

04.13.2013 • billboard.com • billboard.biz

billboard

DIGITAL DRIVE-TIME Streaming Takes
To The Road SOUNDSCAN Q1 REPORT Is
The Market-Share Game Worth Playing?
REMEMBERING PHIL RAMONE



Coachella's Breakout Kings

PHOENIX JUMP UP TO HEADLINER STATUS
PLUS THE 35 FESTIVALS & TOURS DRIVING A RECORD-BREAKING SEASON



ADVERTISEMENT


THE
**SECRET
STATE**
FIGHT OR FLIGHT



THE
SECRET
STATE



FIGHT OR FLIGHT



Sir, Can You Help Me Settle A Bet? The Boys Say Your Car Has A Cassette Deck. I Say, 8-Track.

Word around the neighborhood is that your vehicle is not what it used to be. It's okay, it happens to all of us sooner or later. The good news is, for a limited time, your neighbors at First Entertainment Credit Union have auto loan rates as low as 1.49% APR. Rates this low don't come around every day. And they won't last forever either. So don't delay – put a new car in your driveway today.

- Apply online 24/7
- Rates as low as 1.49% APR*
- New, used or refinance
- 100% financing available

Visit www.firstent.org/gnome, call **888.800.3328** or stop by a branch to apply.

**FIRST ENTERTAINMENT
CREDIT UNION**
An Alternative Way to Bank



*APR = Annual Percentage Rate. 1.49% APR is the preferred rate for new vehicles up to 48 months at a monthly payment of approximately \$21.48 per \$1,000 borrowed. Additional rates, starting as low as 1.95% APR, and terms may apply, call 888.800.3328 for details. Rate of 1.49% APR is also the preferred rate for used (maximum age 6 years old) vehicles up to 48 months at a monthly payment of approximately \$21.48 per \$1,000 borrowed. Amount financed may not exceed the MSRP or 110% of the High Kelley Blue Book NADA value for new (100% for used), including tax, license, GAP Insurance and Mechanical Breakdown Protection. Rates are subject to change without notice. No additional discounts may be applied to these rates. All loans subject to credit approval. Existing First Entertainment auto loans may not be refinanced under the terms of this offer. Offer expires June 30, 2013. © 2013 First Entertainment Credit Union / Redbeard

Everyone is eligible to join. **888.800.3328** • www.firstent.org

VIEWPOINT

13
APRIL
2013

[THIS WEEK]
Volume 125
No. 14

FEATURE

P.22 “I’ve worked with other engineers but Phil Ramone was the No. 1 engineer. We communicated like two brothers through sound. Through him I learned the technical aspects of what this was all about.”

QUINCY JONES

FEATURE

P.31 “The more of the festival ecosystem an artist can control, the more potential revenue streams that exist for the promoter and partners.”

BERNIE CAHILL



Phil Ramone at A&R Studios in New York in 1977.

FEATURE

P.28 “When you’re in a rock band, you transform yourself into a god-like figure. But the really great artists are more clever than that. Being cool is boring.”

THOMAS MARS

TOPLINE

P.10 “People are used to listening on their phones and tablets. Now they want to be able to continue that experience in their cars.”

DOMINIQUE BONTE

FEATURES

- 22 Phil Ramone
- 24 Paramore
- 26 Nielsen SoundScan's Q1 numbers
- 28 Phoenix
- 31 Summer tour festival preview

TOPLINE

- 6 AEG Live will promote the Rolling Stones' 50 and Counting tour.
- 11 **My Day** Tom Windish, the Windish Agency
- 12 **The Deal** Concord Music Group
- 14 **Think Tank** Digital Domain, Publishers Place, Latin Notas
- 17 **Questions Answered** Jeff Castelaz, Elektra Records

BACKBEAT

- 18 **Parties** BMI, ASCAP Awards
- 20 **Places** Coachella
- 21 **Play** John Hill

MUSIC

- 41 Edward Sharpe & the Magnetic Zeros
- 42 Charli XCX, Talib Kweli
- 44 **Reviews** Will.i.am, Volbeat, Taylor Swift, Fusic
- 46 **Happening Now** Ariana Grande, Thompson Square, Sevendust

CHARTS

- 49 **Over the Counter** Easter arrives while Timberlake a spends second week at No. 1.
- 50 Charts
- 72 **Coda** Second-week performances for 500,000-plus debut albums

ON THE COVER

Phoenix photographed by Jennifer Tzar for Billboard at David Zwirner Gallery in New York. Artwork by Dan Flavin. Grooming by Regina Harris.



BILLBOARD APP
Download this week's issue and get exclusive access to charts, news and more. Go to billboard.com/ipad



MOST READ ON BILLBOARD.BIZ
1 Producer Phil Ramone dead 2 Chicago's Wavefront fest reveals lineup 3 **Crawdaddy** founder Paul Williams dead 4 Cymbal maker Robert Zildjian dead 5 Ultra fest may be two weekends in 2014



NOW ON BILLBOARD.COM
1 Video interview with Phoenix 2 Billboard Music Awards performers named 3 Reviews: Paramore, **Yeah Yeah Yeahs** 4 “Mad Men” character playlist 5 Behind rappers' stage names

TOP LINE

TOURING

'Counting' Coup

Eleventh-hour surge leads to AEG Live promoting the Rolling Stones in America

By Ray Waddell



The Rolling Stones tour will begin in May on the West Coast.

AEG Live could add as much as \$100 million in gross revenue in 2013 after being confirmed as the North America promoter on the Rolling Stones' 50 and Counting tour in a last-minute deal reached just four days after the promoter's parent company AEG was pulled off the market by owner Philip Anschutz. According to a source familiar with the deal, the Stones' camp reached out to AEG Live with financial terms on March 18, and Anschutz quickly approved a deal that day worth nearly \$80 million in cash and a letter of credit. In an extremely rare turn of events for a band known for strategic planning, the Stones had a new promoter less than two months before the tour would begin. AEG Live's Concerts West division, steered by co-presidents Paul Gongaware and John Meglen, will oversee 50 and Counting in North America. **J** It was always →

[THE Action]



RDIO WELCOMES VDIO

Rdio has become the first

independent music subscription company to get into the video business with a new on-demand movie and TV streamer called Vdio. The service is exclusively available to subscribers of Rdio's paid unlimited tier at launch, and leverages the user's profile information and social connections automatically. Unlike Rdio, Vdio is pay-to-play and not subscription-based. The company says this will allow it to offer new titles sooner, given the traditional extended waiting period movie studios impose on services like Netflix.



Pennell

MOTOWN'S NEW SOUL

Motown Records and Capitol Christian



Music Group plan to shake up the gospel world with new joint venture Motown Gospel, which replaces Capitol's EMI Gospel label. That label's president, Ken Pennell, will lead the new entity, which stays under CCMG and CEO Bill Hearn. Profits will be split 50/50 between Island Def Jam/Motown and CCMG/Capitol Music Group. First to join the Motown Gospel roster is CeCe Winans, who'll release a new album in early 2014.

VDIO



REDIGI REBUFFED

ReDigi, a company that sought to allow

customers to resell "used" copies of digital songs, is up against the ropes after a U.S. District Court judge declared its business model illegal. Judge Richard J. Sullivan says the "first sale doctrine," which allows for the resale of CDs and DVDs, doesn't apply to digital media. Sullivan has ordered ReDigi and Capitol Records, which brought suit against the startup for infringing on its copyright, to submit a plan to settle the case by April 12.



JAY-Z'S BIG PLAY

Jay-Z has taken his love of sports to

the next level by expanding his Roc Nation label and management group to include a sports agency, Roc Nation Sports. The new company made waves by naming New York Yankee Robinson Cano, who had previously been represented by the high-powered Scott Boras, as its first client. Roc Nation Sports is a partnership with Creative Artists Agency, whose own sports arm has 800 athletes. Roc's management division has steadily built a roster of music clients in the past five years, including Rihanna, Timbaland and Deadmau5.



Jay-Z



TWO LIFETIMES OF SUCCESS CELEBRATED IN
ONE HUGE NIGHT

A LEGENDARY 80TH BIRTHDAY CELEBRATION

LIVE ON AXS TV APRIL 13 AT 9 P.M. PDT
MIDNIGHT EDT

Watch it again on April 14, 6 P.M. PDT/ 9 P.M. EDT

*Appearances by:

Amy Poehler ♥ Arsenio Hall ♥ Barbra Streisand ♥ BeBe Winans ♥ Bono ♥ Carlos Santana ♥ Chris Tucker
Chaka Khan ♥ Greg Phillinganes ♥ Herbie Hancock ♥ James Ingram ♥ Jazz All-Stars ♥ Jennifer Hudson
Jordin Sparks ♥ Larry King ♥ Nikki Yanofsky ♥ Patti Austin ♥ Rashida Jones ♥ Scarlett Johansson
Siedah Garrett ♥ Snoop Dogg aka Snoop Lion ♥ Stevie Wonder ♥ Terrence Howard ♥ Whoopi Goldberg ♥ will.i.am

#AXSVegas

Find AXS TV on your TV provider: axs.tv/PowerOfLove.

*Luminary attendance subject to change.

LIVE on **axs.tv**



LasVegas.com/PowerOfLove

Stones continued from p. 6

highly doubtful the Stones would reconvene for a mere five dates commemorating their 50th anniversary (two shows each in London and Newark, N.J., and a Brooklyn play). If the pay-per-view from the second Newark show (Dec. 15) did less-than-spectacular business, as industry chatter indicated, at the very least the Stones' onstage vigor and still-powerful swagger that night served as a compelling infomercial for more shows.

The PPV was a key element of the Stones' deal with the 50th-anniversary show promoters Paul Dainty and Virgin Music. In a fierce bidding war with AEG, Live Nation and former Stones producer Michael Cohl, Dainty and Virgin won out with an estimated \$25 million bid to present the anniversary concerts. That deal ended with those five shows, but still gave Dainty and Virgin a leg up in negotiating future dates. For quite a while it seemed like Dainty and Virgin would promote the North American tour, as sources told Billboard in early March that a deal in principle had been reached.

But, despite financial backing from several U.S. independent promoters, Dainty was apparently unable to deliver a deal palatable to the band. And while Dainty had an inside track for the predetermined 18 shows in North America, AEG had already struck a deal to promote the Stones' Hyde Park shows in London in July, and had been a highly motivated bidder to work with the Stones dating back to well before the December dates. As Dainty's deal faltered in the ides of March, AEG had distractions of its own: On March 14, AEG announced it was coming off the block, CEO Tim Leiweke would step down, owner Anschutz would become more involved, Dan Beckerman would be CEO and London-based U.K./European president Jay Marciano would move to Los Angeles as COO.

Suddenly AEG, the world's second-largest promoter, was very much back in the running to work with the Stones.

The December sellouts grossed \$38.7 million, according to Billboard Boxscore. While that would seem like a healthy profit on a \$25 million guarantee, margins on Stones' shows are especially tight, given the huge production values and other show costs. So while AEG won the battle for the Stones, winning the war comes in making 50 and Counting profitable—no walk in the park considering average ticket prices this time out will be lower.

The tour will begin in early May on the West Coast, with announced markets including Los Angeles, Las Vegas and Toronto. AEG Live CEO Randy Phillips doesn't rule out other cities making the route. "Maybe in one market we want to do two shows and not a third," he says, "and in such case we might look at another market." ●

BRANDING

Band From The Hotel

An expanded alliance between Starwood Hotels and Live Nation will have more artists performing exclusively for VIP guests

By Andrew Hampp

.biz

Strong growth in digital and online services helped push up U.K. royalty revenue collected by PRS for Music in 2012 to £641.8 million (\$971.8 million)—a 1.7% rise on the previous year's total.

Bands and hotels used to be synonymous with trashed rooms and debauchorous partying, the kinds of behavior that could get an artist banned from certain establishments. Yet a partnership between Live Nation and Starwood Hotels & Resorts Worldwide has not only been established by creating artist experiences, but turning its signature hotels like the W, Westin and St. Regis into venues themselves.

The partnership is launching a series of nine acoustic performances by top artists at different Starwood-owned hotels around the world starting May 18 with Sara Bareilles at Element Dallas Fort Worth Airport North.

"On Tour With SPG: Hear the Music, See the World" is the latest program of Live Nation and Starwood's multiyear partnership, built around Starwood Preferred Guest (SPG), a guest-rewards program and exclusive to rewards members.

The expanded Live Nation/Starwood pact is the latest example of how brands are deepening their ties to music by emphasizing their membership rewards programs. Financial service companies like American Express, Citi and MasterCard have been in the business of card-member ticket presales for years, and in recent months have narrowed their focus on creating more intimate, members-only concerts at private venues. Pepsi also recently rebranded its rewards program to Pepsi Experience Points to create unique fan experiences, including a cover-song contest with music app SongBooth that will result in a major-label singles deal later this year.

The SPG event continues June 3 with OneRepublic at the Westin Boston Waterfront. Other confirmed artists include Russian Red, July 20 at Four Points by Sheraton in Barcelona; Gavin DeGraw, July 25 at Sheraton New York Times Square; Imagine Dragons, Aug. 7 at the new Aloft in Cupertino, Calif.; Paloma Faith, Sept. 27 at Hotel Bristol Vienna; and Lila Downs, Oct. 25 at Le Meridien Mexico City. Additional events are planned for W Singapore and the St. Regis Bangkok later this year.

The Live Nation relationship has already hosted exclusive artist events that in 2012 alone featured Jamie Cullum, Ben Folds Five, Natasha Bedingfield, Jason Mraz, Daughtry and Thievery Corporation's Rob Garza as well as pre-parties for concerts with Lady Gaga and Rod Stewart/Stevie Nicks. And because its attendance is limited exclusively to SPG rewards members, who redeem points a la frequent flier miles in order to attend the intimate concerts, it's helped drive major business for Starwood hotels. "It helps curb attrition, the number of nights guests stay," Starwood VP of SPG marketing Gretchen Kloke says.

The SPG events are more than just a regular booking, however. This year's "Hear the Music, See the World" program has a particular focus of matching artists with the core features of Starwood's nine hotel brands. So Bareilles was paired with Element Dallas Fort Worth, for example, because of Element's focus on green and sustainability initiatives, causes important to Bareilles, who has incorporated green elements into her tours and a 2010 partnership with Whole Foods. OneRepublic, meanwhile, was paired with the Westin for the chain's emphasis on health and fitness, both lifestyle activities important to frontman Ryan Tedder. And Imagine Dragons was recruited for the new Aloft in Cupertino for the brand's focus on tech-forward innovation, which may end up including a closed-circuit viewing party on Apple products. (The hotel is located near Apple headquarters.) "We've been lucky enough to play in cities around the world this last year," Imagine Dragons singer Dan Reynolds says, "but it's always nice to be back in California." ●



Jamie Cullum performing at a Starwood/Live Nation event in May 2012.



Artists. Bands like OneRepublic and Imagine Dragons are getting custom-created events at premium hotels tied to their album cycles, with additional exposure and content extensions on Live Nation and Starwood's social media channels.

Hotels. The hospitality industry is amping up its music activity in recent years, from Hard Rock starting its own record label in 2012 to Stay You, a music imprint from Holiday Inn and McCann Erickson in 2010. Starwood's expanded partnership with Live Nation raises the bar on defining the average hotel gig for touring artists and competitive hotel properties.

Rewards programs. Brands like Delta and Coca-Cola are revamping their rewards programs in recent years to incorporate marketing partners and social media. Both have also teamed with Starwood Preferred Guest for points programs that may eventually incorporate "Hear the Music, See the World" later this year.



SELLS OUT

RICOH COLISEUM

TORONTO, CANADA



March 1, 2013 – History is made in Toronto and attendance records are shattered at historic Ricoh Coliseum.

WWW.RICOHCOLISEUM.COM

THANK YOU WWE - WE ARE PROUD TO HOST YOU AND CONGRATULATIONS!



Photo credit: Diana Kurtzer

Discover why leading festivals and promoters use Eventbrite



"We wanted a long-term ticketing partner that has the technology, scale and experience to reach more fans. Eventbrite is the right partner – and we're already seeing results."

– Disco Donnie Presents

Learn more: 888-541-9753 or eventbrite.com/musicfestivals

Eventbrite

DIGITAL

Moving Music

Acceleration of in-dash infotainment systems to drive opportunities for digital music

By Alex Pham

.biz

Vevo sales executive David Kohl has left the music video company. Kohl joined Vevo in 2009 as executive VP of sales and customer operations to get the fledgling music brand off the ground.

It's safe to say that the vast majority of drivers aren't streaming Spotify, Pandora or most other digital music services through their car audio systems. But that's likely to change as in-dash infotainment systems become more widely available, making it far more convenient for drivers to rock as they roll.

ABI Research analyst Dominique Bonte projects that 62% of the estimated 100 million cars shipped in 2018 worldwide will come with built-in connected infotainment systems like Ford Motor's Sync and General Motors' OnStar. That's up from less than 10% in 2012.

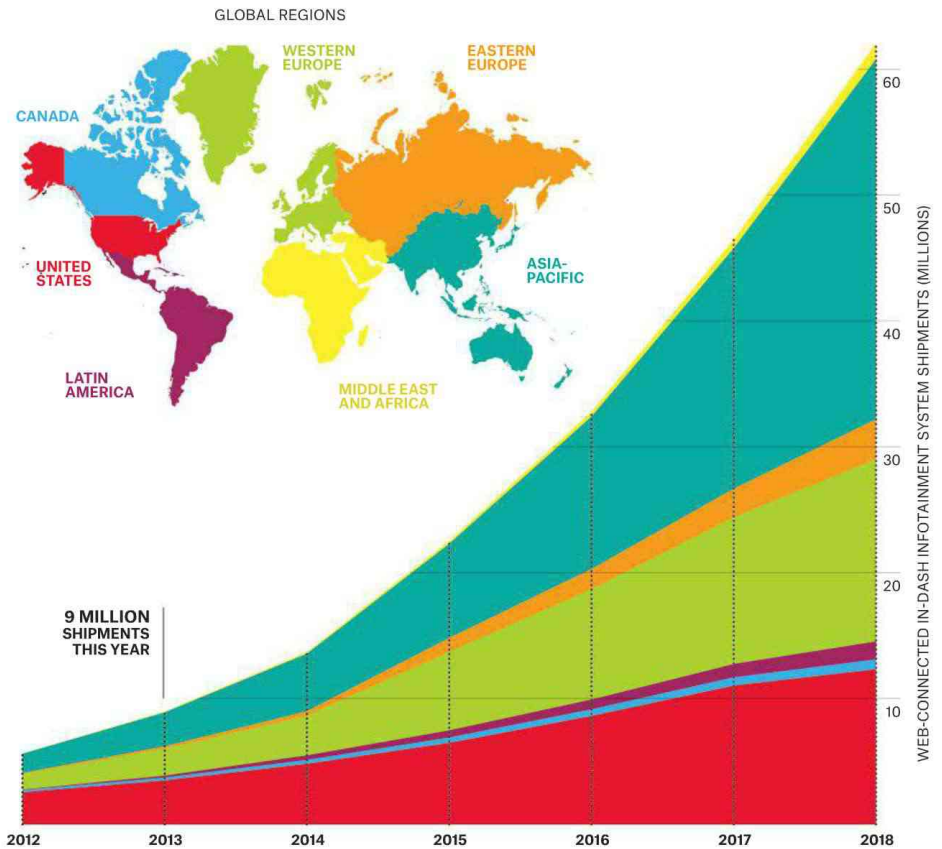
For many of these vehicles, drivers will have the option of buying a data plan for their cars, as if they were giant cellphones on wheels. GM, for example, has a deal with AT&T to provide high-speed 4G LTE cellular service to most of its equipped models, starting next year.

All of this means that consumers' ability to stream music, online news updates, social network feeds, weather, traffic and even movies and TV shows will become much easier, likely driving up consumption of all digital media. As a result, music services are racing to sign integration deals with auto manufacturers to have their products front and center on the dashboard menu. Spotify has contracts with Ford and Volvo. Rhapsody this year inked deals with Ford and BMW. Slacker has signed up Honda, Tesla, Chrysler, Subaru and Toyota's Scion. Pandora, which started down the road to car integration years ago, has deals with 20 automotive brands.

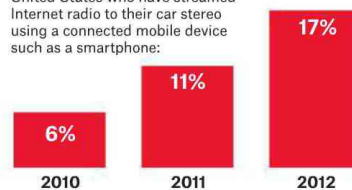
As a result, traditional broadcast radio is about to get a whole lot more competition as drivers and passengers can access practically the entire Internet for their news and entertainment. To be sure, terrestrial radio already has some serious competition in the form of satellite broadcaster SiriusXM, which had 24 million paying subscribers at the end of 2012. This year, SiriusXM projects that number will rise to 25.4 million. Car integration is at the heart of the company's success, with seven out of 10 new cars sold in the United States equipped with factory-installed satellite radio.

Once other music services become just as easy to access in the car through connected infotainment systems, the hope is that they, too, will take off. But this will require time. It takes anywhere from two to six years before a new design goes from drawing board to dealer showroom. In addition, drivers are hanging on to their old (unconnected) cars much longer, with the average age of vehicles on the road being more than 10 years old.

"It's a slow-moving industry, especially compared to cellphones," ABI's Bonte says. "But it will get there. Why? Because it's a must-have. No car manufacturer can afford not to have a connected infotainment solution. People are used to listening on their phones, laptops and tablets. And now they want to be able to continue that experience when they go into their cars." ●



Percentage of people in the United States who have streamed Internet radio to their car stereo using a connected mobile device such as a smartphone:



Total number of cars on the road in 2012:



MUSIC IN CARS



50 million vehicles on the road today are equipped with SiriusXM radios.



The company has 24 million paying subscribers.



1 million people have accessed Pandora through an in-dash connected infotainment system.



The service is available as a built-in option for 85 different car models.



Rhapsody, Slacker and Spotify are just starting to forge agreements with auto manufacturers in the past year. But it will be some years before those options are integrated within vehicles, as production cycles for cars can be three or more years. Because many of these options are not generally available today, there are no estimates of the number of users for these services in vehicles. This will change as the availability of in-dash infotainment systems proliferates.

Sources: ABI Research, Pandora, SiriusXM, Pew Research

Tom Windish
photographed
at the Windish
Agency offices
in Los Angeles.



[MY Day]

Tom Windish
*President,
The Windish Agency*

The Windish Agency has seen rapid growth in the past year, adding a tour marketing department and performing arts division, relaunching its licensing company in partnership with Hidden Track Music and hiring several new agents. It's based in Chicago with more than 600 clients—including Foster the People,

Gotye, the xx and Alt-J. Later this month Windish will head to the Coachella festival, where more than 20 of his clients are performing.

