Nacho	11	
5	6	LA PREGUNTA NELFLOW	J Alvarez	24	
12	7	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	17	
8	8	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	37	
9	9	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	18	
6	10	FEEL THIS MOMENT MR. 305/PGO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	21	
11	11	NO TE QUIERO VER CON EL UNIVERSAL MUSIC LATIN/UMLE	Frankie J	14	
10	12	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	21	
22	13	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	4	
14	14	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	15	
15	15	JUST GIVE ME A REASON RCA	Pink Feat. Nate Ruess	9	

TROPICAL AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	7	
2	2	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	15	
NEW	3	#3 1 WKS GG PARA CELEBRAR TOP STOP	Salsa Giants	1	
4	4	TE ME VAS TOP STOP	Prince Royce	23	
7	5	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	26	
8	6	YO ME ENAMORO ISSA/VEVEMUSIC	Issa Gadala Feat. El Cata	9	
15	7	MI FAVORITA MAYNDA	Renzo	11	
11	8	QUE PENA HART/MINNA	Juan Esteban	9	
12	9	TE GUSTA JDK	Grupo Treo Feat. Elijah King	7	
6	10	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	41	
9	11	NO TENGO EL VALOR FLAME	Grupo Mania	15	
3	12	MAQUINA DEL TIEMPO 2 STRONG	Jean	8	
16	13	LABIOS DE PURPURA PAL RIFFO/LP	Charlie Cruz	5	
13	14	ALLI ESTARE (I'LL BE THERE) UNIVERSAL MUSIC LATIN/UMLE	Arthur Hanlon Feat. Karlos Rose	5	
5	15	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	15	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	#1 1 WKS VICENTE FERNANDEZ SONY MUSIC LATIN	Hoy	6	
5	2	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live	12	
6	3	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	21	
10	4	LARRY HERNANDEZ MENDITA/FONOVISA/UMLE	Aca Entre Nos	2	
1	5	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	27	
3	6	DUELO LA BONITA	Libre Por Naturaleza	6	
8	7	INTOCABLE GOOD T/UMLE	En Peligro de Extincion	11	
4	8	JOAN SEBASTIAN FONOVISA/UMLE	13 Celebrando El 13	12	
7	9	JULION ALVAREZ Y SU NORTEÑO BANDA FONOVISA/UMLE	Tu Amigo Nada Mas	14	
9	10	BANDA CARNAVAL DISA/UMLE	Las Vueltas de La Vida	7	
18	11	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos	3	
14	12	EL TRONO DE MEXICO FONOVISA/UMLE	Lo Mejor de El Trono de Mexico	58	
11	13	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos	13	
12	14	VARIOUS ARTISTS DISA/UMLE	Trankazos 2013	12	
15	15	CARLOS Y JOSE THREE SOUND	Coleccion Diamante 20 Temas	4	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 1 WKS IL VOLO BENTON/CAPITA OPERA BLUES INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor	10	
3	2	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	20	
2	3	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	8	
5	4	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	42	
7	5	DRACO ROSA SONY MUSIC LATIN	Vida	13	
8	6	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	38	
9	7	JULIO IGLESIAS COLUMBIA/LEGACY	1: Greatest Hits	10	
6	8	AMERICA SIERRA FONOVISA/UMLE	El Amor Manda	3	
12	9	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	4	
10	10	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	20	
11	11	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	21	
4	12	FRANKIE J UNIVERSAL MUSIC LATIN/UMLE	Faith, Hope y Amor	3	
13	13	LOS BUKIS FONOVISA/UMLE	Romances	20	
14	14	CAMILO SESTO VERSE	20 Grandes Exitos	42	
16	15	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs	70	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 1 WKS JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	5	
2	2	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	85	
3	3	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	#1's	30	
9	4	FRANKIE RUIZ UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	4	
5	5	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King: Sold Out At Madison Square Garden	33	
10	6	EDDIE SANTIAGO UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	4	
4	7	PRINCE ROYCE TOP STOP/AG	Phase II	62	
NEW	8	SILVESTRE + DANGOND SONY MUSIC LATIN	La 9a Batalla	1	
7	9	HECTOR ACOSTA "EL TORITO" D.J.M./VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Abierto	43	
19	10	TOMMY OLIVENCIA UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	4	
6	11	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	30	
RE	12	PAQUITO GUZMAN UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	3	
8	13	CHARLIE CRUZ PAL RIFFO	Huellas	2	
11	14	VARIOUS ARTISTS VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Bachateame Mama!	5	
16	15	RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS	Todos Vuelven: Live	31	