8:00 AM **I'm visiting our Los Angeles office today.** I woke up to approximately 150 emails from promoters who want to book my bands or have offers in and emails from others in the Windish offices.

9:30 AM **Meetings through noon** with M83 manager Eric Harle, Smith Westerns manager David McDonough, James Blake manager Dan Foat and a couple new artists I'm pursuing for representation.

12:00 PM **Lunch at Guisados in Echo Park** with Windish agent Avery McTaggart and my booking assistant, Sharyn Goldyn.

1:00 PM **Made a call** to our DJ agent, Brad Owen, to catch up on Winter Music Conference, Ultra Music Festival and the Windish party we threw there. About 1,500 people attended the party.

3:20 PM **Warpaint is planning a fall tour**, so I spoke with band member Theresa Wayman to go over venue preferences. Afterward, I called New York-based Windish agent Daniel Traci to go over the routing details. It will be roughly 750- to 1,500-capacity venues.

3:45 PM **Crystal Castles is touring** with Depeche Mode this fall. Sharyn and I analyze the dates to make sure nothing is announced in markets where Crystal Castles is playing this summer. We made a list of the dates that could be announced, and then emailed it to Depeche Mode agent Keith Sarkisian at William Morris Endeavor.

4:00 PM **The Windish Agency** has an L.A. office in Echo Park, but we're looking to move downtown. So I called my realtor about a new building acquisition.

5:30 PM **I've been doing CrossFit** for five years and love it. In L.A. I go to the Rec Center CrossFit.

8:30 PM **My girlfriend cooked me dinner** at the office. We had paleo pizza—the crust was made out of cauliflower. I try to follow this paleo way of eating most of the time.

10:30 PM **I met up with** Australian client Flume and his tour manager before his sold-out show at the Echoplex. —**Mitchell Peters**

The Deal

Together In Concord

WHAT: Wood Creek Capital Management has acquired Concord Music Group, one of the leading independent labels that owns the Stax, Fantasy and Rounder catalogs. While terms of the deal weren't disclosed, sources say Wood Creek paid between \$121 million and \$123 million for the label, putting in \$60 million-\$70 million in equity and financing the rest through debt. Wood Creek has been a player in the music business since 2006, when it began acquiring publishing assets. According to sources, Concord has annual revenue of about \$90 million and produced nearly \$14 million in earnings before interest, taxes, depreciation and amortization, while its publishing assets have produced about \$3.7 million in net publisher's share.

WHY: Village Roadshow Entertainment Group sold Concord because it wants to concentrate on its core business of making films and needed to restructure its balance sheet. TV producer Norman Lear, a principal in Village Roadshow, rewarded Concord's management team and employees by shopping the company only to non-strategic investors. Concord's management team tells Billboard they believe now is a good time to invest in the music business and wanted to have a deep-pocketed backer that would help them achieve their growth vision, which includes possible acquisitions. If the deal had been done a few months earlier, Concord could well have been one of the bidders on Parlophone and Sanctuary, two labels sold by Universal Music Group in order to appease European Union regulators.

WHO: Wood Creek has emerged as one of the largest owners of music assets, after the three majors and BMG Rights Management. It's hard to tell whose portfolio is bigger, Wood Creek or Imagem or companies like Big Machine, Disney, Cash Money, Curb and E1 Entertainment. On a revenue basis, Disney, Big Machine and Cash Money probably are larger, but on an asset valuation basis, one knowledgeable source pegs Wood Creek's music assets of Concord, Bicycle Music and Varese Sarabande at about \$350 million. Yet, because Wood Creek is a private equity investing firm, it has different investment pools that own different assets. So it's doubtful that the three assets could be combined into one entity. On the other hand, there might be a way to achieve synergies and savings, even though they're separate companies. For example, Bicycle Music could serve as administrator for Concord's publishing assets.

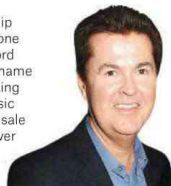
IF: Does Concord have the deep-pocketed backer that will help management grow the business? Yes, it probably does, but the new owner will probably take some time to get a feel for what it has acquired. Like most financial firms do when they acquire companies, Wood Creek is putting one of its people at Concord. Former Rhino Entertainment head Scott Pascucci, one of the investors in Concord, will have an office in the label's headquarters. But even with that, the Concord management team of president/CEO Glen Barros and chief marketing officer Gene Rumsey, who's also president of Concord's Prestige Group, will remain in charge. —Ed Christman



Concord believes it's a good time to invest in the music business and wanted to have a deep-pocketed backer that would help it achieve its growth vision.



Simon Fuller, in partnership with Chris Blackwell, was one of the bidders in the Concord auction. Yet, while Fuller's name is often rumored to be looking at practically every big music asset that has come up for sale in the last two years, he never seems to come close to the finish line.



Up until now, **Bicycle Music** has been acquiring publishing assets a few million dollars at a time. Now that Wood Creek has spent big on buying Concord, will it back Bicycle in chasing bigger publishing acquisition deals?



Universal Music Group now has a two-edged sword in its hand. On the one hand, if Concord grows, distributor UMGD will benefit. On the other, UMG could now find itself competing against a Concord that can afford to chase deals, whether that be a heritage-artist signing or a label acquisition.



EXECUTIVE TURNTABLE



Jazz Spinder
photographed
in Toronto.

TOURING

Creative Artists Agency is expanding its electronic music presence with the addition of **Rebel Agency** music agents **Jazz Spinder**, **Matt Kingsley** and **In-bal Lankry**. Relocating from Toronto to Los Angeles, the trio will work alongside CAA electronic dance music agents Maria May, Mac Clark, Alex Becket, Hunter Williams and Roman Trystram. "CAA provides an extensive support team with experts in all aspects of

the booking process and beyond," says Spinder, who was CEO of the Rebel Agency. "Their knowledge of the live touring business will help build the careers of underground artists who are now emerging onto the scene." Spinder's team brings to CAA such established DJs and EDM producers as Damian Lazarus, Jamie Jones, Hot Natured, Art Department and Lee Foss. They join other CAA clients in the genre including David Guetta, Paul van Dyk, Steve Angello, Pretty Lights, Kraftwerk and Empire of the Sun.

RECORD COMPANIES

Universal Music Group appoints **Will Tanous** executive VP/head of global communications, effective April 15. He was executive VP of communications and marketing at **Warner Music Group**.

Mom + Pop names **Robbie Mackey** head of marketing and **Jazz Atkin** digital marketing manager. Mackey was head of digital marketing, and Atkin was digital project manager at **Ooh Brilliant**.

DISTRIBUTION

RED Distribution promotes **Liz Snair** to VP of label management. She was senior director.

Universal Music Group Distribution ups **Michael Jakary** to senior VP of label and field marketing. He was VP.

PUBLISHING

Warner/Chappell Music appoints **Jake Ottmann** senior VP of A&R. He was East Coast creative VP at **EMI Publishing**.

—Mitchell Peters, exec@billboard.com

.biz

Alternative Distribution Alliance, the distribution arm of Warner Music Group, has added two indie labels to its stable of clients: alt-country/Americana label New West Records and hard rock purveyor Sumerian Records.

[GOOD Works]

Grammy's Teachable Moments

When Recording Academy president/CEO Neil Portnow was about 7 years old, he saw an Elvis Presley performance on "The Ed Sullivan Show" that changed his life. "It kind of blew my mind," Portnow recalls. "The day after, I told my mom and dad that I wanted to play guitar like that."

Soon after, Portnow started receiving guitar lessons from Stan Solow, who introduced him to influential guitarists like Wes Montgomery, Jimmy Raney and Andrés Segovia. During his address at the 55th annual Grammy Awards in February, Portnow noted Solow's influence on his musical career when announcing the Recording Academy and Grammy Foundation's first Music Educator Award, an honor that recognizes the positive influence of music teachers on their students.

"As I said on the telecast, 'I never became a guitar god, but he certainly changed my life forever,'" says Portnow, who announced the award alongside Ryan Seacrest and Justin Timberlake.

Through April 15, U.S. music educators from kindergarten through college (in public and private schools) can be nominated for the Music Educator Award at grammyintheschools.com. Nominated teachers will be notified and invited to fill out an application. The winner will be flown to Los Angeles and presented with the award during Grammy Week 2014 and receive a \$10,000 honorarium. Nine other finalists will be given a \$1,000 honorarium. Matching amounts will go to the schools of the winning teachers.

A panel including representatives of the Recording Academy and Grammy Foundation, as well as music educators, will choose the finalists. The honorariums were made possible by a grant from Converse, the Ford Motor Co. Fund and General Mills' Box Tops for Education.

"It's a natural fit with our overall focus on keeping music in the schools," says Kristen Madsen, senior VP of the Grammy Foundation and MusicCares, "because we wholeheartedly endorse the idea that music education is part of a well-rounded education in a civilized society." —Mitchell Peters

Further Dealings

The antitrust offices in the United States, Germany, Austria and Ireland have greenlit **Bertelsmann's** takeover of **BMG** shares previously held by **Kohlberg Kravis Roberts & Co.** "Within the next four to five years we want to increase BMG's revenues up to €500 million [\$641 million]," says **Thomas Hesse**, Bertelsmann member of the board for the new business. Hesse says the focus now is on "organic growth" and on the acquisition of attractive catalogs in both publishing and master rights—but only at reasonable prices. BMG will expand regionally, including Latin America and Southeast Asia, Hesse says. And there are plans to leverage intellectual property rights into the audiovisual area. Hesse also notes that BMG's revenue and operating profit are in a similar position as the former BMG Music Publishing was for its key rock and pop business in 2006, when it was sold to Vivendi. . . . **Spotify** has yet to launch in Asia or Latin America but is hiring the staff required to operate in two markets in each region. The compa-

ny has job openings posted on its website for numerous positions in Hong Kong, Singapore, Brazil and Mexico. There are 17 such postings for the four countries, with six in Singapore and nine in Brazil. A Spotify representative declined to comment. Most of the job postings are related to expansions that were in the public eye last year. The company set up subsidiaries in Hong Kong and Singapore in 2011. Spotify's pending expansion to Mexico was previously known through other job postings for positions in Mexico City. . . . **Drake** has signed with **ASCAP**, VP of rhythm and soul membership **Nicole George-Middleton** says. "For me, a big part of making music is getting the opportunity to work with people I love, trust and respect," Drake says. "As an organization run by music creators, ASCAP represents a whole community of kindred spirits. Joining ASCAP was just a natural choice for me because I know my music is in the best possible hands." Drake is joining a roster that includes longtime friend/producer **Noah "40" Shebib**. He had previously

been with BMI. "We are really excited to build on our long-standing relationship with Drake's team," George-Middleton adds. "Working from the beginning with his collaborators Noah '40' Shebib and **Boi-1da**, it felt only right to have Drake join the ASCAP family." . . . **Ticketfly Canada** has now landed two dozen promoters and venues since January, when the San Francisco-based ticketing company launched in Canada, and says others will follow suit when their existing contracts expire. "We are tracking to sell \$8 million worth of tickets in Canada in our first year of operation," Ticketfly Canada GM **Bruce Morrison** says. In 2012, Ticketfly processed \$126 million in gross tickets sales in the United States, up 62% from 2011, and more than doubled its client roster, according to figures from Ticketfly. Additionally, the company claims venues and promoters that switched to Ticketfly in 2011 reported an average ticket sales increase of 36% last year and saved an average of 10 hours per week managing and promoting events in 2012.



Ryan Seacrest, Justin Timberlake and Neil Portnow (from left) announce the recipient of the first Music Educator Award at this year's Grammys.

Think Tank

DIGITAL DOMAIN GLENN PEOPLES

The Long Game

RIAA's 2012 data promises strong digital growth, but overall, a few years of flat seems to be the new up



Had Neil Sedaka and Howard Greenfield looked at the RIAA's latest industry numbers, they may have written the song "Breaking Even Is Hard to Do."

U.S. recorded-music revenue dipped 0.9% in 2012 after rising a slight 0.3% a year earlier, according to RIAA year-end data. Total recorded-music revenue was \$7.07 billion in 2012, down from \$7.13 billion in 2011.

The most compelling storyline from the report was the growth of "access" models, or those services that allow consumers to access music rather than purchase it. After hitting a plateau of around \$200 million per year from 2006 through 2010, both streaming and subscription services leapt to \$359 million in 2011 and \$371 million in 2012. (Part of the increase is due to the inclusion of ad-supported streaming revenue in 2011, but 2011 was also the year Spotify and Muve Music launched in the United States.) Digital services paid through Sound-

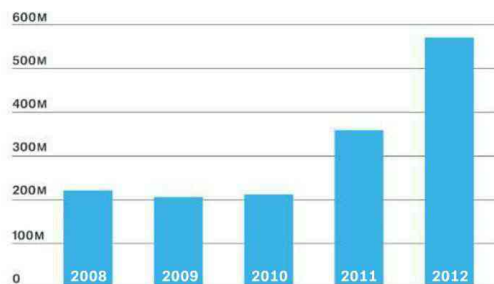
Exchange, such as Pandora and satellite broadcaster SiriusXM, were up 58% to \$462 million.

The good news: Years of double-digit losses (revenue was down more than 10% each year from 2008 to 2010) are a thing of the past. New business models contribute hundreds of millions of dollars in additional revenue each year. As long as the CD doesn't fall off the proverbial cliff—it's unlikely because the format's decline has been remarkably linear during the last nine years—new revenue from digital business models can cover the physical losses.

The bad news: Given recent trends, breaking even in 2013 will be hard to do. Let's assume CD and vinyl revenues repeat their 2012 performances of -18% and 35%, respectively, and digital sales stay on their current pace (tracks down 2%, albums up 10%). That puts a lot of pressure on access services. SoundExchange would need to increase by \$150 million to \$662 million, which would be impressive after the \$170 million gain in 2012. Ad-supported streaming and subscription revenue would need to rise \$280 million to \$851 million. That's far greater than last year's \$212 million increase. Assuming music synchronization revenue stays flat and mobile (ringtone) revenue has another steep drop, these changes would result in no change in revenue in 2013.

By my estimates the revenue story could get really interesting in 2014, but it depends on access-model revenue. Mobile and music DVD revenue will be nearly gone. CD revenue declines should be modest

Ad-supported streaming and subscription model revenue



Source: RIAA

because the size of the entire CD market will be small (\$1.3 billion in 2015 if annual losses are 20%). If streaming models see very strong growth—from \$1 billion in 2012 to \$2.3 billion in 2015—total revenue will climb 0.8% to \$7.1 billion in 2014 and rise 0.8% to nearly \$7.2 billion in 2015. Those scenarios could turn out differently, but they are plausible scenarios. ●

TAKEAWAY: Growth is coming back to the U.S. music industry but digital growth will have to accelerate in order to make up for the expected decline in physical.

PUBLISHERS PLACE ED CHRISTMAN

The Royalty Error

Thought the CRB satellite radio royalty rate deliberations were all done for another five years? Not so fast



Just because the Copyright Royalty Board on Feb. 14 issued its final determination for the royalty rates that satellite radio and subscription services must pay to SoundExchange on behalf of artists and labels, that doesn't mean it's a done deal.

The CRB set the satellite radio rates at 9% of gross revenue for 2013, rising incrementally each year to 11% in 2017. Within 60 days that rate determination must be published and after that happens, either party has another 30 days to file for an appeal with the Circuit Court of Appeals in Washington, D.C.

But on the way to a date with the Federal Register, the determination got sidetracked by Register of Copyrights **Maria A. Pallante**, who filed a notice of review for legal error.

According to the notice, the Register of Copyrights questions whether the CRB judges' decision to ignore the SoundExchange argument that the upper boundary zone for the rates should be in the 22%-32% range of gross revenue, and instead focus on the 13% upper boundary from the CRB proceedings five years ago, is supported by the written records used during this latest proceeding.

The decision to use 13% as the upper boundary probably made SoundExchange CEO **Mike Huppe** and his team unhappy be-



cause it used the same exact process this time that it used to derive that percentage five years ago. Since they used the same analysis, this time it led to different results. So if the analysis they used five years ago was good enough for the CRB, why are the results that it produced this time not to its liking?

Pallante is also questioning whether the rates achieved the four statutory objectives set forth as part of the CRB mandate: maximize the availability of creative works to the public, give a fair return to the copyright owner and a fair income to the user, reflect the roles of the owner and user in the product made available to the

public and minimize any disruptive impact on the structure of the industries involved.

If it's determined that the CRB made an error, does this rise to constituting a legal error? SoundExchange and satellite broadcaster SiriusXM had until March 22 to present their responses.

If the Register of Copyrights decides there was a legal error, it will not change the rates, but it would have an impact on future proceedings.

For one, it's still an open question on whether either side will appeal the rates. After the CRB issued its final determination, both sides filed motions for a rehearing, which the judges denied. Some are betting that one or both sides will file an appeal, and that SoundExchange probably submitted a brief to the Register of Copyrights arguing that the CRB actions do constitute a legal error. That way, it can wield such a decision by the Register of Copyrights in the D.C. Circuit Court of Appeals.

Sources suggest SiriusXM probably made the argument that the decision on how the upper boundary was determined should be a part of the appeal and not be ruled a legal error by the Register of Copyrights. This way, if there is an appeal on the rates, SoundExchange won't have a Register of Copyrights-determined legal error to help its case. ●

TAKEAWAY: The legal maneuvers of both sides show how fraught the issue of digital royalty rates remains.

EDITORIAL

Editor: JOE LEVY jlevy@billboard.com
 Deputy Editors: Yinka Adegoke yinka.adegoke@billboard.com, Ray Rogers rrogers@billboard.com
 Managing Editor: Chris Woods chris.woods@billboard.com
 Billboard, Biz Editor: Jem Aswad jem.aswad@billboard.com
 Special Features Editor: Thom Duffy thom.duffy@billboard.com
 Executive Director of Content and Programming
 for Latin Music and Entertainment: Leila Cobo (Miami) leila.cobo@billboard.com
 Executive Director of Content and Programming
 for Touring and Live Entertainment: Ray Waddell (Nashville) ray.waddell@billboard.com
 Senior Correspondents: Ed Christman (Publishing/Retail) ed.christman@billboard.com; Phil Gallo (Film/TV) phil.gallo@billboard.com; Andrew Hamp (Branding) andrew.hamp@billboard.com; Gail Mitchell (R&B) gail.mitchell@billboard.com; Alex Pham (Digital) alex.pham@billboard.com
 Senior Editorial Analyst: Glenn Peoples glenn.peoples@billboard.com
 Indie Reporter: Reggie Ugwu reggie.ugwu@billboard.com
 Correspondent: Mitchell Peters mitchell.peters@billboard.com
 Billboard in Español Editor: Judy Cantor-Navees judy.cantor-navees@billboard.com
 Copy Editor: Christa Titus christa.titus@billboard.com
 Associate Editor of Latin and Special Features: Justino Aguilera justino.aguilera@billboard.com
 Executive Assistant to the Editorial Director: Emily Lieberberg emilylieberberg@billboard.com
 Contributing Editor, Billboard.biz: Andy Gensler andy.gensler@billboard.com
 International: Karen Bliss (Canada), Lars Brandle (Austria), Rob Schwartz (Japan), Wolfgang Spahr (Germany)
 Contributors: Paul Heine, Juliana Korontog, Keri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Richard Smirke

BILLBOARD.COM

Editor: M. TYE COMER mtye.comer@billboard.com
 Managing Editor: Jessica Letkemann jessica.letkemann@billboard.com
 News Editor: Marc Schneider marc.schneider@billboard.com
 Features Editor: Brad Weis bradweis@billboard.com
 Associate Editor: Erika Ramirez erika.ramirez@billboard.com
 Assistant Editor: Jason Lipshutz jason.lipshutz@billboard.com
 Social Media Editor: Sarah Malloy sarah.malloy@billboard.com
 Editorial Assistant: Chris Gensler chris.gensler@billboard.com
 Director of Video, Los Angeles: Hanon Rosenthal hanon.rosenthal@billboard.com
 Director of Video, New York: Alex Blumberg alex.blumberg@billboard.com
 Country News Editor: Chris Douthett chris.douthett@billboard.com
 Fashion Editor: Gregory Dell'Arcipani Jr. gregory.dellarcipani@billboard.com

DESIGN & PHOTOGRAPHY

Creative Director: ANDREW HORTON andrew.horton@billboard.com
 Photo Director: Amelia Halverson amelia.halverson@billboard.com
 Art Director: Andrew Ryan andrew.ryan@billboard.com; Kate Glicksberg kate.glicksberg@billboard.com
 Senior Designer: Sandie Burke sandie.burke@billboard.com; Designer: Jim Gilbert jim.gilbert@billboard.com
 Assistant Photo Editor: Tawil Banister tawil.banister@billboard.com; Junior Photo Editor: Janna Nuliez janna.nuliez@billboard.com

CHARTS & RESEARCH

Director of Charts: SILVIO PIETROLONGO silvio.pietrolongo@billboard.com
 Associate Director of Charts/Retail: Keith Caulfield keith.caulfield@billboard.com
 Associate Director of Charts/Radio: Gary Trust gary.trust@billboard.com
 Senior Chart Manager: Wade Jessen (Bluegrass, Christian, Country, Gospel; Nashville) wade.jessen@billboard.com
 Chart Managers: Bob Allen (Blues/Country, Nashville), Keith Caulfield (The Billboard 200, Cast, Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks; L.A.), William Ouzg (Social/Streaming), Amaya Mendezrabal (Latin), Gordon Murray (Comedy, Dance/Electronic, Hip-Hop/R&B, Jazz, New Age, Reggae, World), Silvio Pietrolongo (The Billboard Hot 100, Digital Songs), Rawly Ramirez (R&B/Hip-Hop, Rap) Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A), Alex Vitoulis (Blues, Classical, Kid Audio, Video)
 Chart Production Manager: Michael Cusson michael.cusson@billboard.com
 Associate Chart Production Manager: Alex Vitoulis alex.vitoulis@billboard.com
 Billboard Research Manager: Gordon Murray gordon.murray@billboard.com

DIGITAL

Vice President of Product, Digital: DOUG FERGUSON doug.ferguson@billboard.com
 Director, Product Development: Caryn Rose caryn.rose@billboard.com
 Digital Project Manager: Joseph Bell joseph.bell@billboard.com
 Manager, Social Marketing: Katie Morse katie.morse@billboard.com

PUBLISHER

TOMMY PAGE

ADVERTISING & SPONSORSHIP

Executive Director, East Coast Sales: Bob Weil bob.weil@billboard.com
 Director, Special Features and West Coast Sales: Ali Kaneko ali.kaneko@billboard.com
 East Coast Director of Sales: Jason Kang jason.kang@billboard.com
 East Coast Consumer Account Executive: Alexandra Hartz alexandra.hartz@billboard.com
 East Coast Consumer Account Executive: Julian Holguin julian.holguin@billboard.com
 Sponsorship/Business Development Manager: Cecilia Marquet cecilia.marquet@billboard.com
 Executive Director, Branded Entertainment and Integrated Partnerships: Jay Goldberg jaygoldberg@billboard.com
 West Coast Director of Sales: Kat Fisher kat.fisher@billboard.com
 West Coast Consumer Account Executive: Danielle Newey danielle.newey@billboard.com
 Nashville: Lee Ann Photoglo laphotoglo@gmail.com (Labels); Cynthia Mellow cmellow@comcast.net (Touring)
 Europe: Frederic Fenucci frederic.fenucci@billboard.com
 Managing Director/Latin: Gise Smith gise.smith@billboard.com; gise.smith@enterprises.com
 Latin America/Miami: Marcial Oliva marcialoliva@yahoo.com
 Asia-Pacific/Australia: Linda Match lmatch@bigpond.com.au
 Classifieds/Pro Small Space Sales: Jeffrey Serrette jeffrey.serrette@billboard.com
 Japan: Ali Kaneko ali.kaneko@billboard.com
 Digital Account Manager: Alyssa Convertini alyssa.convertini@billboard.com
 Digital Account Manager: Stephanie Hernandez stephanie.hernandez@billboard.com
 Manager of Sales Analytics: Mirna Gomez mirna.gomez@billboard.com
 Executive Assistant/Advertising Coordinator: Peter Ludia peter.ludia@billboard.com
 Digital Sales Associate: Gabrielle Ziegler gabrielle.ziegler@billboard.com

DIGITAL

General Manager: STEVEN C. TOY steven.toy@billboard.com
 Manager, Ad Ops: Donna Delmas donna.delmas@billboard.com

MARKETING & CREATIVE SERVICES

Vice President, Marketing: DOUG BACHELIS doug.bachelis@billboard.com
 Executive Director, Business Development & Strategy: LILA GERSON lila.gerson@billboard.com
 Director of Marketing: Kerri Bergman kerri.bergman@billboard.com
 Marketing Design Manager: Kim Grasing kim.grasing@billboard.com
 Marketing Coordinator: Julie Cotton julie.cotton@billboard.com

CIRCULATION COORDINATOR

Meredith Kahn
 Subscriptions: Call 800-684-1873
 (U.S. Toll Free): 845-267-3007 (International); or subscriptions@billboard.biz

CONFERENCES

Director: NICOLE CARBONE nicole.carbone@billboard.com
 Associate Director, Operations: Juliet Dickey juliet.dickey@billboard.com
 Operations Manager: Elizabeth Hurst elizabeth.hurst@billboard.com
 Marketing Manager: Andrea Martin andrea.martin@billboard.com
 Marketing Coordinator: Taylor Johnson taylor.johnson@billboard.com

LICENSING

Vice President, Business Development & Licensing: ANDREW MIN andruemin@billboard.com
 Director, Business Development & Licensing: Diane Driscoll diane.driscoll@billboard.com
 Manager, International Licensing & Sales: Angeline Bieshevel angeline.bieshevel@billboard.com
 Magazine Reprints: Wright's Media 877-652-5295 or pgm@wrightsmedia.com

PRODUCTION

Production Director: TERENCE C. SANDERS
 Associate Production Director: Anthony T. Stallings
 Associate Production Managers: Rodger Leonard, David Diehl

OPERATIONS

Group Financial Director: Barbara Griening
 Permissions Coordinator: Dana Parra dana.parra@billboard.com

CHIEF EXECUTIVE OFFICER, GUGGENHEIM DIGITAL MEDIA

ROSS LEVINSOHN

EXECUTIVE VP, GUGGENHEIM DIGITAL MEDIA

ZANDER LURIE

SENIOR VP, STRATEGY AND OPERATIONS, GUGGENHEIM DIGITAL MEDIA

MICHEL PROTTI

PROMETHEUS GLOBAL MEDIA

Jeffrey Wilbur: Chief Financial Officer; J. Christopher Roe: Chief Technology Officer; Dana Miller: Senior Vice President, Branded Entertainment and Integrated Marketing; Rob Schorr: Vice President, Human Resources; Michele Singer: General Counsel; Meghan Milkowski: Vice President, Production and Circulation; Sarah Studer: Global Media Controller

LATIN NOTAS LEILA COBO

Spanglish Voice

'The Voice' reaches the Latin market with not only a celebrity coach but also cross-promotion on Spanish-language networks



ic, and 16% of viewers of the 2012 Grammy Awards were Hispanic. That's substantial.

While English-language media has been reticent to airing anything in Spanish, Spanish-language radio has for several years dabbled in bilingual programming and commercials. TV, however, has been far more segregated. But the NBCUniversal/Telemundo philosophy, which seeks shows with crossover appeal, is providing a template for a change in attitude that could have a hugely positive impact on Latin music.

The Billboard Latin Music Awards, for example, have been promoted on NBC and other NBCUniversal channels for the past three years, while "The Voice" has been promoted on Telemundo and mun2 since its first season.

If these spots yield results, the question is: Why isn't the practice more common?

It may be a matter of time. Some companies are already seeing the light, as evidenced by Taco Bell's "Viva Young" Super Bowl commercial, featuring fun-'s "We Are Young" with hilarious Spanish-language lyrics. ●

TAKEAWAY: The promotion of music will probably follow TV down the bilingual path.

.biz

Bachata crossover act Prince Royce has signed a recording deal with Sony Music Entertainment to release albums in Spanish through Sony Music Latin and in English through RCA Records. His first Spanish album is due this fall, while an English-language debut is slated for 2014.

NBC premiered its new season of "The Voice" on March 25 and ended up with the top ratings of its time slot—4.7 for 18- to 49-year-olds—totaling 13.4 million viewers, according to Nielsen.

One of the two new coaches is **Shakira**, the first foreign-born Latina to sit as a judge on a music reality show on mainstream TV. The distinction is important. Unlike previous "Voice" coach **Christina Aguilera** and **Jennifer Lopez** on "American Idol," Shakira is a superstar with an accent who started her career in the Spanish market and who, on "The Voice," speaks and sings in Spanish.

But while it's remarkable that she haven't seen a bona fide Latin music star on mainstream prime-time TV since **Desi Arnaz**, what's really notable is how NBC is promoting "The Voice" to both the Latin and mainstream markets.

For the past month, Spanish-language network Telemundo—the second in the country after Univision—has been running one-minute spots featuring Shakira speaking in Spanish and promoting "The Voice." The ads bow to ownership issues—Telemundo and bilingual sister station mun2 are part of the NBCUniversal group—but they also stem from a new corporate mandate, established after Comcast bought NBCUniversal in 2011, that recognizes that Latino viewers are fluid, traversing many stations and two languages, and bring valuable ratings.

"NBCUniversal [which also includes SyFy, Bravo and Oxygen] reaches across all the divisions, and reaches basically 97% of Hispanics in the country, regardless of language," Telemundo Media executive VP of marketing **Susan Salana** says. "Instead of looking at each other as competition, at some point everybody gives and everybody gets."

In this country, the Latin marketplace has long been synonymous with Spanish, and conventional wisdom dictated that the way to reach more Spanish speakers was through Spanish-language media. But reaching the bilingual, bicultural and English-dominant Hispanic is a different story. According to Nielsen, 11% of viewers ages 18-49 who watched season two of "The Voice" were Hispan-



Shakira on "The Voice."

.biz

Pandora's total listener hours were flat between December and March, but the past month saw listening numbers increase by 100 million hours, for a total of 1.5 billion, which is up from 1.4 billion last month and 1.1 billion during the same period last year.

SOUNDTRACKS

Cutting The Fat

The leading film-score financier for indies is seeking more stripped-down scores that could open the door for more popular music in movies

By Phil Gallo

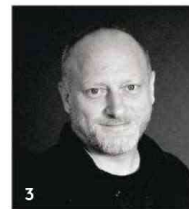
Were the Cutting Edge Group to place a "help wanted" ad for film composers, it might sound like an unrealistic come-on: "No experience necessary. Work from home. Five-figure income. Unlimited potential future earnings."

Cutting Edge built its business financing film scores—it has more than 70 in its library and regularly points to the success of "Drive" and "The King's Speech"—and has begun to expand by offering financing for original songs, music supervision and a soundtrack release. Its outreach, through meetings with composers' agents and musicians' managers, has largely piqued the interest of songwriters and producers who have previously not ventured into film.

"Big, sweeping John Williams scores, which work fine for certain movies, is not really the future of independent films," Cutting Edge head of music Andy Ross says. "They have very little money for a composer and [established] composers are in a world of, 'Well, we used to get this much' and aren't interested. If you go to a [recording] artist and say, 'Would you be interested in doing this?' the chunk of money they're going to receive is actually all right. They're like, '50 grand? OK, we're all right with that.' It's not like we're trying to get rock musicians to take over for composers, but wherever it's right, we certainly will."

While the amounts that are paid to songwriters for film scores vary, the approach has worked out recently with Mike Mogis and Nate Walcott of Bright Eyes on the film "Stuck in Love" and producer Nick Launay (Yeah Yeah Yeahs, Midnight Oil) on Catherine Hardwicke's "Plush." Sun Kil Moon's Mark Kozelek is in talks to do his first film score.

Cutting Edge has a list of 44 films it's investing in, and Ross is music-supervising five. Its strategy is to reach out to artists who have new material coming out in first-quarter 2014 with the hopes of timing possible



1 Jennifer Connelly and Greg Kinnear in "Stuck in Love."

2 Cutting Edge's Phillip Moross (2) and Andy Ross (3)

4 Mike Mogis, Conor Oberst and Nate Walcott of Bright Eyes

score work and/or synchs with upcoming releases.

Films that have been coming to Cutting Edge tend to be budgeted in the \$15 million ballpark and the company, generally speaking, offers to double the music budget. Increasingly, independent films are trimming the amount allocated for scores, often dropping them below six figures, which is generally a threshold for anything that involves orchestration.

Composers' representatives have had their issues with the Cutting Edge model, arguing that it reduces composers' fees to the point they cannot make a profit on any all-in deals whereby the composer delivers compositions and master recordings. Producers have been wary about entrusting their projects to first-timers, which Ross says the company can remedy by bringing in composers to assist rookies. And a fair number of managers who have been approached with opportunities for their pop, rock, R&B and hip-hop artists have responded with price quotes way beyond any film's music budget.

"There is definitely a risk because there is a very different vibe to writing music to picture," says Cutting Edge chief executive Phillip Moross, who notes

the company is eyeing yet another acquisition and has three or four studio deals on the table. "It's about the quality of your musicians, delivering what a director feels he or she needs.

"In these deals, we say, 'We want you to write a score.' Then it's possible we will ask them to write a few songs—it evolves into that. Scores with songs have a far greater chance of being part of a marketing pitch," he says, which in turn would earn the composer additional revenue as a secondary use.

The most profitable example to date is the use of Cliff Martinez's score for "Drive" in a BlackBerry commercial. As with most of Cutting Edge's deals, the publishing is split 50/50.

"We've been so ahead of the curve it's been a bit difficult [to pitch the concept]," Ross says. "Now people are just knocking on the door to get involved. There's such amazing access to film because we're investing at the script stage and, when necessary, have scripts altered slightly to fit in music. I'm only interested in creating something fantastic and fulfilling the vision of the filmmaker." ●



Composers. Cutting Edge's involvement in film scores is having an effect on the upfront amount paid for scores. The positive effect, from the company's point of view, is that it proactively pitches score recordings for secondary uses that generate revenue for composers like Cliff Martinez ("Drive").



Songwriters. Film work offers upfront money, a longtime lure for pop musicians. Cutting Edge's new model expands beyond scores to include such songs as "Unfinished Songs," which Diane Warren wrote for the Weinstein Co.'s "Song for Marion." Celine Dion sings the number during the end credits.



Soundtrack business. Varese Sarabande's planned expansion is both in quantity and type as the label breaks into song-compilation soundtracks in addition to scores. With the same financier behind Concord Music Group and Varese Sarabande, it could create film opportunities for Concord's catalog and current acts.



QUESTIONS Answered

Jeff Castelaz
President,
Elektra Records

What did you wake up thinking about this morning? The journey that I have been on with Fitz & the Tantrums—all the things we have to do to get them to where they need to be. We're on the eve of their second album coming out [May 7] and we have this incredible single out. They're a band important to me personally, professionally and, as a fan, musically. Obviously we were able to bring them to Elektra from Dangerbird [Records, co-founded by Castelaz], so that's a very important bridge for me. We've come up together. I have to do right by them.

Describe a lesson learned from a failure. Failure for me is not how far I fall, but how quickly I can get up and continue running. If I can flip it on its side, I'd rather say what I learned from a great loss, which is when my son Pablo died in 2009 after 13 months of battling cancer. As a human being I had to figure out who I was. I had to figure out, "Can I advocate for artists?"—which is all I had done in my life—and what I found was that I wanted to advocate for artists, and I also wanted to advocate for kids with cancer and their families. My wife and I founded the Pablove Foundation, which is a formal way for us to fund pediatric cancer research. Ultimately I found the answer to my music career in my desire to help kids with cancer.

What will define your career in the coming year? The answer is how well I deliver for my artists—and that's going to be the answer next year and 10 years from now. How well do I drive my artists through the Warner Music Group system? How well do I utilize the Atlantic Records Group machine and orchestrate marketing and promotion efforts? We have to be involved in businesses being built around music.

Who is your most important mentor, and what did you learn? I have several, some who are inspiration and others who have taken me under their wing—John Silva fits both of those categories. He's extremely supportive, and I look up to John's style of management, which is he picks up the phone or gets on a plane and gets things done for his artists. My business mentors, Kenny McPherson and Greg Sowders, were very supportive when they signed my first management client, Citizen King, at Warner/Chappell. I talk to Jac Holzman as often as I can. Craig Kallman, Seymour Stein—I love having many, many mentors, and I put a lot of effort into having mentors.

Name a project you're not affiliated with that has most impressed you in the past year. Mumford & Sons. I saw Island U.K. license [the band's *Sigh No More* album] to Dew Process in Australia and Dew Process figured out how to break the band in Australia by coming up with their own marketing plan and got the band on the radio in a big way. They got them into the national consciousness that informed Island U.K.'s relaunch of the record.

Name a desert island album. The Smiths' *The Queen Is Dead*.
—Phil Gallo

"We have to be involved in businesses being built around music."



Above: "The Smiths are my favorite band ever. Johnny Marr's manager, Robin Hurley, gave me this rare photo of them."

1 "Jon Fratelli from the Fratellis gave us this photo. Joe Strummer's influence has touched all of us, and is always evident in any band I'll ever meet."

2 "I do a lot of meetings and preshow parties here at home. The music business is personal business—this room personifies that."

3 "This grip of laminates for festivals, conferences and shows reminds me how lucky I am to do what I do. And how many miles I travel every year doing it."



3



2



4 "On weekends, when I'm not on my bike, I'm a homebody—reading books, looking through images. I am constantly searching for knowledge."

Jeff Castelaz photographed at his home in Los Angeles.



Age: 40

Favorite breakfast: "One cup of non-fat vanilla yogurt and half a cup of gluten-free granola."

First job: Band manager

Memorable moment: "A few years ago I went to the Cat & Fiddle [in Los Angeles] and met with Morrissey for hours. The next day I got a phone call from Jesse Tobias, his guitar player, who says, 'Well, the great news is Morrissey says you have the best vocabulary of any manager he has ever met. The bad news is he said you're too young to manage him.'"

Advice to young executives: "If you're not well-versed in finance, find a way to learn about finance. If you're not well-versed in how records are distributed, the process of things should be your concern. Don't specialize, because where we're all headed is a place where we have to be well-versed in all facets of the business."

BACKBEAT

Art Rocks

Never has the term “art rock” been more appropriate than when artist **Nick Cave** met up with Aussie rocker **Nick Cave** at the former’s art show at Grand Central. In other meetings of the minds, **Smokey Robinson** wowed the “Idol” crew backstage.

1 Double take: Artist **Nick Cave** (left) greeted Aussie alt-rocker **Nick Cave** at the former’s art show at New York’s Grand Central Terminal on March 29.

2 “American Idol” judge **Mariah Carey** shared the love with **Smokey Robinson** backstage at the Fox show in Hollywood on March 27.

3 Singer **Juanes** met with fans as he signed copies of his book “Chasing the Sun” at Books and Books in Coral Gables, Fla., on April 1.

4 Industry members gathered at the “Reel to Reel: Downloaded at the Grammy Museum” event in Los Angeles on April 1. From left: Grammy Foundation VP **Scott Goldman**, Henry Rollins, director **Alex Winter** and Collective Music Group’s **Jordan Berliant**.

5 **Prince Royce** juggles his accolades after winning a songwriter of the year statuette at the 20th annual BMI Latin Awards in Las Vegas on March 21. Horacio Palencia (not pictured) was also named songwriter of the year.

6 Universal Music Publishing Group brought the noise at the BMI Latin Awards after winning the publisher of the year honor. From left: UMPG’s **Evan Lamberg** and **Fernando Rojo**, BMI’s **Del Bryant**, UMPG’s **Zach Horowitz** and **John Echevarria**, and BMI’s **Phil Graham**, **Delia Orjuela** and **Joey Mercado**.



For photos of the music business at work and play, go to billboard.biz.

To submit photos for consideration, send images to backbeat@billboard.com.

"It's about the next generation. I'm excited about how things can change." —Kate Nash

Mentors And Motivators

"The Voice" returned with **Usher** and **Shakira** joining the gang, **Kate Nash** demonstrated what girl power means in 2013, and the legendary **Chaka Khan** toasted her 60th.

1 Actress **Jada Pinkett Smith** presented a proud **Romeo Santos** with the songwriter of the year award at ASCAP's Latin Music Awards at the Beverly Hilton Hotel in Los Angeles on March 20. He joins Enrique Iglesias as the only two artists to have five No. 1 hits from a single album on Billboard's Hot Latin Songs chart.



2 Sony/ATV Discos Music Publishing reigned in the publisher of the year category for the 11th year in a row at ASCAP's Latin Music Awards. From left: ASCAP's **Randy Grimmitt**, Sony/ATV's **Veronica Vaccarezza** and **Maru Gomez**, ASCAP's **Alexandra Lioutkoff**, Sony/ATV's **Jorge Mejia**, ASCAP's **John LoFruento** and Sony/ATV's **Eddy Perdomo**, **Aireen Hevia**, **Amy Roland**, **Monica Jordan** and **Mariela Lipson**.



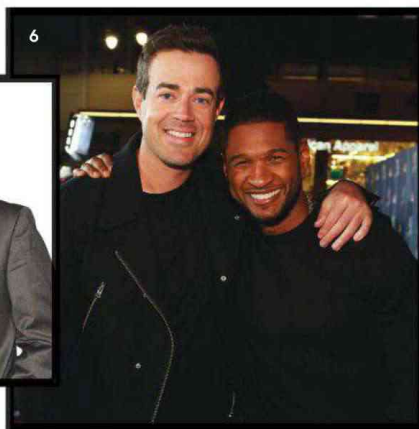
3 DJ **Afrojack** raves at the MLB Fan Cave in New York on April 1.



4 **Yoko Ono** showed support at the World Autism Awareness Day celebration at the Empire State Building in New York on April 2.



5 **Miranda Lambert** stands by her man, returning judge **Blake Shelton**, at the season-four premiere of NBC's "The Voice" at TCL Chinese Theatre on March 20 in Hollywood.



6 Bromance? Host **Carson Daly** welcomes newbie judge **Usher** at the "Voice" premiere.



7 **Kate Nash** rung in her tour wrap and *Girl Talk* album party with a screening of documentary "Girl Rising" to support her charity Because I Am a Girl on March 29 at the Norwood in New York. From left: BBDO's **Lauren Connolly**, Nash and her manager **Gary Marella**, *Vogue*'s **Anne Vincent** and guest **Scott Scherick**.



8 Forty years in the game: Legendary singer **Chaka Khan** beamed as she posed with **Quincy Jones** at her star-studded 60th birthday bash at Yamashiro Restaurant in Los Angeles on March 21.



9 SESAC execs join together at their eighth annual Jazz Awards luncheon, honoring jazz pianist **Robert Glasper**, at New York's Jazz Standard. From left: SESAC's **Linda Lorence Critelli** and **Pat Collins**, Glasper and SESAC's **Trevor Gale**.



10 **Bella Thorne** celebrates her new deal with Hollywood Records. From left: Hollywood's **Robbie Snow**, DMG's **Ken Bunt**, Thorne, and DMG's **Mio Vukovic**, **Cathleen Taff** and **Mike Daly**.



INSTAGRAM US! #BACKBEAT



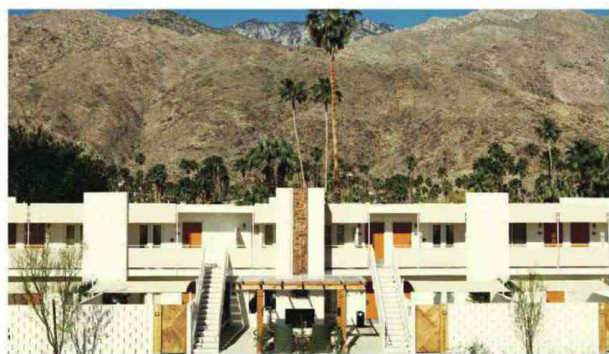
Florida Georgia Line members **Brian Kelly** (left) and **Tyler Hubbard** pose with Vevo industry relations manager **Jennifer Tressler** following an acoustic performance at Vevo's New York headquarters on March 25. *missthe* @FLGALine says hello to JenniferTressler @VEVO @billboard #backbeat

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.