Jazz/Classical/World

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billboard

TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 1 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	9	
NEW	2	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	1	
3	3	TONY BENNETT/DAVE BRUBECK RPM/COLUMBIA/LEGACY	Bennett/Brubeck: The White House Sessions, Live 1962	3	
2	4	GEORGE BENSON CONCORD	Inspiration: A Tribute To Nat King Cole	2	
9	5	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	19	
4	6	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	3	
10	7	BOB JAMES & DAVID SANBORN OREN/SONY MASTERWORKS	Quartette Humaine	4	
5	8	ELIANE ELIAS CONCORD JAZZ/CONCORD	I Thought About You: A Tribute To Chet Baker	3	
7	9	KEITH JARRETT/GARY PEACOCK/JACK DEJONNETTE ECM/DECCA	Somewhere	3	
11	10	DIANA KRALL VERVE/VG	Glad Rag Doll	38	
6	11	BUIKA WARNER LATINA	La Noche Mas Larga	2	
12	12	MADELEINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room	15	
17	13	CHRIS BOTTI COLUMBIA	Impressions	61	
15	14	TERENCE BLANCHARD BLUE NOTE	Magnetic	3	
13	15	JOSHUA REDMAN NONESUCH/WARNER BROS.	Walking Shadows	6	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WKS KOZ / ALBERTH / ABAIR / ELLIOT CONCORD	Dave Koz And Friends: Summer Hits	1	
1	2	BONEY JAMES CONCORD	The Beat	10	
2	3	BOBBY MCFERRIN MASTERWORKS/SONY MASTERWORKS	Spirityouall	4	
4	4	PAT METHENY TZADIK/NONESUCH/WARNER BROS.	Tap: John Zorn's Book Of Angels: Vol. 20	4	
7	5	PAUL HARDCASTLE TRIPPIN' N' RHYTHM	Paul Hardcastle: VII	17	
6	6	BRIAN CULBERTSON VERVE/VG	Dreams	53	
23	7	MARCUS MILLER 3 DELICES/CONCORD JAZZ/CONCORD	Renaissance	42	
9	8	BRIAN SIMPSON SHANACHEE	Just What You Need	8	
3	9	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	14	
5	10	PAT METHENY NONESUCH/TZADIK	Tap: Book Of Angels: Volume 20: Pat Metheny Plays Masada Book Two	4	
10	11	EUGE GROOVE SHANACHEE	House Of Groove	38	
8	12	ESPERANZA SPALDING MUNTUNO/HEADS UP/CONCORD	Radio Music Society	66	
13	13	KAT EDMONSON SPINNERETTE	Way Down Low	56	
16	14	JEFFREY OSBORNE STARVISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD	A Time For Love	20	
11	15	JOSE JAMES BLUE NOTE	No Beginning No End	21	

SMOOTH JAZZ SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS IN THE FLOW TRIPPIN' N' RHYTHM	Athena Rene	9	
2	2	OLD.EDU (OLD SCHOOL) SHANACHEE	Euge Groove	12	
6	3	GO TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz Feat. Gerald Albright, Mindi Abair & Richard Elliot	5	
3	4	JUST WHAT YOU NEED SHANACHEE	Brian Simpson	14	
4	5	BLACK PEARL SHANACHEE	Marion Meadows	18	
7	6	ALL I WANNA DO HEADS UP/CMG	Fourplay	12	
9	7	ONE STEP AHEAD TRIPPIN' N' RHYTHM	Darren Rahn	10	
5	8	BATUCADA (THE BEAT) CONCORD/CMG	Boney James Feat. Rick Braun	17	
8	9	JUST KEEP HOLDING ON J & M	Jeanette Harris	11	
12	10	DEEP IN THE WEEDS TAPPAN ZEE/OREN/SONY MASTERWORKS	Bob James & David Sanborn	5	
10	11	TO THE TOP NORDIC NIGHTS	Jonathan Fritzen Feat. Vincent Ingala	15	
13	12	PLEASE DON'T SAY NO CUTMORE	Nicholas Cole Feat. Tim Bowman	15	
14	13	CAN'T WE ELOPE MACK AVENUE	Yellowjackets	3	
11	14	LIFTED TRIPPIN' N' RHYTHM	Cindy Bradley	18	
15	15	DANCE WITH YOU UREG/MANING	Greg Manning	20	

GREECE				Artist	
ALBUMS				COMPILED BY CYTA	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
	1	PAIDI GENNAIO UNIVERSAL	Konstantinos Argyros		
NEW	2	TI ORA THA VGOUME MINOS/EMI/UNIVERSAL	Elena Papatziou		
NEW	3	I3 VERTIGO/UNIVERSAL	Black Sabbath		
	4	METAKOMISI TORA MINOS/EMI	Eleonora Zouganeli		
	5	THE GREAT GATSBY WATERFORD/INTERSCOPE/UNIVERSAL	Soundtrack		
RE	6	MOUSIKO KOUTI MINOS/EMI	Gannis Kotsiras		
	7	I TRIPLA MINOS/EMI	Haris Alexiou		
	8	I GYNAIKA MESA MOU MINOS/EMI/UNIVERSAL	Stelios Rokkos		
	9	EUROVISION SONG CONTEST: MALMO 2013: WE ARE ONE CMC/UNIVERSAL	Various Artists		
	10	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk		

ITALY				Artist	
ALBUMS				COMPILED BY GFK	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
	1	STECA UNIVERSAL	Moreno		
NEW	2	BRAVO RAGAZZO UNIVERSAL	Gue Pequeno		
NEW	3	MAX 20 WARNER	Max Pezzali		
	4	SIG. BRAINWASH - L'ARTE DI ACCONTENTARE EPIC/SONY MUSIC	Fedez		
	5	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk		
	6	SOLO RUMORE (EP) CAROSELLO	Greta		
	7	SCHIENA UNIVERSAL	Emma		
	8	BACKUP 1987-2012: IL BEST MERCURY/UNIVERSAL	Jovanotti		
RE	9	#PRONTOACORRERE RCA/SONY MUSIC	Marco Mengoni		
	10	GIOIA ULTRASUONI	Moda		

PORTUGAL				Artist	
DIGITAL SONGS				COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		
	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
	3	ON TOP OF THE WORLD KODINAKOBERN/INTERSCOPE	Imagine Dragons		
	4	JUST GIVE ME A REASON RCA	Pink Feat. Nate Ruess		
	5	LET HER GO BLACK CROW/EMMISAY OF MUSIC/SONY MUSIC	Passenger		
	6	I FOLLOW RIVERS LL RECORDINGS/WARNER	Lykke Li		
	7	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko		
NEW	8	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX		
	9	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars		
RE	10	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA			

DENMARK				Artist	
DIGITAL SONGS				COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		
	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
	3	JUST GIVE ME A REASON RCA	Pink Feat. Nate Ruess		
NEW	4	UNCOVER RECORD COMPANY TEN/EPIC	Zara Larsson		
	5	LET HER GO BLACK CROW/EMMISAY OF MUSIC/SONY MUSIC	Passenger		
	6	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE			
	7	GA MED DIG COPENHAGEN/UNIVERSAL	Nephew Feat. Marie Key		
NEW	8	CHUCK NORRIS US/WARNER	Kongsted		
RE	9	OCEAN OF YOU COPENHAGEN/UNIVERSAL	Nik & Jay Feat. Soren Huss		
	10	LA' MIG RULLE DIG DONKEY RECS	Pharfar		