[Rituals]

Coachella

The ins and outs of the annual oasis of sound in the desert town of Indio, Calif. (April 12-14, 19-21)



GETTING THERE

From Los Angeles, try the 60 Freeway through the Inland Empire instead of the dreaded 10. Or Palm Springs International Airport is a good way to go. —**Jason Bentley**, music director/host, KCRW Los Angeles

Leave on Thursday night. There's no substitute to waking up in the desert Friday morning and beating all the traffic that day. —**Alex Black**, A&R, Warner Bros. Records

STAY HERE

Rent a house as close to the festival site as possible; we reserve ours one year in advance. Or try hotels in Palm Springs: The Ace Hotel (above) is hip and popular, or Saguro is a less expensive option. —**Tom Windish**, president, the Windish Agency

Everyone either stays at La Quinta or finds a house to rent, or someone else who's renting a house to stay with. —**Ryan Rabin**, Grouplove

Fantasy Springs in Indio has it all: rooms, a pool, a casino, bowling and a buffet for under \$20. —**Alan Miller**, co-owner/co-founder, Filter Creative Group

If you're feeling like a high roller, you can't beat the Parker. —**Joe Lester**, Silversun Pickups

DRINK UP

The AEG agents' trailer is the best place for a tippie. It has AC and a big-screen TV to watch the main stage. —**Simon White**, United Management

Neil's Lounge in Indio has been the dive bar since I was a kid. —**Joe Lester**

GRUB HUB

The Kogi truck. Pitch your tent right in front. —**Nicholas Arson**, the Hives

The Spicy Pie pizza stand in the VIP area. Grab a slice on your way to the Sahara Tent. —**Simon White**

Make time for brunch at Cheeky's. The wait is astronomical but the huevos rancheros cannot be beat. —**Jennifer Knoepfle**, senior director of creative, Sony/ATV Music Publishing

Taqueria Teotihuacan, buried in a strip mall in La Quinta, is family-owned and awesome for cheap and delicious Mexican food. —**Joe Lester**



SIDESHOW

Joshua Tree National Park is worth an extra day off to visit. Go to the Integratron and get a sound bath. —**Taylor Rice**, Local Natives

Lacoste always has a great day party that isn't impossible to get into but always fun. —**Sally Bunnell**, senior VP, Razor & Tie Entertainment/Kidz Bop

I love to steal away and shop for vintage mid-century modern furniture. Palm Springs has some of the best finds. —**Jennifer Knoepfle**

My friend is throwing a mini festival on April 20 called Desert Daze with Tinariwen and Warpaint headlining. —**Joe Lester**

TRAFFIC MAGIC

Buy a VIP parking pass. It's worth its weight in gold to not have to park in the regular car park. —**Simon White**

Ask a local. Since I grew up there, I know quite a few secret routes. But no, I'm not telling. —**Joe Lester**

BIZ HOT SPOT

At the artists' trailer area, right next to where the bands line up to eat their complimentary lunch, you'll pretty much spot all the A&R people chugging free coconut water. —**Danny Gabai**, executive creative director, Vice

The Viceroy has the biggest stars chilling late at night. —**Sally Bunnell**

AFTER HOURS

The Neon Carnival by Bolthouse Productions typically runs on Saturday night of the first weekend. Imagine a fully equipped carnival for adults with a massive dancefloor in the center. —**Jason Bentley**

There are always crazy house parties in Palm Springs. Someone's always renting out the Frank Sinatra house. There are always free towels at the Jeremy Scott party. And one time I saw someone in a bear suit grab an ice sculpture and jump in a pool. —**Danny Gabai**

The Merv Griffin estate is always amazing. And you can sneak in through the stables, whether or not they're "at capacity" at the door. —**Sally Bunnell**

BEAT THE HEAT

The music tents are the perfect refuge from the sun during the day. But you cannot show up without sunscreen. —**Tom Windish**

Bring a fan, drink plenty of water and use a mister. Carry a white long-sleeve, light-material shirt to cover up from the sun—it's brutal. —**Nicole Blonder**, director of marketing, Mute Records

MUST SEE

I'm excited for Disclosure and Blur. —**Mickey Church**, White Arrows

A big part of the experience is jumping into the musical free-fall and not planning too much, but I definitely want to see the Stone Roses, the Selecter and James Blake. —**Jason Bentley**

—**Colin Stutz**



TALK

@portugaltheman @GhostfaceKillah lets hang at Coachella? We'll cover Kilo if you cover the verses.

@parlophone @coachella @blurofficial #getustothedesert !!!!

@redbullLAX #DaftPunk at @Coachella... Do you believe the hype?

@acehotel During @coachella, @thirdmanrecords is at #desertgold with a mobile recording studio, live band and surprises. acehotel.com/desertgold

@grizzlybear spring US tour starts this Saturday in Pittsburgh, ending at Coachella! Check here for dates and tickets! ----> grizzlybear.net/live

@destroyangels If you're not able to make it to one of our shows, you can tune in to the YouTube live stream of our @Coachella performance on April 12th.



Clockwise from above left: The Ace Hotel, Kogi taco, Lacoste's desert pool party, Jason Bentley and Alan Miller.

Gear

Playground Of Sound

Whether making indie Wavves or mega-hits for P!nk and Shakira, John Hill mixes it up at his Los Feliz studio



Name: John Hill

Provenance: Hill was born into a family of musicians from Houston. His father played with '60s garage rockers the Interns with famed session player "Rabbit" Bundrick (the Who, Bob Marley). His uncle played with Archie Bell & the Drells and set up an eight-track studio where Hill first learned the ropes.

Big break: Santigold's 2008 self-titled debut. "It opened up a lot of doors for me. But when we were in the studio, we didn't even know if it was ever going to come out."

Current projects: Mayer Hawthorne, Mikky Ekko, Phantogram and Baby E.

1 "I like shitty guitar sounds," Hill says, pointing out a four-pickup Kent guitar with a discomforting custom paint job. "This makes the loudest noise ever."

2 One of Hill's most essential pieces of gear is the Critter & Guitari Kaleidolooop sound manipulator (shown in his lap). "It goes on every record I work on. Drums and pianos sound amazing through it."

3 "This Surf Box has great spring reverb and tremolo—everything to give you that surf sound."

4 "My mom got me this 'stump fiddle' for \$5 in Tennessee. Put it next to the drum set and it sounds crazily awesome."

5 Effects pedals litter the control room floor. Of late, he's obsessed with rare chorus units like the Ibanez Bi-Mode and UE-300.

"So many studios are very sterile," John Hill says during a tour of his working environment that is anything but. Vintage instruments, analog outboard gear and the occasional skateboard clutter his Los Angeles digs: Its feng shui proves as all over the place as Hill's disparate résumé. The producer/mixer/songwriter often works with superstars like Shakira and P!nk and has written songs with Rihanna and Christina Aguilera—yet he's also produced mavericks like M.I.A., Santigold and Devo. Most recently, he produced the acclaimed new album *Afraid of Heights* from indie-rockers Wavves, and is in the studio with buzz band Skaters, whose members are currently playing basketball around the hoop installed in the parking lot. "The haphazardness

is what makes it sound like me," he jokes.

Two years ago, Hill moved from New York—where his studio often hosted the likes of the Strokes and Mark Ronson—to Los Angeles. Once situated, he took over the decidedly funky Sonora Recorders, located in Los Feliz. "Here, I'm able to do everything you could do in a major studio, but it feels like a project studio," he says. Through the years, Sonora has served as the studio for a disparate variety of artists, ranging from Flight of the Conchords to Backstreet Boys. Hill appreciates how that eclectic history adds to the vibe, with its treasure troves of vintage gear and memorabilia.

"We were going through the storage sheds and I found this autographed Backstreet Boys poster from Burger King," Hill says. "I'll find things like an old AKG BX20 spring reverb tank, or an original Mellotron that still works." He pauses to pick up a vintage Gibson ES-330. "This guitar is actually Tim Armstrong's, from Rancid—I don't even know if he knows that I have it."

To create individual sounds for artists that span so many genres, Hill fills his workspace with an inspiring variety of old synths, rickety tube amps and unconventional music-making machines—the weirder, the better. "Most studios have the amps that everyone else has," Hill says. "I like giving an artist something where they say, 'What the fuck is that?' At the end of the day, I'm not making my record, but theirs: Hopefully they have their own sonic stamp that I help them get to, which is why I like having a lot of gear. It's like, 'Here, come up with something crazy.'" —**Matt Diehl**



"If I had to do two rock records in a row, I'd shoot myself. If you jump genres, you don't fall into patterns."



Phil Ramone

1934-2013

As a groundbreaking producer and engineer, his career took in five decades, 14 Grammy Awards and albums by John Coltrane, Bob Dylan, Paul Simon, Billy Joel, Frank Sinatra and Ray Charles
BY PHIL GALLO



The outpouring of affection that followed news of the death of producer/engineer Phil Ramone told a unique story about the character of a leading light in the field of recording. He was beloved by all who worked with him, whether their connection was in the early '60s, when he was deep in the world of jazz; in the '70s and '80s, when he became the "pope of pop"; or in more recent years, when his work with Ray Charles won six Grammy Awards and he produced "Glee" star Matthew Morrison.

Much as Ramone affected people's lives from behind the glass in recording studios and through his forward-thinking approach to technology, his storytelling, jokes and companionship set him apart from so many others in the field. Ramone died March 30 in New York at the age of 79.

Legends across the pop music spectrum reacted almost in unison, praising him as a friend and mentor. Billy Joel, whose breakthrough came when Ramone worked with him on albums like *The Stranger* and *52nd Street*, noted that "so much of my music was shaped by him and brought to fruition by him." Paul McCartney, who recorded the single "Another Day" and the album *Ram* with Ramone, said in a statement, "He was a very sweet man who combined this with expert knowledge of both engineering and production." Barbra Streisand, who began working with Ramone in 1967, pointed out that "Phil had impeccable musical taste, great ears and the most gentle way of bringing out the best in all the artists he worked with. The monumental recordings he produced will endure for all time."

"Whenever I was in the studio recording, if Phil wasn't there by my side, it would seem like one ingredient was missing," said Quincy Jones, whose relationship with Ramone dates back 50 years. "We lost one of the true musicians, innovators and geniuses of the record industry. His immense talents were only surpassed by the gigantic size of his heart."

A violin prodigy, Ramone's musical instincts earned him a trust among other recording artists, many of whom praised him for recording innovations and his patience in the studio, where he had concentrated his efforts beginning in the late

'50s. In 1959, he opened his A&R Studios in New York and, during the next decade, developed a reputation as one of the city's premiere engineers, working with Jones, Streisand, Burt Bacharach, Dionne Warwick and such notable jazz musicians as John Coltrane.

His first Grammy win came in 1964 for engineering the breakthrough bossa nova album *Getz/Gilberto*, and by looking at the 14 Grammys he won, the artistic and stylistic breadth of his work is evident. He received three album of the year trophies, starting with Paul Simon's *Still Crazy After All These Years* in 1975. Joel's *52nd Street*, with an album cover shot at the entrance to Ramone's studio, won in 1979, and Charles' 2005 disc *Genius Loves Company* earned him his third and also won for surround sound in the category's first year. He was named producer of the year in 1980.

"One of the most important things for [Ramone] was the belief that if you can capture emotion and the human experience behind a song, it takes music to a level of communication," says Concord Records head of A&R John Burk, who co-produced the Charles album. "He was great at knowing when that was happening."

Ramone spent the '60s engineering jazz albums like Coltrane's *Ole Coltrane*, and in the middle of the decade he moved toward the pop realm, working with Bacharach, Warwick and Frank Sinatra. He earned his first production credit on Bacharach's 1969 album *Make It Easy on Yourself*, a follow-up to their association that began with the Broadway musical "Promises, Promises."

As an engineer and producer in the '70s, he was behind the desk for some of the most beloved music of the early '70s: the original recordings of Bob Dylan's *Blood on the Tracks* songs, Simon's first three solo albums, the Band's *Rock of Ages* and Donny Hathaway's *Extension of a Man*.

"When it comes to making records, substance should outweigh perfection," Ramone wrote in his 2007 book "Making Records." "Great records are all about feel, and if it comes down to making a choice, I'll go for the take that makes me dance over a bland one with better sound any day."

Mastering icon Bob Ludwig, who worked at Ramone's A&R Studios, says, "I learned so much from him, his 100% striving to get the most musicality out of any situation,

Phil
Ramone
in 1985.



whatever it took. That was something that just formed my whole way of being.”

Though not credited until he produced *Hot Streets* in 1978, Ramone had a lengthy association with Chicago as it was becoming one of the biggest bands of its time. He handled the quadraphonic mixes of the group’s early albums and, according to trumpeter Lee Loughnane and saxophonist Walt Parazaidler, adjusted the way the brass was recorded after the band’s first five studio albums by mic’ing each instrument and then adding an ambient microphone to pick up the group sound.

“He worked on positioning us in the studio and had us turn different ways to get sound to bounce off glass,” Parazaidler recalls. “It took a lot of time to do this. We had the ideas, but he polished what we were doing.”

Not surprisingly, his signature sound was a natural echo.

“When I first started getting interested in sound and recording in the early ’60s, it was Phil Ramone’s recordings that really captured my imagination,” producer/engineer/technology pioneer George Massenburg says. “Phil’s work was always hi-fi, and that’s what I chased as a recording engineer, as a design engineer, as a systems engineer and as a producer. He was the guy.”

It was a string of commercially successful albums with Joel, though, that would put Ramone in the upper pantheon of producers. *The Stranger*, *52nd Street*, *Glass Houses*, *Songs in the Attic* and *An Innocent Man* are among the highest-charting albums associated with Ramone.

Beyond the charts, however, Ramone’s life was filled with cultural milestones. His recommendations on microphones at the president’s podium cleared the way for Marilyn Monroe to sing “Happy Birthday” to President Kennedy in 1962. He was the music/soundtrack supervisor on “Flashdance” and brought in a then-inexperienced Madonna to sing “Crazy for You” for “Vision Quest.” He won an Emmy Award for a Duke Ellington tribute TV special. He produced numerous MusiCares Person of the Year galas during Grammy Week; tributes to such performers as Bono, Don Henley, Brian Wilson and Aretha Franklin; and was active with the Songwriters Hall of Fame’s annual event.

A founding member of METAlliance (Music & Engineering Technology Alli-

ance), Ramone was also active in music- and service-related organizations. The chairman emeritus of the board of trustees of the Recording Academy, he was co-chairman of the Producers & Engineers Wing, a former trustee of the MusiCares Foundation and a board member of the National Mentoring Partnership and Berkeley College of Music. He was also a trustee of the National Academy of Popular Music and the National Recording Preservation Board of the Library of Congress.

Elliot Scheiner, also a METAlliance member, got his first industry job as an assistant at Ramone’s A&R Studios. “Aside from being a great engineer and a great producer, he was always looking into the future: ‘What could be the next thing that nobody’s looked at?’” Scheiner says. “He was a visionary in that regard. He loved to be working constantly, whether it was in the studio or not.”

Later in life he became known as a master of duets, first for pioneering the use of a fiber optics system to record from different studios, a technique used for Sinatra’s last two albums. Besides Charles’ final album, which included duets with Elton John and Norah Jones, he also oversaw Tony Bennett’s recent duets projects: *Duets: An American Classic*, *Duets II* and *Viva Duets*.

Recent projects included Simon’s *So Beautiful or So What*, Joss Stone’s *Colour Me Free!* and Matthew Morrison’s *Where It All Began*, which Interscope will release on June 4.

“I was so fascinated by this man and his stories,” says Morrison, a star on Fox’s “Glee,” “that I kept asking questions—the work almost didn’t happen. He was always fine-tuning things. I knew he would create good music, but I didn’t realize how collaborative it would be. He would listen to what I was saying and then put his genius on it.

“After I had finished the recording process, I had a concert in Hartford [Conn., in November]. He took the train to come see me perform, and that meant so much to me. He was a true friend.”

Ramone is survived by his wife, Karen, and sons Matt, BJ and Simon. ●

Additional reporting by Gail Mitchell and Paul Verna.

A sampling of some of the albums that Phil Ramone worked on as a producer.

PARAMORE

reborn

After a bitter breakup with two long-term members, the remaining trio blazes back with newfound purpose

BY EMILY ZEMLER

The three members of Paramore—singer Hayley Williams, guitarist Taylor York and bassist Jeremy Davis—are gathered around a long table in a conference room on the fifth floor of Los Angeles' Orlando Hotel. The small, windowless space is in exact contrast to the band's raucous late-night performance at South by Southwest (SXSW) a few days before, where the trio debuted "Still in You," the buoyant second single off its new self-titled album, out April 9 on Fueled by Ramen/Atlantic. Still, despite the fact that the band members are anxious to get out of small, windowless rooms, they're doing everything they can to entertain themselves—something the Franklin, Tenn., group has learned to do since the release of its last disc, 2009's *Brand New Eyes*.

Davis has scrawled "This is a meeting so be quiet" across a giant pad of white paper on the wall—a sentiment that seems ironic as the boisterous artists have honest, in-depth answers to every question. Williams, her brilliantly orange hair mostly hidden beneath a knit cap, later adds a nearly perfect rendition of the titular character from Nickelodeon's "Hey Arnold!" "Next time we can have our interview in a basement," she jokes, adding that this is the first time in Paramore's nearly 10-year career that the band hasn't been on tour before the release of a new album.

This is the first time for a lot of things, namely because since the release of *Brand New Eyes*, which bowed at No. 2 on the Billboard 200, Paramore has gone from a quintet to a trio in dramatic fashion. In December 2010, Paramore posted a lengthy news update on its website explaining that guitarist Josh Farro and drummer Zac Farro had exited the group. "For the last year it hasn't seemed as if they wanted to be around anymore," the band wrote. "We want Josh and Zac to do something that makes them happy and if that isn't here with us, then we support them finding happiness elsewhere."

The story didn't end there. The Farro brothers fired back, offering an "exit statement" brimming with accusations—some true and some not—and igniting a vicious back-and-forth that left fans anxious about the band's next move. Many of the shots were directed at Williams, who eventually confirmed to MTV in a televised special that she is the singular member of the band signed to Fueled by Ramen. At the time, it was hard to say whether this tumultuous turn would destroy Paramore or bolster it. But after the dust settled and the accusations ceased to interest fans, Williams, York and Davis began penning the 17 tracks that appear on *Paramore*, forced to revise the songwriting process the band previously employed.

"Logistically we couldn't do things the way we'd always done them," York says. "We didn't intend to but we had kind of developed a formula. We realized it in hindsight. That made us rethink how we did things. Whenever we would try to adhere to our formula, our old routines just didn't work... So it was good timing for it, because even had that void been filled I don't think we could have done the same thing. That's not where our heads and our hearts are at."

The idea on *Paramore* was to venture into new territory, perhaps with less focus on the pop-punk scene that had birthed the group. Hence, the album includes funk-tinged numbers ("Ain't It Fun") and more raucous punk tunes ("Ankle Biters").

"From day one we kept saying, 'If there's ever a time to risk, it's now,'" Williams says, unintentionally invoking the title of the album's flagship single, "Now." "At the least, we have an excuse—maybe people will understand. We needed to do it. We've been playing music together for a really long time now—we're going on 10 years—and if we don't try something new after this long, then what are we even doing? Do we really love music all that much or are we just playing it safe?"

Even before the drama with the Farro brothers, Paramore wasn't an easy band to

be part of. The members went to group therapy while making *Brand New Eyes*, something they've been frank about in the past. Williams now sheepishly admits that the band had only three songs written when it went into the studio with producer Rob Cavallo to make that disc. ("Literally the last album we made I got in my car and was driving to the studio saying, 'God, please drop this album in our laps,'" she recalls.) But that doesn't mean that *Paramore*, titled to blatantly suggest a new self-definition, is about all that drama.

"If I could clarify anything or say something before the rumor mill gets started," says Williams, her small frame draped across two office chairs, "this is not an album about the breaking up of Paramore, and it's not about two members leaving or us hating those two people or anything like that. It's just not. We already wrote that record—*Brand New Eyes* was a very angry and sort of bitter album. Bittersweet, but bitter nevertheless."

Instead, *Paramore* is an intensely varied album with 17 tracks, some of which, like first single "Now," still retain the band's signature swelling pop-rock sound.

Team Paramore

ALBUM: *Paramore*

RELEASE DATE: April 9

LABEL: Fueled by Ramen/Atlantic

MANAGEMENT: Mark Mercado, Fly South Music Group

A&R: Steve Robertson

PRODUCER: Justin Meldal-Johnsen

PUBLISHING: WB Music/But Father, I Just Want to Sing/Hunterboro Music (ASCAP), FBR Music

TOURING: April 25-May 21 (United States)

UPCOMING TV: VH1's "Big Morning Buzz Live" (April 9), "Jimmy Kimmel Live!" (April 11), "Conan" (April 30)

PUBLICITY: Christina Kotsamanidis

ATTORNEY: Danny Hayes

SITES: Paramore.net, Facebook.com/paramore

TWEETS: @paramore

The choice of producer aided this step outside the box for the band, which worked with Cavallo on its last disc as well as 2011's "Monster," a single penned for the "Transformers: Dark Side of the Moon" soundtrack. After a slew of producer meetings in early 2012, Paramore settled on Justin Meldal-Johnsen, known for his work with acts like Beck, Tori Amos and the Mars Volta, and spent five months with him in a Los Angeles studio between June and October. Meldal-Johnsen, who enlisted Nine Inch Nails drummer Ian Rubin for the album, focused on one track at a time rather than the band's usual simultaneous batches of songs.

"I discovered early into the process that there were aspects of their standard and assumed roles in the creative process that each of them wanted to stretch and let breathe a bit," Meldal-Johnsen says. "As if the division of labor they were all used to was just simply a set of arbitrary barriers which they wanted and needed to



feel a larger sense of freedom about.”

This freedom created an eclectic album. Fueled by Ramen initially encouraged the band to trim tracks from the album, but in the end everyone agreed that the record needed all 17. The diversity made selecting a debut single difficult, but after debate, “Now” was unveiled Jan. 22, not only because the group felt it was an apt bridge between albums and but also because the label wanted to initiate Paramore at alternative radio.

“We wanted to go back to the base of modern rock,” Fueled by Ramen GM Mike Easterlin says. “We felt like the song was a great entry point for it. Even though we’ve had a lot of success at pop, going back to that core modern rock fan is really important. Not only for this band continuing to have success at that format but from a touring standpoint, because it’s proven to be key to the touring.”

“Still Into You,” the album’s second—and far more pop—single, debuted during the band’s SXSW performance. A lyric video went up by 2 a.m. after the Warner Sound live stream concluded, garnering more than 1.7 million views in its first two weeks. Easterlin estimates

Paramore photographed in Austin. From left: **Hayley Williams, Jeremy Davis and Taylor York.**

that “Still Into You,” which will have a music video to support it sometime in mid-April, will go to alternative and top 40 stations following the album’s release, bolstered by the band’s U.S. spring headlining run, which begins April 25 in Houston. Paramore will then visit Europe, South America and South Africa this summer, and plans call for another U.S. run in the fall and a visit to Australia early next year. And for a change, the band members are happy to hit the road this time out.

“There were some moments where internally it was really difficult,” Paramore manager Mark Mercado said at SXSW, referring to the tour and promotional duties for the previous album. “It’s good to be past it all. You can see it. Look at the photos. Look at the stories. They’re just happy. It gives us the chance to make sure that there’s a lot of great things going on, so it’s easy to make sure you’re managing those things as opposed to managing the internal issues that are popping up.”