Boxscore

June 29
2013

billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER		
1	\$67,208,033 \$799/\$349	COACHELLA VALLEY MUSIC AND ARTS FESTIVAL EMPIRE POLO FIELD, INDIAN CALIF. APRIL 12-14, 19-21	180,000 SIX SELLOUTS	GOLDENVOICE/AEG LIVE		
2	\$11,965,936 \$1,099/\$239	STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL EMPIRE POLO FIELD, INDIAN CALIF. APRIL 26-28	41,497 45,000 THREE DAYS	GOLDENVOICE/AEG LIVE		
3	\$8,951,360 (\$85,415,242 YEN) \$252.75/\$400.66	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL SAITAMA SUPER ARENA, SAITAMA, JAPAN MAY 9-12	82,816 87,828 SIX SHOWS	CIRQUE DU SOLEIL, FUJI		
4	\$7,860,310 (\$8,011,924 CANADIAN) \$107.47/\$58.40/\$28.95	TAYLOR SWIFT, ED SHEERAN, AUSTIN MAHONE, JOEL CROUSE ROGERS CENTRE, TORONTO JUNE 14-15	87,627 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE		
5	\$7,323,650 (\$4,816,065) \$884.30/\$98.84	BARBRA STREISAND, CHRIS BOTTI O2 ARENA, LONDON JUNE 1, 3	24,594 27,799 TWO SHOWS	LIVE NATION		
6	\$7,068,320 (\$723,379,107 YEN) \$444.26/\$117.26	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL YOKOHAMA ARENA, YOKOHAMA, JAPAN MAY 16-19	61,160 62,484 SIX SHOWS	CIRQUE DU SOLEIL, FUJI		
7	\$5,626,780 (\$572,181,802 YEN) \$245.85/\$118.01	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL MARINE MESSE, FUKUOKA, JAPAN MAY 30-JUNE 2	37,068 45,930 SIX SHOWS	CIRQUE DU SOLEIL, FUJI		
8	\$5,351,550 \$225/\$130/\$105/\$33	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES LINCOLN FINANCIAL FIELD, PHILADELPHIA JUNE 8	50,962 SELLOUT	THE MESSINA GROUP/AEG LIVE		
9	\$4,894,420 (\$3,207,415) \$83.92/\$45.78	PINK, WALK THE MOON, CHURCHILL O2 ARENA, LONDON APRIL 24-25, 27-28	69,162 FOUR SELLOUTS	MARSHALL ARTS		
10	\$4,105,970 (\$422,315,729 YEN) \$243.06/\$116.67	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL NIPPON GAISSI HALL, NAGOYA, JAPAN MAY 23-26	35,333 36,756 SIX SHOWS	CIRQUE DU SOLEIL, FUJI		
11	\$3,884,484 \$229/\$129/\$99/\$29	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES CENTURYLINK FIELD, SEATTLE JUNE 1	47,489 49,822	THE MESSINA GROUP/AEG LIVE, FIRST & GOAL, INC.		
12	\$3,707,060 (\$1,819,216,199 PESOS) \$366.79/\$40.75	ANDRÉ RIEU MOVISTAR ARENA, SANTIAGO MAY 30-JUNE 2	38,952 39,900 FOUR SHOWS	POLADIAN PRODUÇÕES, ANDRÉ RIEU PRODUCTIONS		
13	\$3,689,903 \$200/\$125/\$99/\$25	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES ARROWHEAD STADIUM, KANSAS CITY JUNE 15	49,516 SELLOUT	THE MESSINA GROUP/AEG LIVE		
14	\$3,469,550 \$129.50/\$30	ROCK ON THE RANGE: SOUNDGARDEN, SMASHING PUMPKINS & OTHERS COLUMBUS CREW STADIUM, COLUMBUS, OHIO MAY 18-19	103,475 TWO SELLOUTS	AEG LIVE, RIGHT ARM ENTERTAINMENT, CREW PRODUCTIONS		
15	\$3,382,796 (\$253/\$168/ \$89.50/\$59.50)	PAUL MCCARTNEY BOK CENTER, TULSA, OKLA. MAY 29-30	26,827 TWO SELLOUTS	MARSHALL ARTS, AEG LIVE		
16	\$2,598,300 (\$1,990,759/\$554.20/ \$293.67/\$84.83/\$49.60)	JUSTIN BIEBER SPORTPALLEIS, ANTWERP, BELGIUM APRIL 10-11	35,751 36,939 TWO SHOWS	GREENHOUSE TALENT		