Back in the conference room, Davis, who has twice referred to the band as the “new Paramore,” has collected the hotel-branded pens at the table and built them into a sculpture. Williams has interrupted the interview to make York taste her iced coffee from Magnolia Bakery across the street (he isn’t a fan). Fun, as it turns out, can be a real game-changer, especially when trapped in a constricting space talking about an album they’ve barely had a chance to play live.

“After being in this band for as long as we have been and making the three records prior to this one and going through times where it just wasn’t fun to be in Paramore—it was cool and we got to do some great things but it wasn’t fun—we owed it to ourselves to make a record that we could have fun writing and recording and playing live,” Williams says. “This is the most fun that I’ve had being the singer of Paramore since I was 14 years old.”

Taking Share

As the industry consolidates, questions about the wisdom of market-share rivalry crop up. Looking under the hood of 2013's first-quarter sales

By Ed Christman

While it's never wise to read too much into first-quarter sales data, many executives will not feel great about the fact that album sales are down 5%, compared with a dip of 4.4% for the same period a year ago, according to Nielsen SoundScan. That said, in recent years, a bad first couple of quarters hasn't necessarily always played out as being a down year.

All this after 12-18 months of consolidation, led by Universal Music Group's takeover of EMI. And there's more to come after Warner Music Group's acquisition of Parlophone from UMG closes in the current quarter.

Many long-term music business watchers have taken consolidation as a move to build market share in a shrinking market. But there's another school of thought that questions whether this focus on retail and distribution still makes sense in an industry whose revenue streams are rapidly diversifying to areas like streaming, synch licensing and live entertainment.

Chairman/CEO Lucian Grainge's UMG raked in a 37% market share—albums plus track equivalent albums (TEA), where 10 tracks equal an album—now that it has absorbed EMI, versus the 30.1% it had last year before it acquired EMI, which had 9.4% at the time.

Sony Music, run by chairman/CEO Doug Morris, continues to grow its market share, even though it was the sole major shut out of EMI's recorded-music acquisitions. The company increased its albums-plus-TEA market share to 29.9% from 29.1% in first-quarter 2012. Warner Music Group, meanwhile, finished the first quarter with 20.5% market share, up from the 18% it posted at the end of first-quarter 2012. So far, these numbers don't reflect the Parlophone acquisition, which has yet to close.

While market share is still an important consideration in the life of major labels, executives say that financial considerations can trump it occasionally, something that rarely occurred a few years ago.

"Market share still means something," a major-label sales executive says. "There is still the chart game and the perception game and how artists and their managers view it. If you are the biggest label in rock, or rap, or EDM, it's beneficial to you in signing acts. They look and see that this label knows what they are doing, and they can see the acts that have broken. Market share is still important as long as the cost isn't too high."

One industry observer asks, "If market share wasn't important, do you think Universal and Warner would have paid what they did for EMI and Parlophone?"

Another label exec says the majors still eye each other each week to see whose market share went up or down. "It not only happens between competitors but between labels within the same company," he adds. "When there is a big act with a deal that is so costly you know it won't be profitable, there is always competition for them anyway for the market share."

Another executive says that's why so many labels are also offering label services to the indies. "Since indie labels don't care about market share as much as major labels, the majors offer to do radio promotion or digital marketing for a price, and also demand the market share too."

Beyond market share, the chase for high debut-week sales also continues, often to the detriment of profit. "For better or worse, first-week sales have become an important barometer, which we have to live with," a label executive says. A retailer says that whenever two new titles are vying for No. 1 in their debut week, the competing labels start offering all kinds of discounts and incentives to retail in exchange for promotional opportunities. "They want the No. 1 album; it's a market-share game," the

retailer says. "It's more about pride, but maybe it helps them in signing acts."

Market share is certainly important to the indie sector, and Billboard biannually calculates—at midyear and year's end—indie market share by label ownership instead of distribution ownership. When market share is calculated by ownership, indie market share usually comes in above 30%. But in the first quarter, the indie sector collectively posted 12.4% in albums-plus-TEA market share, but that excludes all sales from indie labels distributed by the majors and the major-owned indie distributors.

DOWN, UP, DOWN

For the first quarter, industry executives attribute the overall downturn to fewer first-quarter hits than last year. That may be true, as this year only 15 songs have so far reached the 1 million-unit milestone, while last year 21 songs accomplished the feat. But 2013's best-selling song download, Macklemore & Ryan Lewis' "Thrift Shop," has scanned almost 4.2 million units, while last year's best seller, fun.'s "We Are Young" (featuring Janelle Monáe), scanned 2.8 million.

Also, while Sony Music and WMG are enjoying an increase in track sales, UMG and EMI combined this year have scanned 1.4 million units fewer than the two did separately last year.

Still, a few voices suggest the track downturn could be due to the impact of streaming on song downloads, even if industry executives are resolute in their belief that streaming hasn't affected album sales.

While the numbers in this story represent sales, the RIAA has just reported that when streaming is added to the mix, digital surpassed physical music revenue in the United States for the first time in 2012. So far this year, Nielsen BDS reports that the top three streamed songs during the quarter were Baauer's "Harlem Shake," with 355.8 million streams; "Thrift Shop," at 106.5 million; and PSY's "Gangnam Style," with 52.9 million.

Against that, album sales totaled 74 million during the first quarter, down from 77.8 million. Within that, CD sales were down 15.4% to 40 million from 47.4 million in first-quarter 2012, while digital album sales increased 10.4% to 32.4 million, up from 29.4 million.

With nearly 1.3 million scans, Justin Timberlake's *The 20/20 Experience* is thus far the top-selling album this year, as well as the top-selling digital album with 558,000 downloads.

Within album sales, catalog has been gaining on current sales, thanks to the \$5 CDs sold at Walmart. But while catalog overtook current in last year's first quarter, this time around it finished a hair down, comprising 49.9% of sales on scans of 36.9 million units, versus current at 50.1% with 37.1 million scans.

"Market share still means something. There's the chart game and the perception game and how artists and their managers view it."

Current track scans increased 2.7% to 163 million, down from 158.8 million units. Overall, digital track scans dropped to 356.5 million in the first quarter from 361.1 million.

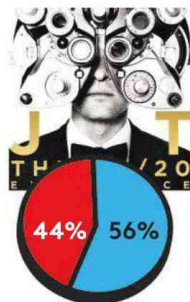
Overall, albums plus TEA dropped 3.8% to 109.7 million units, down from 114 million in first-quarter 2012.

Rock was the sole large genre category to enjoy an increase in sales, growing 2.6% to 26.1 million units while R&B/hip-hop declined 8% to 12.5 million. The genres with double-digit percentage declines were Latin, down 11.4% to 2.3 million units from 2.6 million, and electronica, which dropped 29.1% to 2 million units from 2.8 million.

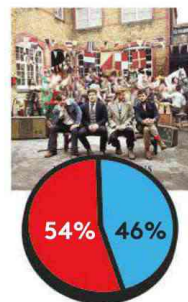
Chains suffered a 19.7% decline in the first quarter with album sales falling to 9.9 million units, while scans at mass merchants dropped 17.7% to 18.7 million and independent stores had an album sales fall of 13.1% to 4.6 million. Consumers are clearly migrating to the Web, as digital album sales jumped 10.4% to 32.5 million units and online CD sales and live venue sales increased 4.5% to 7.4 million. ●

TOP 10 RECORDS FIRST-QUARTER SALES

Digital Vs. Physical Sales



JUSTIN TIMBERLAKE
The 20/20 Experience
1,287,000



MUMFORD & SONS
Babel
693,000



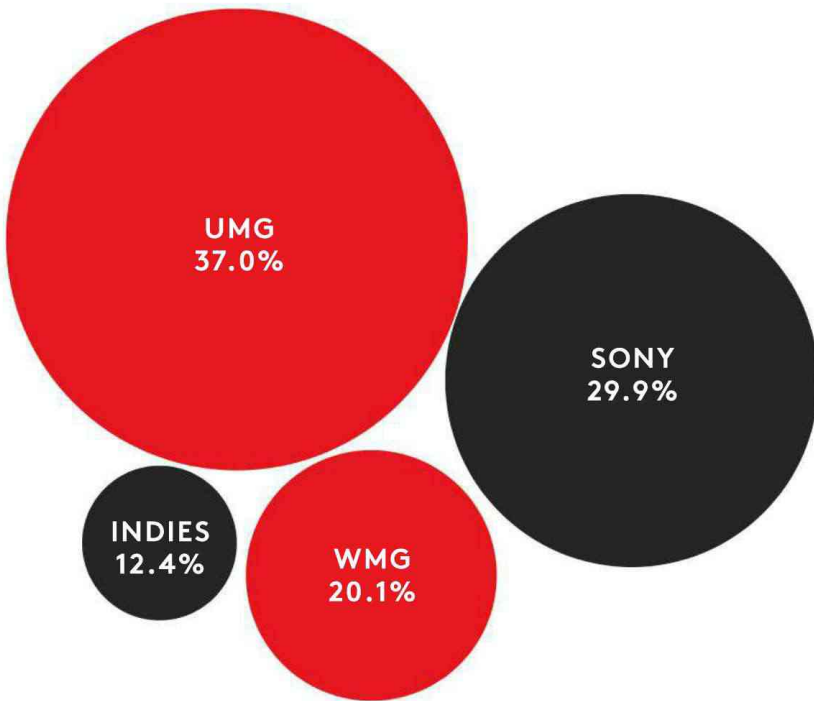
BRUNO MARS
Unorthodox Jukebox
661,000

.biz

The cast of the film "Pitch Perfect" will open the MTV Movie Awards on April 14 in their first live performance. They will perform a mashup of songs conceived by film director Jason Moore.

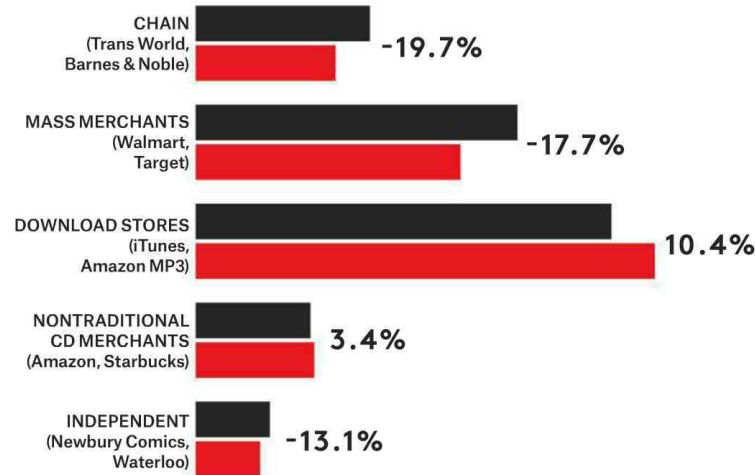
LABEL MARKET SHARE

ALBUMS PLUS TEA (ROUNDED FIGURES)



MARKET SHARE BY MERCHANDISER

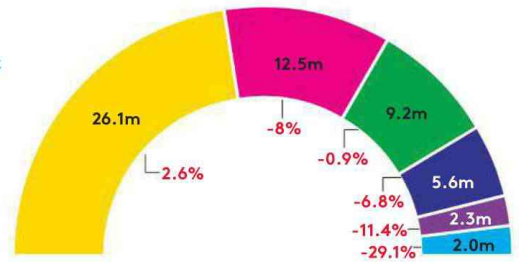
2012/2013



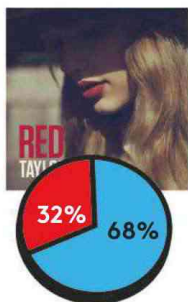
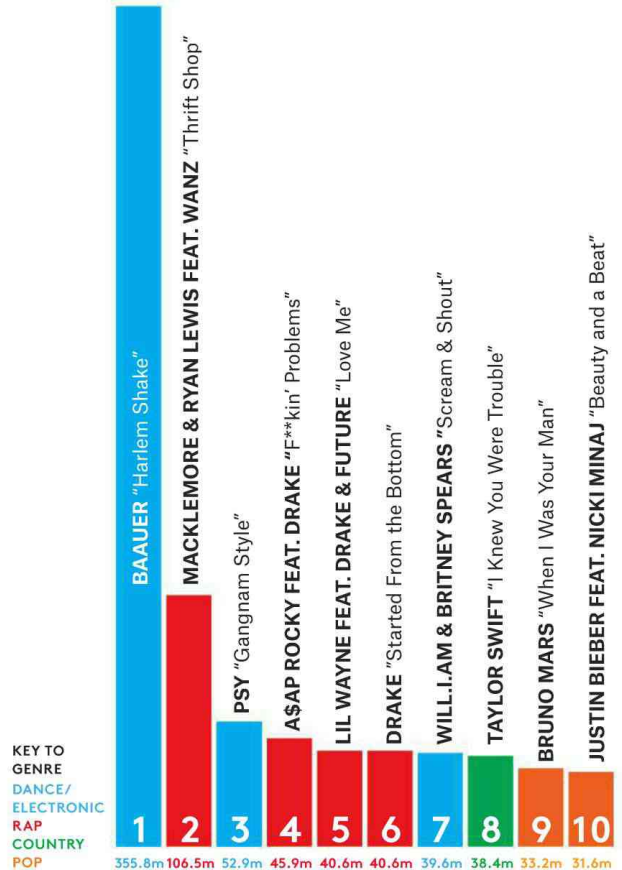
SALES BY GENRE

PERCENTAGE CHANGE FROM Q1 2012

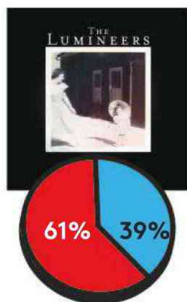
KEY TO GENRE
 ROCK
 R&B
 COUNTRY
 GOSPEL
 LATIN
 DANCE/
 ELECTRONIC



TOP 10 STREAMING TRACKS



TAYLOR SWIFT
 Red
 464,000



THE LUMINEERS
 The Lumineers
 463,000



SOUNDTRACK
 Pitch Perfect
 409,000



SOUNDTRACK
 Les Miserables
 377,000



P!NK
 The Truth About Love
 364,000



JOSH GROBAN
 All That Echoes
 347,000



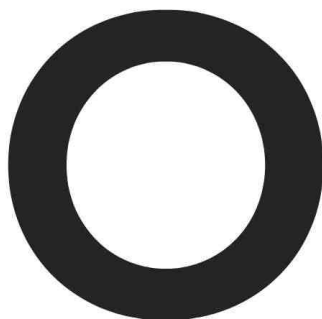
JUSTIN BIEBER
 Believe Acoustic
 344,000



Coachella's Cool Kids

The French group's last album made it a festival headliner. For a follow-up, the band is using that attention to bring its offbeat impulses to the masses. Inside the new face of indie rock and the white-hot label that got it there

BY JASON LIPSHUTZ



On April 13, when Phoenix takes the stage to headline the first Saturday of Coachella, it will be the linchpin moment in the rollout of its new album, *Bankrupt!*, a process that will have already encompassed a “Saturday Night Live” appearance and a truncated North American tour. Not bad for a quartet of mild-mannered French hipsters whose charged collision of dance energy, bright melodicism and indie-rock guitar sold 710,000 of their last album, *Wolfgang Amadeus Phoenix* (according to Nielsen SoundScan), turning them into one of the biggest and freshest sounds on alternative radio.

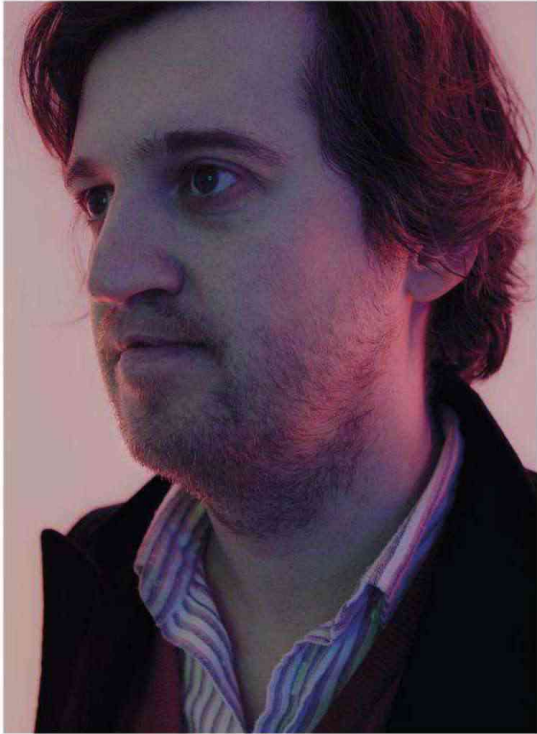
But as big as that night in the California desert will be, it won't quite be Phoenix's crowning glory. That came almost two-and-a-half years ago, in October 2010, when the band capped its inaugural headlining performance at New York's Madison Square Garden with a surprise appearance by Daft Punk. A brief medley of DP's “Harder, Better, Faster, Stronger” and “Around the World” morphed into an electronically charged version of Phoenix's “1901,” and the cameo ended with the French compatriots bowing arm-in-arm at the top of the stage as fans howled for more.

The collaboration was a surreal, wholly unexpected moment that came together rather easily: The members of Phoenix had known Daft Punk's Thomas Bangalter and Guy-Manuel de Homem-Christo since their formative years in France, and had watched the reclusive electronic duo become international stars in the early 2000s while they, in turn, made their hay at sweaty club shows. After running into the pair in Los Angeles in September 2010, the two groups decided to hole up in a decrepit New York studio that fall and cobble together a one-off live experience. “We thought, ‘How does this work—humans and robots together? Do we dress up as robots?’” frontman Thomas Mars quips.

Talking with the band members about their music, and about the way *Wolfgang Amadeus Phoenix* turned them into alt-rock stars capable of bringing Daft Punk onstage at MSG, one encounters a sly diffidence. They know their last album was a breakthrough, but can't explain why. “Our strategy was to always try and keep the same direction throughout all those years, and at some point, the wheel of fortune stopped at this position,” guitarist/keyboardist Laurent Brancowitz says. “It's like playing the same number at the lottery again.”

But Phoenix has indeed become a wholly unassuming icon within (and spilling out of) the indie-rock realm. There's a song on *Bankrupt!*, its fifth studio album due April 23, titled “Trying to Be Cool”—as if the disarmingly calm personalities, polished pop songs, anti-social-media





mysteriousness, washed-out press photos, seductive French accents and celebrity connections (Mars' wife is "Lost in Translation" director Sofia Coppola) have yet to turn "trying to be" into "being." As guitar lines swirl into the ether beneath his voice, Mars sings with a pleading earnestness, "Tell me you want me/Tell me that you want it all."

Wolfgang Amadeus Phoenix took Phoenix from relative unknown (the group's previous album, 2006's *It's Never Been Like That*, has sold only 92,000 copies in the United States) to household—or at least dorm room—name. But when asked about "Trying to Be Cool," and if he and his bandmates feel "cooler" than they did before *Wolfgang Amadeus Phoenix* raised their profile, Mars bristles. "The song is about the total opposite. It's about failing," he says. "When you're in a rock band, you transform yourself into a hero, a kind of god-like figure. But the really great artists are more clever than that . . . Being cool is boring."

That this topic is being discussed in an art gallery on Manhattan's West Side is slightly ironic. It's very cool here—literally freezing. It's a February afternoon and the heat is turned off inside the David Zwirner art gallery. Mars, Brancowitz, Deck d'Arcy and Christian Mazzalai all have their parkas zipped up as they carefully pore over a series of light sculptures by New York minimalist Dan Flavin. Starting in the 1960s, Flavin used ordinary neon light fixtures to create sculptural pieces, and at the Zwirner gallery fluorescent squares shimmer off the gallery's empty white walls behind them. The foursome float from room to room, occasionally muttering passing thoughts to each other in French to break up the long, pensive silences.

One reason Phoenix is here at the Flavin exhibit is to gather ideas for its latest live show. The *Bankrupt!* tour will continue well into 2014, and the group now has the clout to ratchet up its new visual display. Mars keeps tailing off to a room that features a trio of untitled, 8-foot-tall glowing sculptures—nearly identical, except that their colors are listed as "cool white," "soft white" and "warm white," creating a subtly gorgeous contrast between each hollow polygon. With his eyes scanning the squares, Mars remarks that these three Flavin works—all made from simple fluorescent lamps and created between 1966 and 1971—cannot shine forever. Eventually the bulbs will burn out, and that's it. "These pieces have a very short lifetime," Mars says, "which makes them even more precious."

INDEPENDENT THINKING

Stepping into the Upper East Side offices of Glassnote Records, the first thing one sees is a trio of album awards. In the center is a plaque marking Mumford & Sons' 2012o debut, *Sigh No More*, reaching double-platinum status (it's now

at 2.9 million); on the left is a gold record for emo-pop auteur Secondhand Serenade's 2008 single "Fall for You"; and on the right is a plaque honoring *Wolfgang Amadeus Phoenix* going gold in October 2010, 17 months after its release.

Glassnote scooped up Phoenix in March 2009 after the band had released its first three albums on Astralwerks. The aggressive promotional campaign for *Wolfgang* included a heavier focus on exposure in North America, with the group making its "SNL" and Bonnaroo debuts. Lead single "1901" was featured in a 2009 Cadillac TV spot—the act's first major commercial look—and was tirelessly pushed to alternative, college and triple A radio. Slowly but surely, the song became inescapable, and reached the peak of Billboard's Alternative chart in its 31st week, the second-longest climb to No. 1 in the tally's history.

Glassnote is an independent label that thrives on patience. Mumford & Sons watched its debut start at No. 127 on the Billboard 200 before growing to monster sales, and *Wolfgang Amadeus Phoenix* racked up its nearly three-quarters of a million units sold without creeping above a No. 37 peak on the tally.

Bankrupt! is an album that may require even more equanimity. While songs like "Oblique City" and "S.O.S. in Bel Air" contain artful hooks, they're not as radio-ready as the *Wolfgang* standouts. And the first single, "Entertainment," is a manic synthesizer showcase that ends with Mars' wistful declaration, "I'd rather be alone."

"If [*Wolfgang Amadeus Phoenix*] was [Radiohead's] *The Bends*, this is *OK Computer*," co-manager Simon White says. "I don't know if it's as immediate in quite the same way on a singles level, but to me, it's hands down the best thing they've ever done."

The accomplishments have been slowly piling up for Glassnote, with none more conspicuous than Mumford & Sons' recent leap to superstardom. Three years after Phoenix's *Wolfgang Amadeus Phoenix* won the Grammy Award for best alternative music album, Mumford & Sons' sophomore set *Babel* earned the album of the year award in February, catapulting the set back to No. 1 on the Billboard 200. Two months after Phoenix headlines Coachella, Mumford will top one night of the Bonnaroo festival, and then both bands will earn top billing at Lollapalooza in August. Meanwhile, the label's rising acts—Scottish electro-pop trio Chvrches, EDM newcomer Robert DeLong, Irish folkies Little Green



The members of Phoenix: Thomas Mars, Deck d'Arcy, Christian Mazzalai and Laurent Brancowitz (from top left, opposite page).

Cars—have new projects to promote and live shows to play. Last year, Glassnote had a U.S. market share of 0.6%; so far this year, the number has grown to 1.1%.

Needless to say, label owner Daniel Glass is staggeringly busy, and often outside of his native New York. His main focus has turned to the release of Phoenix's *Bankrupt!*, and fortunately, the much-discussed expiration of Glassnote's distribution deal with RED is no longer a distraction. On Feb. 25, the label announced that it had extended its deal with the Sony Music Entertainment-owned distributor, meaning that the most influential indie label in popular music was sticking with its winning formula ahead of its biggest 2013 release.

"We're very excited, but I'm glad this is behind us now," Glass says about the deal, which squashed rumors that an agreement with a major label was imminent. "Did [the extension] have something to do with Phoenix? In RED's mind and Universal's mind and Warner's mind, it had a lot to do with Phoenix—nothing to do with it in my mind. We've made a good team, and we have the right team."

Glass is known for his hands-off approach to his artists' creative processes, but Phoenix probably wouldn't have taken any album notes anyway. After the *Wolfgang* tour wrapped at the end of 2010, the quartet holed up in the studio for exactly two years beginning in January 2011, first in New York and then in Paris. Aside from longtime co-producer Philippe Zdar, who was brought in intermittently to provide feedback from a distance, no one—not the band members' wives and girlfriends, and certainly no one resembling an A&R rep—heard the album until it was finished. Glass recalls hearing "an 18-second snippet once" on a trip to Paris, and questioned whether the sampling was actually from the album or a practical joke.

"They are very intelligent people," Mars says of the Glassnote team. "Stupid people don't let you do what you know how to do, and that happened a lot of times in the past."

Phoenix has enjoyed prime slots at U.S. festivals before, including a second-stage headlining gig at Lollapalooza in 2010. But when conversations about headlining Coachella 2013 started while the band was still in the studio at the beginning of 2012, Glass says that the opportunity "put the anchor down" on the album, and gave the band a starting point for a possible release timetable. Marlene Tsuchii, who's been booking shows for Phoenix since 1999 and has known Coachella co-founders Paul Tollett and Rick Van Santen for years, calls the headlining gig a major statement for the annual festival. "It's a huge endorsement of indie bands and where they're going," Tsuchii says, adding

Chvrches' Rapid Rise

Glassnote's latest breakthrough band creates instant buzz

If Glassnote bands, including flagship acts Phoenix and Mumford & Sons, are notorious for their slow evolutions, the label's current outlier is Scottish synth-pop trio Chvrches, which began producing fizzy hooks in

September 2011 and signed to the label in March. After releasing debut single "Lies" last May, the group opened for Passion Pit in the United Kingdom, landed on the BBC's "Sound of 2013" list and played two sold-out headlining shows to ravenous crowds at the Mercury Lounge in its inaugural trip to New York in March. Chvrches' debut three-song single, "Recover," starts at No. 1 on Billboard's Hot Singles Sales chart after receiving positive press from outlets like Pitchfork and NME.

"We're absolutely aware that things are moving at an accelerated pace," Glassnote head of promotion Nick Petropoulos says. "But the approach has always been the same for every artist: Make sure people hear the music, and make sure people see them live." To do so, Glassnote has pushed "Recover" to college, specialty and noncommercial radio, while booking a brief North American tour that wrapped in late March and included five performances at South by Southwest. Beginning April 19, Chvrches have four months' worth of shows booked, including runs in Europe and North America as well as sets at festivals like Sasquatch, Firefly and T in the Park.

Chvrches are now in Glasgow finishing their debut LP, which Petropoulos expects to come out this fall, and realizes that it's provoked a rapid response peculiar for a Glassnote band—or any band, for that matter.

"We're in this position where we're trying not to fuck it up, to be honest," singer Lauren Mayberry told Billboard in March. "We're so lucky that so many people have responded so well, and we're just very aware that we have to make a good album that people are waiting on and will actually like." —JL

Team Phoenix

ALBUM TITLE: *Bankrupt!*

LABEL: Loyauté/Glassnote

RELEASE DATE: April 23

MANAGEMENT: Simon White and Chris Gentry, Coalition Management

PRODUCERS: Phoenix, Philippe Zdar

PUBLISHING: GhettoBlaster Publishing (ASCAP)

TOURING: March 28-May 13 (North America), May 23-July 19 (European festivals)

BOOKING AGENT: Marlene Tsuchii, Creative Artists Agency

UPCOMING TV: "Saturday Night Live" (April 6), "Jimmy Kimmel Live!" (April 18)

PUBLICITY: Jen Appel, Press Here Publicity; Alexandra Dunne, Glassnote Records

ATTORNEY: Craig Avrill (North America)

SITE: WeArePhoenix.com

TWEETS: @wearephoenix

with a wink that the band "will have a few surprises" at Coachella.

For the first time, Phoenix has preceded the release of an album with a tour kickoff, as a brief North American run began March 28 in Vancouver. A full tour of the continent will come in the fall, and Tsuchii believes that a 2014 trek with more secondary markets is likely. Because Phoenix is now internationally affiliated with Glassnote, the label wants to extend the band's global reach, and Glass says that regions like Australia and Germany will become a priority along with major North American and European markets.

And the group is just as obsessive about its live show as its songs: According to guitarist Mazzalai, the band members worked almost two years on the system they'll use for their keyboards to get the exact sound they wanted.

"The easy thing would be to just hire a big name for visuals, to put fireworks at the end—More fireworks!" Mazzalai says with a laugh. "And actually, there are big bands like that. We know that's the thing to avoid."

THAT'S ENTERTAINMENT

White, who began managing Phoenix alongside Chris Gentry before the *Wolfgang Amadeus Phoenix* campaign launched, recalls shopping the album to major U.S. labels with the firm belief that "1901" was going to be "as big as a Justin Timberlake single." According to White, most majors passed, noting that the band's past SoundScan sales were

underwhelming and that "1901" sounded atypical of the songs ruling alternative radio.

A year later, the single was soundtracking a Cadillac commercial; such TV shows as "Gossip Girl," "The Vampire Diaries" and "Melrose Place"; videogames like "NBA 2K13" and "Test Drive Unlimited 2"; and most U.S. hockey arenas and football stadiums. The track has now sold 1.1 million downloads, according to SoundScan—still a little short of what Timberlake's "Suit & Tie" has moved, but a lot closer than anyone expected before the Glassnote deal. Meanwhile, "Lisztomania" has accrued 686,000 downloads, and a remix of the single was featured in the PlayStation Portable version of "Gran Turismo."

The "1901" Cadillac spot was especially curious, since Phoenix had never accepted a commercial synch before despite multiple opportunities. But Mars says the band was drawn to the "romantic" concept of the ad, which paired the propulsive "1901" intro with quick-shifting cinematography, and believed in the classic brand. Just don't expect a whole lot of licensing activity for *Bankrupt!*: "There are a lot of offers already. For now, they do not make sense," bassist d'Arcy says.

Glassnote never pushed the *Wolfgang* singles to top 40 radio ("1901" peaked at No. 84 on the Billboard Hot 100), and "Entertainment" likely won't receive crossover play either. Instead, look for the single to continue being pushed to alternative radio, where Phoenix has become a reliable brand. The new song spends a third week at No. 14 on the Alternative chart, where "1901" spent two weeks at No. 1 and "Lisztomania" peaked at No. 4.

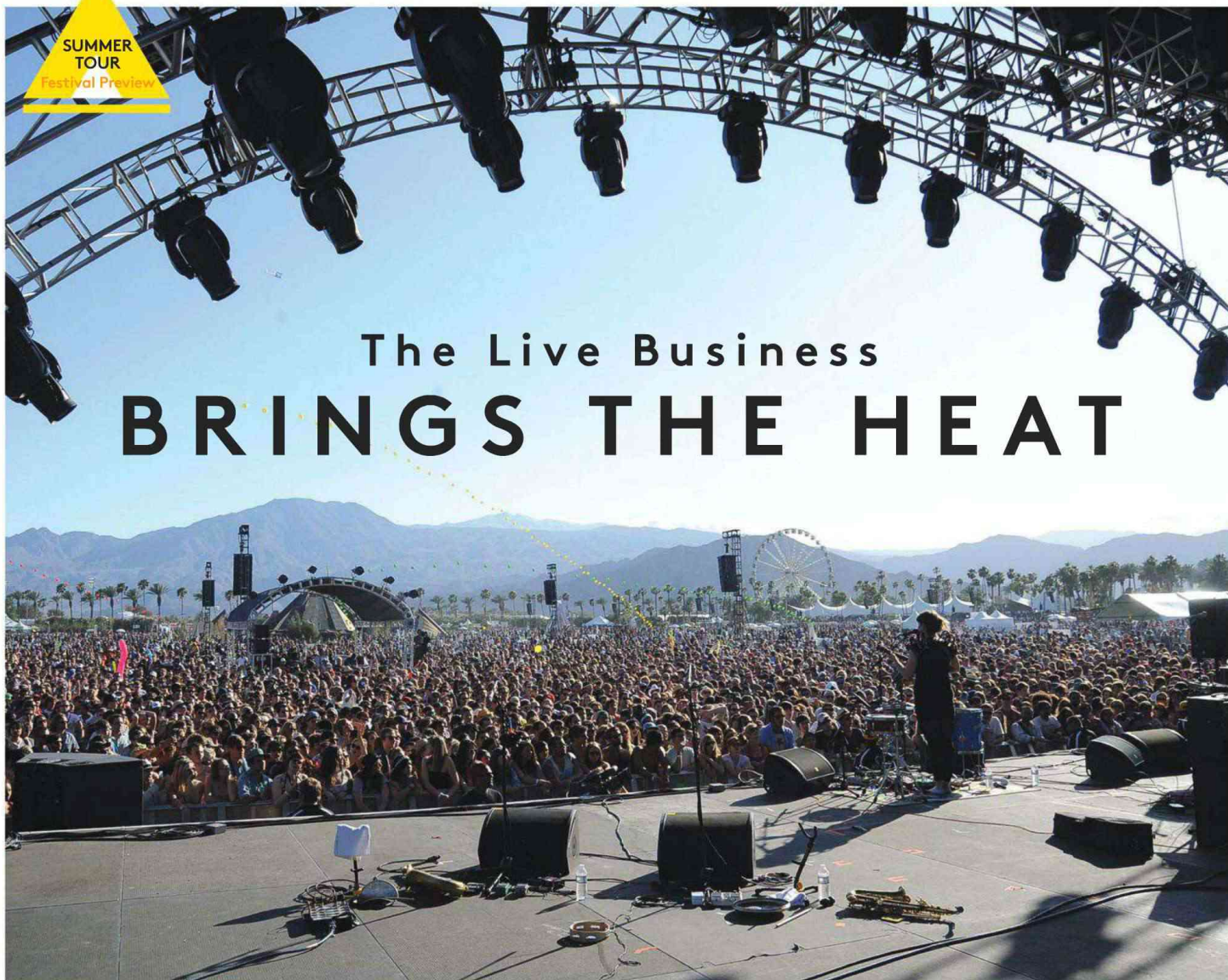
"Entertainment" doesn't have "that easy, catchy hook that you can grasp onto and sing along to immediately. It takes a few listens," says Mike Kaplan, PD at KNDD Seattle, which has played "Entertainment" 172 times through March 25, according to Nielsen BDS. But as Kaplan points out, alternative radio's sound has shifted in Phoenix's favor during the three years since its last singles were in heavy rotation—along with the neo-folk sound of Mumford & Sons and Of Monsters and Men, there are also more keyboards, courtesy of bands like Passion Pit and AWOLnation. "It's a totally new era now," Kaplan continues, "so the texture of the band and ["Entertainment"] is much more accepted."

Meanwhile, Glass says the awareness strategy for the new album has focused on a major push to U.S. press and big-box retailers, while streaming services and digital retailers will be used as means for exposure. "Phoenix and Spotify are perfect, but so are Phoenix and iTunes—iTunes is coming up with great ideas for placement," Glass says. Discussions with Starbucks, Target, Best Buy and Walmart have also taken place, and indie retail will receive a shout-out with a Record Store Day piece and vinyl package.

Glassnote has worked diligently during the past four years to get Phoenix the type of state-side exposure the band lacked for its first decade, and the four Frenchmen will be front and center on "SNL" and at Coachella. But part of the group's appeal continues to lie in its effort to obscure its personal presentation. Witness the album artwork for *Bankrupt!*, which forgoes the ultra-hip band shot for an image of a pear against a neutral background. And the music video for "Entertainment," directed by Patrick Daughters, is a piece of slightly bloody pop-art that stars Korean actors in a sweeping tale of romance (the band makes a quick cameo on a poster in the clip).

"Success in music does a weird thing where people don't want you to change your logo," Mars says. "Your font! Your font is crucial, because if you change your font everyone will think it's a different band."

The band members are aware that the brand they created with *Wolfgang Amadeus Phoenix* brought them a much larger audience, and they plan on using that newfound attention to give the more inscrutable *Bankrupt!* enough time to seep in. "We could base [the album] on the idea of 'growers,'" Brancowitz coolly puts it. "That's the best song—the song with power that's not like a punch, but like a long tidal wave. We knew that, for the first time, we could use this strategy." ●



The Live Business BRINGS THE HEAT

With the summer festival and touring season about to open, booming business across genres could drive record numbers **BY RAY WADDELL**

As the stage set for the live music business to return to the record levels the industry saw in the first part of this decade?

A wide range of indicators point to another robust year for live music as the sector gears up for the meat of the season.

Most stakeholders agree that 2012 was a healthy year for touring, and Billboard Boxscore numbers concur. The slump of 2010, more than ever, seems a perfect storm of a bad economy and an industry that didn't batten down the hatches, and ever since the clouds have been clearing.

Of course, those clouds could form again, but the lessons about pricing and strategic planning remain fresh. Those precepts, along with healthy trends in music, the growth of festivals and international touring, and sophisticated, synergistic marketing, could well propel the live biz back into the record books.

Touring, as ever, is a cyclical business dependent on who's on the road. But the fragmented nature of music, so often a hindrance in building large audiences, is now playing in the industry's favor. Mainstay genres like country, pop, rock and R&B/hip-hop are

building and maintaining headliners, and upstarts in the realm of neo-folk and EDM are adding spice to the mix and have become real contenders in the offerings of tours and festivals on an international level.

At the same time, proven superstars like Bruce Springsteen & the E Street Band, Bon Jovi, the Eagles, Eric Clapton, Paul McCartney and the Rolling Stones are selling tickets like they should (or are expected to as soon as those tickets go on sale). The same could be said for the festivals and "event" tours like Jay-Z/Justin Timberlake.

Live Nation Entertainment, the world's largest promoter, is promoting scores of shows by the likes of McCartney, Springsteen, Beyoncé, Jay-Z/Timberlake, the Eagles, Pink, Mumford & Sons, Keith Urban, Jason Aldean, Luke Bryan, John Mayer, Pitbull/Ke\$ha, Kid Rock, Lil Wayne and other major stars. Live Nation co-president of North American touring Bob Roux says early sales are up about 20% from a year ago, and the Live Nation machine is clicking on all cylinders: "We have the strongest teams you can find anywhere in the live entertainment business, [including] our social/digital marketing group, our revenue management and

pricing department, our hundreds of local marketers located in every major city across the country and our world-class promoters and tour producers."

Live Nation's closest rival, AEG Live, is predicting the biggest year in its history, sparked by tours by the Stones, Bon Jovi, Leonard Cohen, Justin Bieber, Kenny Chesney and Taylor Swift (the latter two with TMG/AEG Live), and a thriving festival division with Coachella, Stagecoach, Jazzfest and others.

The largest independent promoter and festival producer in the United States, C3 Presents, reports strength across the board. EDM fests remain strong, country festivals are thriving with Live Nation's Watershed and Faster Horses, and Nests Entertainment president Gil Cunningham says events like Country Thunder in Wisconsin; Big Valley Jamboree in Camrose, Alberta; and Country Thunder in Arizona are all trending up.

So now the live industry seems fully prepared to maintain its mantle as the primary driver of revenue and artist development in the music industry. What follows are some events and tours to watch for the summer season. ●

Tune-Yards
performing
at Coachella
in 2012.



The Big Four

These fests set the standard for the thriving U.S. festival scene
By Ray Waddell

Long a mainstay in Europe, music festivals are now the most robust sector of the U.S. touring market, with fans embracing the immersive experience and opportunity for music discovery and the industry tapping into massive audiences and proven artist-development platforms. While festivals on U.S. shores number in the thousands and cover a wide expanse of genres, demographics and concepts, these four rock festivals are leading the charge in terms of influence, revenue and the highest levels of fan experience. The common theme: focus on the fan, creative programming and, most important, the site rules.

COACHELLA

Launched: 1999
Producer: Goldenvoice
2013 edition: April 12-14, 19-21; Empire Polo Grounds, Indio, Calif.
Vibe: California cool, stately palms, primo grass
Music: Indie rock with increasing EDM influence, spiced with reunions
Beyond music: Compelling visual elements, Ferris wheel, regional food, confined alcohol
Camping: Limited
Turning point: 2004, when its first sellout featured the Pixies, Radiohead, the Cure, Nine Inch Nails and Coldplay
Corporate partners: Heineken, H&M, JBL, Play-Station
2012 numbers: \$47 million gross, 158,387 attendance (record)

2013 headliners: Red Hot Chili Peppers, the Stone Roses, Blur, Phoenix, Vampire Weekend
Sites: Coachella.com, Twitter (@coachella; 334,000 followers), Facebook (672,000 likes), YouTube (85,000 subscribers)



When Paul Tollett and the team at Los Angeles independent promoter Goldenvoice were on a quest for an alternative venue for a 1993 Pearl Jam show, they ventured deep into the California desert's Coachella Valley and stumbled upon the Empire Polo Club in Indio. Tollett never forgot it, and six years later, Goldenvoice became the pioneer in the contemporary U.S. rock festival scene in launching the Coachella Valley Music & Arts Festival, now a globally recognized festival brand known simply as "Coachella."

Unlike Bonnaroo, Coachella wasn't an instant success out of the gate. In fact, the festival lost so much money the first year—about \$800,000—that it would've likely been a footnote in music history without the patience and support of a cadre of agents, managers and media that believed the concept had legs and cut Goldenvoice slack in terms of timely payments. "We didn't even think we would do the festival again," Tollett recalled in a 2012 Billboard cover story. "Losing that sort of money, who'd want to do that again?"

Well, they did it again, the festival slowly became a moneymaker, and sports and entertainment power-

Phish performing at Bonnaroo in 2012; bottom: Coachella's Paul Tollett.

house AEG acquired Goldenvoice in 2001, giving Tollett free reign as the visionary and sole talent buyer for Coachella. "They stay out of my way, but in a nice way," Tollett says. AEG's backing brought financial stability and resources to Goldenvoice, and now, after expanding to two weekends with identical lineups in 2012, Coachella is the highest-grossing festival in the world, according to Billboard Boxscore.

Musically, Coachella has always been cutting edge, first in indie rock, then branching out into hip-hop and, increasingly, EDM, with dazzling visual elements and club-like tents providing particularly fertile ground in developing the lattermost genre. And the festival has often added spice, unintentionally according to Tollett, with what the promoter calls "reunite-ments," with such notable acts as Jane's Addiction, the Pixies, Iggy & the Stooges, Bauhaus and Daft Punk reconvening in Indio. Essentially, Tollett says, staging such performances is an outgrowth of that elusive element all festivals seek: exclusivity.

As a talent buyer, Tollett strives to allocate his budget among high-priced headliners, buzzworthy newcomers and "turning over a lot of rocks" in search of those promising near-unknowns that give fans the opportunity for discovery. He says he has two primary goals: "Can they deliver on ticket sales, and will the crowd view them as legitimate?"

Tollett's rationale for extending Coachella to two identical weekend bills last year was typically simple: He felt demand was double capacity. Once again, his instincts were correct—the two weekends sold out in three hours. The 2013 double play followed suit.

With Tollett at the wheel, it's unlikely the Cali-cool atmosphere at Coachella, and its appeal to fans and bands, will ever change. "How I'd like to make Coachella better is just make it even more laid-back," he says. "That's what I shoot for. Even when there's a lot of bands and a lot of things going on, you can't beat the California-chill vibe."

BONNAROO MUSIC & ARTS FESTIVAL

Launched: 2002
Producers: Superfly Presents, AC Entertainment
2013 edition: June 13-16, Great Stage Park, Manchester, Tenn.
Vibe: Woodstock meets Mardi Gras in a purple haze
Music: With roots in jam, Bonnaroo now recognizes no musical boundaries
Beyond music: Comedy, art, cinema, Ferris wheel, marketplace
Camping: 90% of Bonnarooers overnight it
Turning point: 2007, when the producers purchased the site
Corporate partners: Ford, Miller Lite, Gap, Garnier Fructis
2012 numbers (estimate): \$20 million gross, 80,000 attendance (sellout)
2013 headliners: Paul McCartney, Tom Petty & the Heartbreakers, Mumford & Sons, Wilco
Sites: Bonnaroo.com, Twitter (@bonnaroo; 97,000 followers), Facebook (465,000 likes), YouTube (Bonnaroo365; 36,000 subscribers)

Situated some 60 miles south of Nashville on a 700-acre farm in normally tranquil Manchester, Tenn., Bonnaroo is the most immersive of all the major U.S. festivals, a four-day city whose inhabitants—Bonnarooers—create a transcendent sense of community.

Inspired by U.K. and European fests like Glastonbury, Knoxville,



Tenn.-based independent promoter Ashley Capps approached Dave Matthews Band manager Coran Capshaw in 2001 about creating a major camping music festival in Tennessee. The logic: New Orleans' Superfly (now based in New York) had built a solid foundation in the jam scene around the New Orleans Jazz & Heritage Festival; Capps was regularly promoting shows by Phish, Widespread Panic and DMB; jam was red hot as a genre, and fans of these bands were proven travelers. So, while the founders never overtly set out to create a "jam band festival," it was a damn good place to start.

"There are so many different styles of music that fall under that [jam] umbrella that by using those artists as a core from a programming standpoint, we also had the ability to explore, as a tangent, all the music influencing those artists," Capps says. "It was a music festival we were striving to build, not a jam band festival."