17	\$2,320,760 (\$1,513,111) \$70.55/\$38.34	PINK, WALK THE MOON MANCHESTER ARENA, MANCHESTER, ENGLAND APRIL 14-15	35,610 TWO SELLOUTS	MARSHALL ARTS		
18	\$2,237,936 \$400/\$49.50	ROCKLAHOMA: GUNS N' ROSES, ALICE IN CHAINS & OTHERS CATCH THE FEVER FESTIVAL GROUNDS, PRYOR, OKLA. MAY 24-26	49,179 52,500 THREE DAYS	AEG LIVE, PCMF, INC.		
19	\$2,045,370 (\$1,987,280 AUSTRALIAN) \$118.36/\$92.63	TOOL, SWICK ROD LAYR ARENA, MELBOURNE, AUSTRALIA APRIL 27-28	18,607 20,116 TWO SHOWS	FRONTIER TOURING CO.		
20	\$2,012,684 \$252/\$95.50	PAUL MCCARTNEY FEDERFORUM, MEMPHIS MAY 26	13,562 SELLOUT	THE MESSINA GROUP/AEG LIVE		
21	\$1,980,750 (\$1,035,100 PESOS) \$235.69/\$61.28	ANDRÉ RIEU LUNA PARK, BUENOS AIRES JUNE 4-6	17,156 THREE SELLOUTS	POLADIAN PRODUÇÕES, ANDRÉ RIEU PRODUCTIONS		
22	\$1,862,290 (\$1,812,287 AUSTRALIAN) \$166.88/\$94.95	BLACK SABBATH, SHIHAD PERTH ARENA, PERTH, AUSTRALIA MAY 4	13,358 14,682	LIVE NATION		
23	\$1,860,260 \$250/\$175/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JUNE 11-12, 15-16	15,122 16,240 FOUR SHOWS TWO SELLOUTS	CONCERTS WEST/AEG LIVE,		
24	\$1,831,470 (\$1,867,058 CANADIAN) \$146.65/\$77.98/\$48.56	FLEETWOOD MAC AIR CANADA CENTRE, TORONTO APRIL 16	16,324 SELLOUT	LIVE NATION		
25	\$1,759,650 (\$1,368,489) \$83.55/\$44.99	PINK, CHURCHILL OLYMPIAHALLE, MUNICH MAY 18-19	25,855 TWO SELLOUTS	PETER RIEGER KONZERTAGENTUR, MARSHALL ARTS		
26	\$1,745,525 \$149/\$24.75	CAROLINA REBELLION: ALICE IN CHAINS, LIMP BIZKIT & OTHERS ROCK CITY CAMPGROUNDS, CONCORD, N.C. MAY 4-5	45,834 50,000 TWO DAYS	AEG LIVE, RIGHT ARM ENTERTAINMENT		
27	\$1,734,219 \$149.50/\$75.50/\$49.50	FLEETWOOD MAC WELLS FARGO CENTER, PHILADELPHIA APRIL 6	15,616 SELLOUT	LIVE NATION		
28	\$1,659,300 (\$1,673,700 KRONER) \$111.49/\$94.34	PINK, CHURCHILL TELEON ARENA, OSLO MAY 25	16,685 17,967	LIVE NATION NORWAY, MARSHALL ARTS		
29	\$1,539,700 (\$1,475,498 AUSTRALIAN) \$179.67/\$114.69	AEROSMITH, DEAD DAISIES ROD LAYR ARENA, MELBOURNE, AUSTRALIA APRIL 5	8,767 10,500	MCMANUS ENTERTAINMENT		
30	\$1,523,215 \$250/\$150/\$125/\$55	SHANIA TWAIN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MAY 28-29, 31, JUNE 1	13,911, 5,698 FOUR 15 SHOWS ONE SELLOUT	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT		
31	\$1,451,350 \$147.50/\$47.50	FLEETWOOD MAC TACOMA DOME, TACOMA, WASH. MAY 20	15,228 16,309	LIVE NATION		
32	\$1,396,530 (\$1,315 KRONER) \$112.44/\$68.33	PINK, WAFANDE JYSKE BANK BOLEN, HERNING, DENMARK MAY 30	15,160 SELLOUT	LIVE NATION DENMARK, MARSHALL ARTS		
33	\$1,389,170 (\$910,500) \$106.80/\$91.54	ROD STEWART O2 ARENA, LONDON JUNE 4	13,652 15,616	AEG LIVE		
34	\$1,336,500 (\$1,538,179 CANADIAN) \$58.54/\$38.86	MUSE, BIFFY CLYRO AIR CANADA CENTRE, TORONTO APRIL 9-10	22,526 TWO SELLOUTS	LIVE NATION		
35	\$1,292,200 \$50/\$30	ROCKFEST: ALICE IN CHAINS, SEETHER & OTHERS LIBERTY MEMORIAL PARK, KANSAS CITY MAY 11	52,692 55,000	AEG LIVE		