With Widespread Panic as its anchor headliner, the first Bonnaroo went up quietly and then exploded, driven by the sense of community in the jam scene well before social media existed. The inaugural festival sold 60,000 tickets before the producers even had a firm handle on capacity. After a month of site analysis, they settled on a 70,000 capacity for the first year, put another 10,000 tickets up and sold them out in an hour.

Fearless musical diversity is the hallmark of Bonnaroo, surely the only festival that has featured Metallica, Willie Nelson, Kanye West and Tiësto on the same bill (2008). Bonnaroo easily transitioned into a music event with no boundaries without sacrificing its sense of community. "The audience that comes to Bonnaroo has such a wide-ranging musical taste," Capps says. "They may not always look the part, but their level and breadth of interest in a lot of different kinds of music is pretty unparalleled."

The producers purchased the bulk of the land that hosts Bonnaroo in 2007, and continually invest in the site's infrastructure. Sponsorships at Bonnaroo are part of the overall "texture" of the festival and must enhance the overall experience. For example, Garnier Fructis provides free shampoo to fans, who clearly are appreciative. "Our approach to sponsorships strikes a very strong chord with our audience, and really works best for the sponsors themselves," Capps says.

Capps says first-day sales for this year's edition were the best in Bonnaroo's history.



AUSTIN CITY LIMITS MUSIC FESTIVAL

Launched: 2002

Producer: C3 Presents

2013 edition: Oct. 4-6, 11-13; Zilker Park, Austin

Vibe: Barbecue, beer and good times

Music: Anything that could play on PBS' "Austin City Limits"—plus

Beyond music: Austin Kiddie Limits, Zilker Beach, art

Camping: None

Turning point: 2013, when it expanded to two weekends after years of sellouts

Corporate partners: Honda, BMI, Camelback, Austin Ventures

2012 numbers: \$16.8 million gross, 225,000 attendance (aggregate, sellout)

2013 headliners: TBA

Sites: ACLfestival.com, Twitter (@aclfestival); 71,000 followers), Facebook (305,000 likes)

Months after the first Bonnaroo, before the festival gold rush, Charlie Jones, an event producer with Capital Sports & Entertainment, teamed with up-and-coming Austin talent buyer Charles Attal (the first two Cs of what became C3 Presents with the addition of third partner Charlie Walker) to launch a music event in one of the great music cities in the world: Austin. Jones knew brands and Attal knew bands, so they hitched their wagon to the massively credible melding of both: long-running PBS music show "Austin City Limits." They also found their site in the city's expansive Zilker Park, and the first Austin City Limits Music Festival was born.

"We had three months to book the first ACL Fest, and it takes eight months to book it now," Attal says, adding that ticket sales were slow out of the gate. "We didn't know what we were doing, and we didn't have any historicals to look back on. We were checking our

Walk Off the Earth at Lollapalooza in 2012; bottom left: the 2012 Austin City Limits Music Festival; bottom right: C3 Presents' Charlie Jones, Charlie Walker and Charles Attal (from left).

OPPOSITE PAGE: CLOUTYER/ANDERSON; THIS PAGE: JONES, WALKER & ATTAL, COURTESY OF C3 PRESENTS; ACL FEST: BOB KATZ/RETNA; WALK OFF THE EARTH: JEFFREY M. HARRIS/RETNA



dailies and we might have had 6,000-7,000 tickets sold a day, so we were nervous. Then the last 10 days, it just exploded."

ACL Fest ended up at about 40,000 per day the first year, and has sold out every year since 2005, with capacity at around 70,000. In fact, the festival sells half of its tickets before even announcing the talent, and will make the jump to two weekends this year. Going on sale before the lineup is public "puts a lot of pressure on you to make sure you deliver every year," Attal says. "You don't ever want to underdeliver."

Along the way, ACL Fest has stayed true to the scruffy, adventurous nature of its namesake and has become one of the most consistent destination festivals on the planet. The event also heralded a savvy branding strategy that has built C3 into an international force and one of the world's top independent promoter/producers.

LOLLAPALOOZA

Launched: 2005

Producer: C3 Presents

2013 edition: Aug. 2-4, Grant Park, Chicago

Vibe: Hip, urban respite

Music: Indie rock with trend-oriented offshoots

Beyond music: Kidzapalooza, art

Camping: None

Turning point: 2005, when fans embraced what naysayers considered a damaged brand

Corporate partners: Red Bull, Bud Light, Citi, Toyota

2012 numbers: \$25.3 million, 298,598 aggregate (sellout)

2013 headliners: TBA April 9

Sites: Lollapalooza.com, Twitter (@lollapalooza; 166,000 followers) Facebook (378,000 likes), YouTube (125,000 subscribers)

Heralded as genius for jumpstarting the festival tour concept in the '90s, by 2004 Lollapalooza was a tainted brand, canceled in its final run due to poor sales. But C3 Presents believed the brand still had legs and approached Lolla owners Perry Farrell and William Morris Endeavor's Marc Geiger about resurrecting it as a one-off festival. "Charlie believed, and he ran with it," Attal says. Since then, C3 has become an international festival producer, launching Lolla editions in Brazil and Chile, partnering with Big Day Out in Australia and with Metallica on its Orion festival in Detroit, and producing or booking numerous other events.

Today, Lollapalooza Chicago in Grant Park is the biggest urban festival in the United States, but the debut of the reboot was brutal. "We lost a lot of money the first year, but we knew we had a winner on our hands," Attal says. "Usually in a case like that you're dragging your tail and bumming, trying to figure out what went wrong. But we were excited to get started again. We were all working on Lolla the next day."

Like the Austin City Limits Music Festival, Lollapalooza remains connected to its brand, with lineups true to its indie-rock roots but delving into rap, EDM, edgy pop and contemporary folk—whatever's hot. Fifteen talent buyers in 2,500 square feet of C3's new Austin digs, inspired by Attal's savvy instincts, turn an atmosphere of "controlled chaos" into lineups for all C3 events. And, like ACL, Lolla makes productive use of VIP ticketing and corporate sponsors seeking the rock fest demo. "You have to have sponsors these days for festivals, or your ticket price would be \$500," Attal says. "It's expensive to be in these city parks."

While not without its critics, Lollapalooza is clearly giving music fans what they want, and has become an elite destination festival in triplicate, with a global footprint. In Chicago, the functionality of the urban green space of Grant Park is critical. "The minute you walk out of the gates you're on Michigan Avenue," Attal says. "It's the easiest festival to get in and out of that I know of, and in our world access is everything." ●



Attendees at the second Glastonbury festival in June 1971 (left) and the 2002 edition (right).

The Big Daddy

Still tied to its hippie roots, Glastonbury—the inspiration for Bonnaroo, Coachella and Lollapalooza—pays less and accomplishes more than any other festival. Here's how
By Richard Smirke

On Sept. 19, 1970, one day after Jimi Hendrix's death, Michael Eavis staged the first Glastonbury festival (or Pilton Pop, Blues and Folk Festival, as it was then known) at his family-owned Worthy Farm, near the village of Pilton, several miles outside the historic British town of Glastonbury.

In its inaugural year, 1,500 revellers paid £1 (\$1.50 at today's rates) to attend the event, which was head-

lined by Marc Bolan and included the offer of free milk for everyone. From those inauspicious beginnings, Glastonbury—or the Glastonbury Festival of Contemporary Performing Arts, to use its full title since 1990—has grown to become the largest green-field music and performing arts festival in the world, regularly attracting A-list talent (despite paying smaller artist fees than its competitors) while also retaining a strong sense of its hippie roots. And it's become a much-copied mod-

el—the producers of Coachella, Lollapalooza and Bonnaroo have all cited Glasto as an inspiration (particularly Bonnaroo, with its tent city, whimsical vibe and performances at the Which Stage and This Tent).

For this year's event, which takes place June 26-30, 137,500 ticket holders will witness headline performances from the Rolling Stones, Mumford & Sons and Arctic Monkeys, with millions more following online or through the BBC's globally syndicated TV and radio coverage. Free milk is no longer included, but many other aspects of that original Glastonbury experience remain, including an all-ages audience, no zoning restrictions on the consumption of alcohol and a communal, green-friendly ethos that permeates every inch of its sprawling 1,000-acre site.

"There's a spirit about the festival which has been there since the beginning," says organizer Emily Eavis, who runs Glastonbury alongside Michael, her father. "It has got a real sense of history to it."

"There's something ridiculously special in the atmosphere there," says Jim Chancellor, managing director of Universal imprint Fiction Records, home to Glastonbury veterans Elbow and Snow Patrol. "It feels almost like a utopian state for a weekend."

Key to Glastonbury's unique character is its gargantuan size. Since 2002, the festival site has been housed within an 8.5-mile-long steel perimeter fence—to prevent the thousands of free-loaders who had gate-crashed in previous years. The event's total capacity, including crew, artists and staff, is nearly 180,000, but numbers only tell half the story. A better indication of the Glastonbury experience can be found in

THE STARTUP FESTS

From rock and wine in California to country in Michigan, first-time festivals aim to find their place

Inaugural festivals like BottleRock Napa Valley in California (May 9-12), Boston Calling (May 25-26) and Faster Horses Festival in Brooklyn, Mich. (July 19-21) will attempt to establish themselves among hundreds of other large-scale music events in the 2013 festival season. In addition to the financial and logistical obstacles that go into launching a new multiple-day music event, perhaps an even bigger challenge is establishing credibility with artist representatives who control whether an act will commit to performing.

"There's no history to fall back on," says BottleRock co-founder Gabriel Meyers, whose Will Power Entertainment-promoted festival encompasses music, comedy, wine and food, and boasts a packed lineup consisting of Kings of Leon, the Black Keys and Zac Brown Band, among others. "Everyone wants to know who we are and what we're doing."

To help cast away doubt about BottleRock, Will Power tapped the services of veteran

audio/lighting/video company Delicate Productions. Red Frog Events took a similar approach prior to launching last summer's inaugural three-day Firefly Music Festival in Delaware, which drew about 30,000 per day with performances by the Killers, the Black Keys and Jack White.

"We partnered with Lambda Productions, which does a lot of production across the U.S., and they helped us learn how to put on a world-class stage show," Firefly director Greg Bostrom says. "We also partnered with talent buyer Integrity Events to help us contract with bigger agencies and artists."

Boston Calling producer Crash Line Productions went a step further by forging partnerships with trusted New York-based promoter the Bowery Presents and the National's Aaron Dessner (whose band is headlining the festival) to help curate the lineup.

"We got the National to commit early, and from that came phone calls from [Dessner]

to specific bands, which gave us a lot of credibility right out of the gate," Crash Line co-founder Brian Appel says, noting that the Bowery Presents' involvement carried weight as well. "If we didn't have Bowery, we wouldn't have a festival." The Memorial Day weekend event will also include performances by fun., the Shins and Of Monsters and Men.

Meanwhile, even established concert promoters face challenges. The inaugural Live Nation-produced Faster Horses Festival may have confirmed performances from top country acts like Jason Aldean, Dierks Bentley and Luke Bryan, but there's still the matter of letting the public know the festival exists.

"That is the single biggest challenge," Live Nation Nashville president Brian O'Connell says, adding that there's no secret to spreading the word. "You have to spend all day, every day with every single email, tweet and Facebook post explaining what you're talking about." —Mitchell Peters



its 100-plus stages and complex of distinctly themed zones.

In addition to the main Pyramid Stage and secondary Other Stage, attractions include acoustic, theater, circus, cabaret, world music, craft, green and children areas; after-hours fantasy wonderland Shangri-La (designed and built by more than 1,500 crew and artists); a dedicated dance village (this year renamed Silver Hayes); and an apocalyptic-themed art and electronic music arena called Block9.

The cost of staging the festival is £30 million (\$45 million), Eavis says, while entry to this year's event costs £205 (\$310). All 137,500 tickets were sold in less than two hours when they went on sale in October—five months before the lineup was announced. To beat scalpers, Glastonbury uses a registration system where ticket holders have their photos displayed on printed tickets. Glastonbury doesn't make its numbers public, but an estimated ticket gross of \$40 million would be less than Coachella's \$47 million, according to Billboard Boxscore, considered the world's highest.

"It's always a struggle to keep the cost down," Eavis says. "We try to give people good value for their money, which is obviously hard because to put on a production of this scale is hugely expensive. We invest across the site and put money into each area as if it is as important as the Pyramid Stage."

In line with Glastonbury's alternative roots, each year organizers aim to donate £2 million (\$3 million) to charity. Meanwhile, festival sponsorship is limited to four long-standing partners: the BBC, cellphone operator Orange, the Guardian newspaper and Danish brewing company Carlsberg, all of which maintain a relatively low-key on-site presence and, Eavis says, provide an important customer service.

"We have tried to keep [the festival] as far away from that whole commercial world as possible, but obviously it has changed and we have had to embrace certain elements like television," she says. "But we're very careful not to force any brands down people's throats."

Glastonbury's altruistic ethos and strong heritage give it cachet when it comes to attracting talent, as illustrated by the Rolling Stones' debut appearance at the festival this summer. "We totally rely on our name and good reputation," says Eavis, who adds that when it comes to artist fees Glastonbury is unable to compete with the more lucrative deals elsewhere. "We're so far removed from those sort of huge fees. When people come here, they're doing it for the right reasons."

One major attraction for artists is the massive global exposure. In the United Kingdom, a total TV audience of 19.3 million watched the BBC's extensive festival coverage in 2011, according to the BBC. The same year, the BBC's commercial wing BBC Worldwide syndicated a six-hour festival highlights package to 181 international territories. This year, the BBC will extend its online coverage to include continuous live streams from all of Glastonbury's major stages.

"When we look at developing artists and artist rollout, we always see Glastonbury as a summer tent-pole," Atlantic Records U.K. chairman Max Lousada says. "The promotion both from the BBC and on-line is extensive. And then editorially, from a print and image point of view, it travels all around the world."

Lousada cites the 2008 headlining slot by Jay-Z—his first as a major European festival headliner—as indicative of Glastonbury's "brave, risk-taking" music policy. Eavis also cites Jay-Z's show as "a really important moment" in the modern history of the festival. "It proved that we could have non-guitar headliners and trust our instincts," she says.

As for the long term, Eavis says she's focusing her team's energies on the next four years, after which she anticipates Glastonbury taking a year off (continuing the fallow-year practice her father introduced in 1988) to allow staff, organizers and the festival site itself, which remains a full-time working farm, to recharge before "hopefully" returning the following summer.

"We're not looking much further past that [point] at the moment," Eavis says. "We're not planning for the next 20 years. And in a way, that makes what we're doing more precious, because it is away from that world of business plans and marketing plans and commercialism." ●

Believe In Dragons

Imagine Dragons are rock's 2013 live breakout

Imagine Dragons sold out their May amphitheater play in the Denver market before their March theater play ever came off. This is what a rock band blowing up looks like.

The Las Vegas-based band, booked by Corrie Christopher and Adam Brill at the Agency for the Performing Arts (APA), is exploding on a global level after "grinding it out in clubs" for the past three years. Driven by dazzling live performances and radio heat, the new headliners are quickly climbing the venue cap ladder.

Imagine Dragons—Dan Reynolds (whose brother Mac is the band's manager), Wayne Sermon, Ben McKee and Daniel Platzman—are touring in support of *Night Visions* (KidinaKorner/Interscope Records), which debuted at No. 2 on the Billboard 200 and has sold 714,000 copies in the United States, according to SoundScan. First single "It's Time" is a multiformat smash that's still rolling at more than 2 million downloads; second single "Radioactive" has been No. 1 on the Alternative chart for seven weeks, and cracks the top 10 of the Billboard Hot 100 this week (15-7).

But well before that big noise, Brill says APA discovered the group at the club level playing for 100 people. The early focus was building a West Coast following, booking the act on shows with such bands as Weezer, the Temper Trap and Interpol to build believers. The band ventured east of Colorado after the deal with Interscope. "About a year-and-a-half ago they jumped on the road with the Jezabels... and did a full U.S. tour, [and] that's when the buzz started to happen at radio, and the build started to come," Brill says.

Soon it became evident "they were well on their way to becoming headliners themselves," Christopher says. "When we put the spring tour up on sale in December, it was the moment of realization—they were blowing up."

Still fulfilling their club/theater bookings stateside and in the United Kingdom and Europe, Imagine Dragons had already sold out the Red Rocks Amphitheater in Denver, two nights at the Palladium in Los Angeles and shows in San Diego, Salt Lake City and Boise, Idaho. Given the global interest, the band has more demand than it can fulfill. Imagine Dragons will follow up a spring run overseas to play U.S. sheds and festivals beginning in May, then head back across the Atlantic for U.K. and European festivals. Details are being finalized for returns to both territories in the fall.

Things grew so quickly that the band was booked into certain venues at price points it had clearly outgrown before the shows were ever played (90% of the spring dates sold out within 48 hours).

"We knew we could put tickets on sale at higher prices and bigger venues, but we didn't want to miss that opportunity to play more intimate shows and really create that demand," Christopher says. "A lot of bands would take the cash and bite at the apple, but we anticipate at least four solid singles on this record."

APA books all territories for the band except Europe and the United Kingdom, which the London-based Coda Agency handles. "Everybody wants a pull, and we're so busy we have to figure out how to slot everything in," Brill says. "We're not just talking about North America/Canada, we're talking about a show in just about every territory. There are a lot of things on the table right now." —RW



Imagine Dragons performing at the Fillmore in Detroit on March 1



The Avett Brothers performing at the 2012 Voodoo Experience in New Orleans.

Strumming To The Throngs

Neo-folk connects at a mass level

Ironically, as electronic dance music has surged in popularity, there's also increasing interest in artists who play real instruments and save the Macbook for social networking and fan outreach. Acoustic warriors like Mumford & Sons, the Avett Brothers and the Lumineers are headlining large venues this summer and are on the bills of many mainstream music festivals.

Mumford & Sons (booked by Billions Corp.) sit near the top of the bill of Sasquatch, Osheaga, Glastonbury and Lollapalooza, and will headline at Live Nation amphitheaters this summer. The Avett Brothers (booked by New Frontier Touring), who deserve credit for jump-starting the scene, will play Governors Ball and Kanrock-sas, and mix arenas and amphitheaters among their headlining dates. The movement's newest darlings, the Lumineers (Paradigm Talent), follow up an Australian tour by headlining a wide range of venues and making stops at Coachella, Governors Ball, Bonnaroo, Lollapalooza and U.K. and European festivals including Glastonbury.

"They thrive in a live setting," Lumineers agent Joe Atamian says. "This summer will allow them to continue to show why they have come to the forefront of this folk/Americana revival."

The trend toward this sound—which draws on bluegrass, roots music and folk—shows how unpredictable tastes of the ticket-buying public can be. Adam Voith of Billions Corp. in Nashville resists boxing these artists into a niche, but says the growth of the genre boils down to "really good songs, really good players and really good concerts. It's got to be music-driven."

Of course, it helps that bands like Edward Sharpe & the Magnetic Zeros (booked by William Morris Endeavor), "absolutely slaughter the stage every time they step on it," Voith says. "These people have written enduring songs and they play the fuck out of them. They're not phoning it in, ever."

Another common thread, Voith points out, is that the bands play a lot, and venture into seldom-served tertiary markets. "They're not playing just major cities, they're playing towns you've never heard of," he says. "That builds a much sturdier fan base than just focusing on markets where there's a radio station or magazine. The reach is broader, which serves these guys well for long careers." —RW

SUMMER
TOUR
Festival Preview



Grace Potter & the Nocturnals in the Egyptian Room at Indianapolis' Old National Centre on Jan. 12.

ARTISTIC CONTROL

Artist-run festivals offer big rewards and challenges

In mid-September, Grace Potter & the Nocturnals will take over Burlington, Vt.'s Waterfront Park for two days for the third annual Grand Point North Festival. Grand Point North is an artist-run festival, and from the start Potter herself has been involved in everything from the lineup to the logo.

"All the concepts of the whole festival—the compass with the wings logo, the name of the festival—that was all me, sitting at the drawing board into the wee hours of the morning," she says. Why do it? For the chance to not just curate a lineup, but create an environment for "our friends and fan community to experience music the way we feel it should be experienced."

The artist-run festival can be equally demanding and rewarding for acts that want the control and responsibility of creating their own event. Phish helped pioneer the genre on a major scale, beginning with 1996's Clifford Ball in Plattsburgh, N.Y. Today, annual artist-driven events include Zac Brown Band's Southern Ground Music & Food Festival, Mumford & Sons' Gentlemen of the Road Stopovers, Metallica's Orion Music + More, Wilco's Solid Sound Festival and the Roots Picnic.

Zac Brown Band's Southern Ground is a music and food festival entering its third year in Charleston, S.C., and second year in Nashville. (Ticket options last year included a four-course gourmet meal with seating onstage, just feet away from the acts.) ZBB manager Bernie Cahill's team at ROAR Management hopes to expand the festival into other markets in 2014, just as Potter—whose band performed at Southern Ground in Nashville last year—plans to eventually expand Grand Point North into other markets.

After two years, however, the two-day Grand Point North still hasn't turned a profit, Potter says. "Everything we were doing was really about building it, and recognizing that for the first couple of years we likely wouldn't earn much money at all."

"It would be a lot safer and, frankly, more lucrative for Grace to do her own show on the waterfront at a cheap ticket price and we'd pay her a bunch of money to play a traditional show," says Alex Crothers, whose Burlington-based company Higher Ground promotes and co-producers Grand Point North and Wilco's Solid Sound Festival in North Adams, Mass.

One of the upsides to artists running their own festival is being able to tap into revenue opportunities that wouldn't be accessible at other events, like concessions and parking. "The more of the ecosystem you can control, the more potential revenue streams that exist for the promoter and partners," Cahill says.

Similarly, with Mumford & Sons' upcoming Gentlemen of the Road Stopovers in the United Kingdom and North America, "we are pretty much able to control every aspect," the band's assistant manager Laura Taylor says, "from our ticket vendor and no booking fees to the food and drink concessions being top-notch and affordable."

—Mitchell Peters

5th Gear Maroon 5 touring surge

At a point on the career arc when many pop-rock bands hit a wall, Maroon 5 is in the improbable position of having its biggest touring year ever.

The 2005 best new artist Grammy Award winner went clean on all 31 dates of the first leg of its North American arena tour, which wrapped April 6 in Chicago. Before that trek ended, tickets went on sale for the band's headlining role on this summer's Honda Civic tour, which encompasses 31 amphitheater dates Aug. 1-Oct. 6. Live Nation is the national tour promoter for both runs, and brought its considerable marketing clout to the party.

"Far and away this will be the biggest touring year the band has ever had," says Jordan Feldstein, Maroon 5's longtime manager.