Streisand Live In London

Barbra Streisand (above) charts this week with the first engagement of her 2013 European tour in June. With more than 24,000 tickets sold at the tour opener—a two-show stint at London's O2 Arena—she takes the No. 5 slot with box-office revenue from performances on June 1 and 3 (\$7.3 million gross). The concert kicked off a brief European arena run that included the Netherlands and Germany, followed by two shows in Tel Aviv that wrapped June 22.

The legendary entertainer launched her tour in the fall with 12 North American shows during an October/November run. Highlighted by a two-night engagement at the Barclays Center in her hometown of Brooklyn, Streisand ended the year ranking at No. 12 on Billboard's Top 25 Tours list. Grosses from the jaunt topped \$40 million with more than 154,000 tickets sold.

Cirque du Soleil's touring production of "Michael Jackson The Immortal World Tour" appears on the Boxscore chart with ticket revenue reported from the tour's swing through Japan in May and June. Leading on the tally are the tour's first four venues, all in the top 10 and all with six-show runs that included two matinees. From a collective 24 shows in Saitama, Yokohama, Nagoya and Fukuoka, revenue topped \$25.7 million from 216,377 tickets sold. —Bob Allen

CODA

This Week's Trend Report: Biggest Hot 100 Airplay Movers

THIS WEEK WE LOOK AT THREE WEEKS' WORTH OF DATA, HIGHLIGHTING TOP % GAINERS OF THE WEEK THAT ALSO GAINED THE PREVIOUS TWO WEEKS

AIRPLAY DATA COURTESY OF NIELSEN BDS

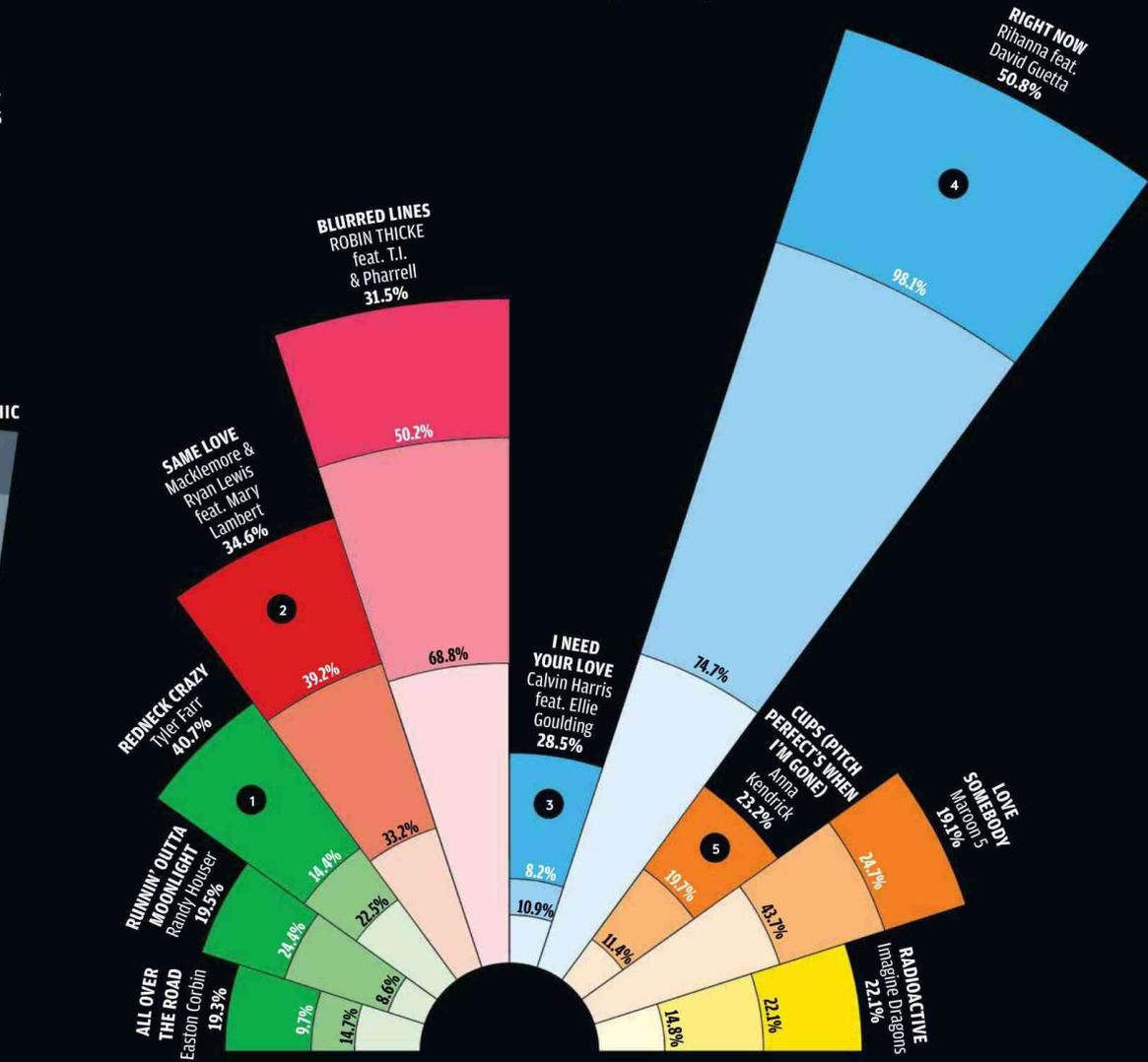
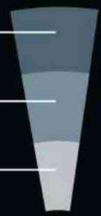
KEY TO GENRE
DANCE/ELECTRONIC
RAP
ROCK
POP
R&B
COUNTRY

HOW TO READ THIS GRAPHIC

PERCENTAGE CHANGE THIS WEEK

PERCENTAGE CHANGE ONE WEEK AGO

PERCENTAGE CHANGE TWO WEEKS AGO



1 TYLER FARR
This week: 71 (16 million)
Last week: - (11 million)
2 weeks ago: - (10 million)
Country singer Farr has slowly picked up steam with his current single, which is his first to chart on Hot 100 Airplay—but third on Country Airplay. It's currently in its 17th week on the Country Airplay chart and breaks into the top 20 this week (22-20). His debut full-length album is tentatively due in October on Columbia Nashville.

2 MACKLEMORE & RYAN LEWIS FEATURING MARY LAMBERT
This week: 48 (29 million)
Last week: 61 (22 million)
2 weeks ago: - (16 million)
The follow-up to the Billboard Hot 100 No. 1s "Thrift Shop" and "Can't Hold Us" logs a third week at its to-date peak of No. 21 in its 11th week on Alternative. In its second week on Mainstream Top 40, "Same Love" lifts 36-30 (up 60%). The airplay is aiding the new single's concurrent sales rise, as it jumps 35-24 on Hot Digital Songs (67,000 downloads sold, up 23%, according to Nielsen SoundScan).

3 CALVIN HARRIS FEATURING ELLIE GOULDING
This week: 30 (39 million)
Last week: 46 (30 million)
2 weeks ago: 49 (28 million)
Powered by airplay at mainstream top 40, the latest hit from Harris' 18 Months jumps 16 spots on Hot 100 Airplay this week. It's growing by about the same rate as his last Hot 100 Airplay hit, "Sweet Nothing" (featuring Florence Welch). The latter was No. 31 in its sixth week on the chart, whereas "I Need Your Love" is No. 30 in its sixth frame.

4 RIHANNA FEATURING DAVID GUETTA
This week: 62 (20 million)
Last week: - (13 million)
2 weeks ago: - (7 million)
Rihanna mines a fifth Hot 100 Airplay hit from *Unapologetic*, as "Right Now" bows at No. 62. Concurrently, its digital sales jump to 10,000 for the week (up 62%), for its second-best sales frame yet. The uptempo dance cut stands in stark contrast to her last single, piano ballad "Stay" (featuring Mikky Ekko), which spent two weeks at No. 1 on Hot 100 Airplay.

5 ANNA KENDRICK
This week: 36 (35 million)
Last week: 49 (28 million)
2 weeks ago: 57 (24 million)
Nine months after "Pitch Perfect" opened in U.S. theaters, the film's signature song reaches the Hot 100 Airplay chart's top 40 (up 23% in audience). While the cut is in its fifth week on the list, it's logged 20 weeks on Hot Digital Songs. The airplay lag is understandable: Programmers warmed to the recently released edit that added instrumentation to the almost-all-a cappella original.



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