Maroon 5 is touring in support of its fourth album, *Overexposed*, a title that's clearly not apropos. Feldstein says solid ticket sales have always come in tandem with radio hits for Maroon 5, and the band's last U.S. tour, with Train in 2011, was hardly a dog. "It's hard to say we were ever at a bad point, because we were always selling 4,000-6,000 tickets [per show], even when we were in a 'slump,'" he says. Still, the band lacked consistency, a situation Feldstein says has changed due to two factors: frontman Adam Levine's TV gig on "The Voice" and Levine's decision to work with outside writers for Maroon 5 songs.

"Those two things changed the course of the band's career, and with that renewed radio success and renewed endorsement interest came the ability to go out and sell real tickets," Feldstein says. "I'm not going to say I wasn't biting my nails that first week when we put up the arena tour, but once I saw the reaction virally and our presales went up, I knew it was going to be big."

British Royals

With a century of experience between them, the Stones and McCartney are two hot summer tickets

Both the Rolling Stones and the Beatles played their first notes for live U.S. audiences in 1964. In a testament to their enduring catalog and the thrilling nature of their performances, almost a half century later both the Stones and Paul McCartney will be touring the United States and churning millions in box-office revenue this summer.

McCartney will headline Bonnaroo in Manchester, Tenn., in June, and will tour a fair number of dates beyond that, including July 9 at Fenway Park in Boston. McCartney has enjoyed remarkable latter-day touring success, clearly feeding off the energy from adoring audiences. In this millennium, he has grossed nearly \$300 million in North America, performing in front of more than 2 million fans at 122 shows, according to Billboard Boxscore.

Meanwhile, the Stones remain at the top of the heap, rivaled only by U2 in terms of box-office clout, and the 18 shows promoted this year by AEG Live will further enhance the band's box-office legacy. Five shows in December 2012 commemorating the band's 50th anniversary grossed an average of nearly \$8 million per night, according to Boxscore, and while the 2013 tour won't boast top-tier ticket prices quite as high, the band will still surely end up with the highest Boxscores of the year.

Boxscore numbers are incomplete, but to say the Stones have grossed far beyond \$2 billion in ticket sales since 1989's *Steel Wheels* tour is entirely reasonable. All the other factors that have long been part of their pie—merchandise, sponsorships, VIP ticketing, DVD sales and live albums—could easily add another \$1 billion to that take.



While quick to capitalize on the branding opportunities of various milestones, the Stones have never said any given tour would be their last. Still, one can't help but feel that this could be the last go-round for the legendary band, if only for reasons of biology. (Mick Jagger and Keith Richards will both turn 70 this year, while Charlie Watts will celebrate his 72nd birthday.) To see the Stones is to see rock'n'roll history and, as they demonstrated so aptly in December, their onstage powers remain undiminished. Any year in which the Stones are touring is a special year. —RW



Maroon 5 performing at the Staples Center in Los Angeles on March 15; below: Mick Jagger of the Rolling Stones at New York's Madison Square Garden in December.

SUPPORT ACTS

TRAVEL, TRANSPORTATION AND PRODUCTION COMPANIES—THE BACKBONE OF THE TOURING INDUSTRY—OFFER A UNIQUE PERSPECTIVE ON THE STATE OF THE BUSINESS

BY KEN TUCKER

The show can't go on without them. The companies that provide the means of travel for touring artists, the transportation of their equipment and the production of every night's concert are the unheralded support acts of the live music business.

For this special feature, Billboard surveyed a select number of leaders in this sector for their views on the state of the market.

While economic uncertainty may still dampen the national fiscal outlook, the industry experts charged with getting artists and their gear from Point A to Point B say the touring business is still strong—if you approach it with the proper mind-set.

Artists continue to tour both domestically and internationally while these service providers constantly adapt to changing needs.

J.B. Dolphin, whose Mojo Barriers is celebrating 25 years of providing "high-quality, safe, crowd-control barriers and related products," says, "Like most other industries, we've noticed that budgets are getting tighter, and we're feeling the affects of a rising cost of doing business and a greater amount of competition, which is driving prices down a bit."

That said, Dolphin, whose U.S. division is providing barriers for the tours of Carrie Underwood, Muse, Bon Jovi and Kenny Chesney, says, "The touring market continues to be strong."

Pioneer Coach president Doug Rountree agrees. "Since you have to be there to experience live music, we have seen the demand remain strong for touring." His company has coaches that are on the road with the Avett Brothers, My Morning Jacket, fun. and Kenny Rogers, among others. "One of the biggest challenges for the touring business is meeting customer demands during the peak season," Rountree adds. "There is a general shortage



Hemphill Brothers Coach is drawing clients seeking to avoid air-travel security hassles, says president/CEO **Trent Hemphill** (right), who runs the business with his brother, chairman/treasurer **Joey Hemphill**.

of coaches during the peak season."

Senators Coach executive VP John Aikin is on the same page. "Our business is very strong," he says. "Everyone has to tour; everyone needs a bus to tour." Senators' clients include Rihanna, Alicia Keys, Bon Jovi, Eric Clapton, Sheryl Crow and Muse.

For Rock-It Cargo, which is celebrating its 35th anniversary in providing service to such acts as Aerosmith, Bon Jovi, Bruce Springsteen, Elton John, John Mayer, Kings of Leon, Kiss, Mumford & Sons, One Direction, Red Hot Chili Peppers, Sting, Taylor Swift and the Who, adaptability is key.

"The number of smaller bands we work with has increased over the years," says Hillary Nosbisch, marketing and customer relations manager for Rock-It. "Digital distribution of music and social media have allowed bands that are just starting out to attract a following outside of their home countries. That means there is greater desire for small bands to add international venues to their tour itineraries."

At live-sound company Clair Global, account executive Justin Weaver says, "We are seeing more clients touring in foreign territories that used to be taboo in our industry. Places like Azerbaijan, Russia, India, Dubai, China and Korea are just a few that have shown up on routing sheets."

SkyNet Aviation Group global private aviation director Adam K. Hasiak also sees growth in overseas markets.

"We are continuing to see an influx of business in the European markets where American entertainment groups often go on tour during the summer months," he says. "Another market ripe for growth is the Brazilian and South American markets. As a result, in the second

quarter of 2012 we opened up our fourth office in Buenos Aires." The company's other locations are in Miami, Minneapolis and Los Angeles.

Bob Brigham, president of PRG Nocturne Productions, whose clients include Underwood, Bon Jovi, Metallica, Paul McCartney, the Rolling Stones, Red Hot Chili Peppers, the Eagles, Elton John and Lady Gaga, also sees international growth. "Everyone is looking to save money now, which means tighter budgets and a more competitive process all round," he says. "With our expansion into Europe with PRG Nocturne U.K., it's helped us better serve our clients worldwide and better yet, meet some new ones."

Yet there's still a robust domestic touring market, according to Trent Hemphill, president/CEO of Hemphill Brothers Coach.

"Flying has increasingly become more difficult due to ongoing [Transportation Security Administration] restrictions, so more tours are leasing buses for their travel needs," says Hemphill, whose clients include Chesney, Keys, Lady Gaga, P!nk, Green Day, Rihanna, Tim McGraw, Little Big Town, TobyMac and Chris Tomlin. "From performers on the tour to executives traveling for personal vacations, the bus business is picking up the void of those not wanting to fly."

Hemphill sees another growing trend on many tours: trailers. "This includes wardrobe trailers. Tours are cutting down on the number of trucks they are taking to haul their equipment and using trailers. They are also putting more people on fewer buses. Both the upswing in trailer use and increased passengers on coaches are results of tours being more cost-efficient during these economic times." ●

MEETING EXPECTATIONS

WINNING CLIENTS, GROWING BUSINESS

BY KEN TUCKER

Their high-end clientele are the artists and agents who drive the global touring business. So how do leading travel, transportation and production companies live up to the expectation of their customers, and how do they win new business? Billboard put that question to a select number of leaders in these sectors.

CLAIR GLOBAL

Founded: 1966

Justin Weaver, account executive

How we're winning customers: "In a business where 'deep pockets' can buy almost any product or technology in our industry, you need to look beyond the equipment at what's really important to maintaining a successful touring business: exceptional service and a knowledgeable, educated staff willing to do whatever it takes to satisfy a client's needs. Clair has always been a pioneer in the development of high-quality, industry-standard touring solutions. This, along with our lengthy crew-training programs

and full-service office staff, has allowed us to position ourselves as the premier live-sound company offering global continuity to the touring production industry. By offering these value-added incentives, we're able to help our clients save time and achieve better results day in and day out."

HEMPHILL BROTHERS COACH

Founded: 1980

Trent Hemphill, president/CEO

How we're winning customers: "All of our buses' interiors are handmade and custom-designed. We create our buses with top-of-the-line materials such as genuine leather, hardwood flooring, granite, marble and onyx. The combinations of these items produce a gorgeous bus interior. We also go the extra mile with what you don't see to make the bus more elaborate. Hemphill adds an extra roof air conditioner to take the standard four to five for added comfort. We do all the wiring, plumbing and elec-

Pioneer Coach buses offer clients everything from baby cribs to mobile studios, president **Doug Rountree** says.



tric in-house in order to over-exceed the expectations and needs. We upgrade the sound system, the television and additional video equipment to install the top-of-the-line electronics. A few of our favorite upgrades are heated marble bathroom floors, steam showers, Apple TVs, Wi-Fi, air-pocket doors, iPads with complete control of the bus' A/V systems, lighting and power blinds, USB ports, HDTVs, bay entertainment and awnings. Every little feature is carefully selected to make the bus as elaborate and comfortable as possible when combined for a finished product."

MOJO BARRIERS

Founded: 1988

J.B. Dolphin, president

How we're winning customers: "Introduced to the market last year, we have redesigned our crowd-control

barrier to transport more efficiently—20% more barrier now fits in the same truck space. We also developed a new product called the Gatekeeper, which is a computerized turnstile system that maintains capacity within a given area and also controls access as a ticket, RFID [radio frequency identification] and bar code scanner."

PIONEER COACH

Founded: 2002

Doug Rountree, president

How we're winning customers: "We are building new coaches and including our customers in the design process to ensure we provide what they want on the road. Some customers are traveling with family members and newborns, so we install custom baby cribs and 'pack-n-play' areas. Others are looking to record music on the road, so we convert the rear lounge to a studio."

HEMPHILL
BROTHERS
Est. 1980

HEMPHILL
COACH COMPANY
BROTHERS
Luxury in Motion

America's Leading Provider of Luxury Coaches
and Award-Winning Transportation Services

hemphillbrothers.com

PREVEST
The ultimate class.

888.876.8999

PRG NOCTURNE PRODUCTIONS

Founded: 1982 (PRG); Nocturne acquired in 2011

Bob Brigham, president

How we're winning customers: "With PRG acquiring us in 2011, we can now offer all of our pre-existing and new clients global support as well as saving them incredible amounts of money in international shipping," PRG Nocturne sales executive/touring staff coordinator Todd LePere says. "Every year we are working on innovating new proprietary LED [stage lighting] products that will allow us to compete in all markets worldwide."

ROCK-IT CARGO

Founded: 1978

Hillary Nosbisch, marketing manager/customer relations manager

How we're winning customers: "Rock-It Cargo has built strong relationships with a large network of agents worldwide, which enables us to provide specialty freight forwarding to some of the most difficult locations for time-sensitive and fragile freight of live events. We also offer value-added services with our logistics expertise to allow the customer peace of mind when transporting with us, such as jet charters for the artists and management, in-house ATA carnets [international customs documents] and customs brokerage, along with insurance policies to protect freight."

SENATORS COACH

Founded: 1977

John Aikin, executive VP

How we're winning customers: "We don't believe that it's so much about the newest gadget as much as it's about consistent, reliable service. That being said, we are constantly looking for ways to improve our customers' experiences on our buses."

SKYNET AVIATION GROUP

Founded: 2009

Adam K. Hasiak, global private aviation director

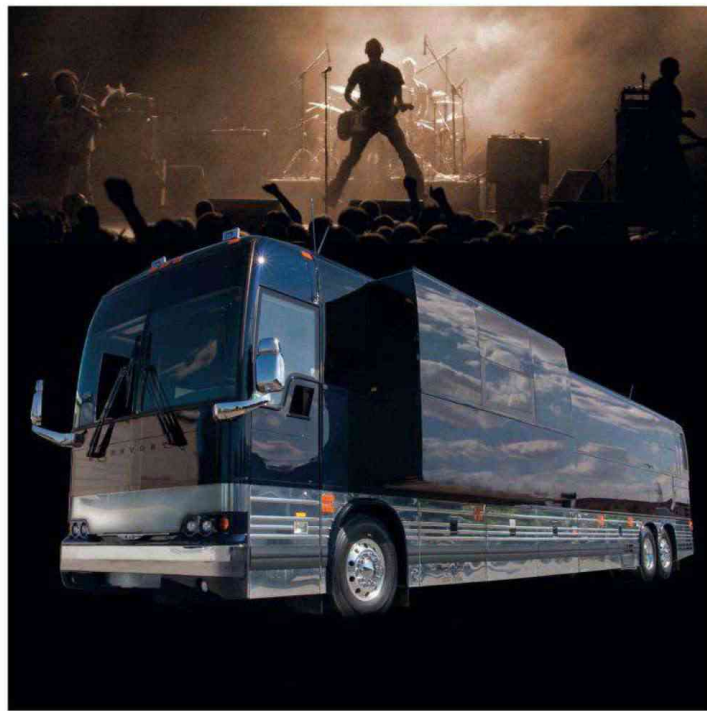
How we're winning customers: "We take a customized approach to our private aviation offerings. Each client has different requirements for their private aviation needs, and we construct private charter programs that meet each client's individualized needs, whether it is on-demand charters, jet cards, leasing or an outright purchase of an aircraft. Having said that, we have recently opened up an office in Beverly Hills in order to gain continued growth within the entertainment industry."

TOURJET

Founded: 2000

Dave Davis, CEO

How we're winning customers: "TourJet is a boutique company that offers one-on-one service to discerning clientele. TourJet offers 24/7 worldwide service, sourcing from WYVERN- and ARGUS-safety approved aircraft and crews. [WYVERN and ARGUS are aviation safety consultants.] TourJet's founders are experienced leaders with backgrounds in worldwide logistics, tour management and motion picture industry production." ●



PioneerCoach
ROCK. ROLL. RELAX.

www.pioneercoach.com

SAFETY FIRST

EVENT SAFETY ALLIANCE PREPS FIRST GUIDE FOR TOURING BUSINESS

The creation of the first safety handbook for concert production professionals and a new severe weather alert system for the outdoor touring business are among the accomplishments in the past year of the Event Safety Alliance, which was created in response to a string of concert tragedies in 2011, including seven deaths at the Indiana State Fairgrounds when a wind storm caused stage rigging to collapse at a Sugarland concert.

The goal of the ESA is to educate touring professionals on best practices in event management. The group has made "significant progress" in the last year, according to executive director Jim Digby, who also is the production manager for Linkin Park.

Following the events of 2011, Digby and other industry experts created the ESA to share information to help increase fan safety. The alliance now has more than 2,000 members and is working on the first safety handbook for U.S. touring professionals, "The Event Safety Handbook." (The United Kingdom has long relied on the so-called "Purple Guide," last revised in 1999.)

"Nothing like this exists," Digby says. "There currently is no [reference guide] for anyone who wants to learn the business or educate on how to do it better. We want people to read it and comment on it. It's the

only way we can build any real consensus behind what we're doing.

"Even if you were a well-informed production manager," Digby adds, "and wanted to do the right thing and make sure you were complying with the Occupational Safety and Health Administration, the National Fire Protection Assn., the International Code Council—even if you wanted to do that stuff, you would have to spend weeks, if not months, just trying to find and determine which of their regulations and standards apply to you."

"The Event Safety Handbook" attempts to bring together "all of those standards that currently apply whether you know it or not and try to tell you where they apply and reference them," Digby says.

Dr. Donald Cooper, a retired Ohio fire marshal, is offered to be the guide's primary editor, working with touring writer Debi Moen. Meanwhile, veteran event producer Steve Lemon is heading up task groups for each of the chapters.

The ESA has also partnered with Weather Decision Technology to create Weather Ops. "Forecasts and alerts are provided to the client via Internet, SMS, mobile apps, mobile push alerts and direct phone access to a meteorologist 24/7," according to the company's website.

The next step for the ESA is to raise money for its efforts. "Nothing that we're doing is for profit," Digby says. "We want everybody to win and we want the process of safety to be easier."

Digby also hopes the alliance's efforts will "influence the next generation that's going to be working in this business and raising the bar on the live safety standards." —KT



get access
to the best
in music.

PRINT. iPad®. ONLINE
SUBSCRIBE TODAY ●
WWW.BILLBOARD.COM/SUBSCRIBE



A top ranked entertainment category app*

NETWORK 3G

billboard

Who Really Won the Grammys?

MIGUEL BREAKS OUT

BIGGEST SALES WEEK EVER FOR "ADORN," AS 28 MILLION VIEWERS (AND KELLY CLARKSON) CATCH UP TO THE BEST NEW SOUND IN R&B

PLUS: FIFTEEN PAGES OF GRAMMY PEOPLE, PICTURES & PERSPECTIVE

*@MiguelKimsley
...one of the most
life changing
weekends of my life.
Humbled*

DOWNLOAD TODAY

billboard.com/ipad



the best in music just got better.

Introducing the NEW Billboard magazine iPad® edition

AVAILABLE FREE TO CURRENT BILLBOARD SUBSCRIBERS



iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.

*Apple Newsstand Movies and Music Category; as of 02/04/13

AN ENHANCED VERSION OF EVERY ISSUE, FEATURING:

- Playable Billboard charts
- Videos and photo galleries
- Interactive infographics
- Exclusive tablet-only content

MUSIC

ROCK

Bringing The Rumpus

In the studio with Edward Sharpe & the Magnetic Zeros as the eclectic band finishes 'rambunctious' third album

By Phil Gallo

It's an unusual sight: A pair of new tap shoes sitting next to a floor tom on a throw rug in Hollywood's Ocean Way studio's largest room. Alex Ebert, founder of Southern California band Edward Sharpe & the Magnetic Zeros, was looking for a unique percussion sound on a new song, "Life Is Hard," hence the tap shoes, which were intended to replace the looped sound of a basketball being dribbled, which had replaced the sound of water dripping into a bowl.

"I can really hear tap dancing on this song, but it's not right—it's too ridiculous," Ebert says. "I felt embarrassed that I went and tried that. Most of the last-minute stuff—this was a pretty far-out idea—does end up sticking."

The band's third album, potentially titled *Please*, is at the point of a lot of last-minute additions, with expected completion early this month. Ebert had pulled an all-nighter the day before Billboard visited, adding new vocals to the tracks "Please" and "This Life" that represent a fuller, though more cloistered, sound than on the first two Edward Sharpe albums. There's a fascination with late-period Beatles—a guitar riff from "Oh! Darling," a layering of chorus and percussion that suggests the languid sides of George Harrison's *All Things Must Pass*—and a broader instrumental palette that includes brass, organ and electric guitar.

Ebert, who spent 10 years fronting Ima Robot, founded Edward Sharpe & the Magnetic Zeros with singer Jade Castrinos, expanding the group to as many as 10 members as he drew on elementary-school choruses and their ubiquitous tambourines as inspiration. He sought out instrumentalists to fit the needs of his songs; trumpeter Stewart Cole, for example, was in the studio the day after a late-night encounter with Ebert in a Los Feliz restaurant.

A self-contained collective that hands over its recordings to Vagrant for distribution in North America, Edward Sharpe & the Magnetic Zeros hit the national radar through a couple of well-placed synchs—"Janglin'" for Ford Fiesta and "Home" with the NFL. "Home," which featured one of those last-minute, 4 a.m. rerecordings, was never a radio hit, an indication of how licensing opportunities can help establish a young band.

Allowing the group's music to be used in ads, Ebert says, "is an interesting conversation because it's no longer a tangential conversation. It's very primary to musicians. Companies are the Medici of this era. It's how you make your money; it's a big part of how you break a band."

All signs pointed to a breakthrough year in 2012,



when the band started a tour by selling out Los Angeles' 5,700-seat Greek Theatre a month before releasing its second album, *Here*. That album has sold 119,000, according to Nielsen SoundScan, less than a third of predecessor *Up From Below*'s 363,000. But the band did increase its profile as a touring act, taking it to the theater level. The group recently announced a 25-city summer tour that includes the Bonnaroo and Firefly festivals and a headlining gig at the Hollywood Bowl.

Ebert says the new material, as a whole, will be more "rambunctious" than previous work. "I see the lyrics, in general, as the bond—they're the glue for the philosophical direction of the songs. Musically, it will all have a coherent rambunctiousness of some sort."

The band's fourth album, which may well be a two-LP set, is al-

ready on Ebert's mind. "I Just Want to Pray," a track from *Here* that Ebert says is "the ballsiest song I have ever written," is a key inspiration, as are two recent covers the group did—a Nashville bar-band version of "I Saw Her Standing There," for the Community Music compilation *Beatles Re-imagined*, and "Wooden Indian," its contribution to ATO's John Denver tribute, *Music Is You*.

"Two mics in a room, spacing ourselves out," Ebert says, outlining the recording plan. "I'm up close because I have to sing the vocals, drums are in the back. It's so much fun getting in a room and doing things like that. It would be liberating—a healthy thing to do. Also, it lets everyone participate at once."

He adds, "We're starting to mature in a weird way, a bit late in the game, but it's a good feeling." ●

ARTIST: Edward Sharpe & the Magnetic Zeros
ALBUM: TBD
LABEL: Community/Vagrant
MANAGER: Brian Ling, New Community
PRODUCER: Alex Ebert
PUBLISHER: BMG Chrysalis
BOOKING AGENT: Kirk Sommer, William Morris Endeavor
CHART HISTORY: *Here* (2012), No. 5 Billboard 200, 119,000; *Up From Below* (2009), No. 76 Billboard 200, 363,000; "Home," No. 25 Alternative, 1.3 million
TWITTER: @EdwardSharpe

THE BIG NUMBER

Sales of *Up From Below*, Edward Sharpe & the Magnetic Zeros' debut album.

336K
COPIES

ARTIST: Charli XCX
 ALBUM: *True Romance*
 LABEL: Atlantic/Iamsound
 MANAGER: David Bianchi, Grand Union Management
 PRODUCERS: Ariel Rechtshaid, Patrik Berger, Blood Diamonds, Dimitri Tikovoi
 PUBLISHERS: Indiscipline Rights, Kobalt
 BOOKING AGENTS: Matt Galle and Marty Diamond, Paradigm
 CHART HISTORY: "You're the One" (2012), No. 5 Dance Singles Sales, No. 10 Hot Singles Sales, 1,000; Icona Pop's "I Love It" (co-writer), No. 24 Billboard Hot 100, 421,000
 TWITTER: @charli_xcx



VON GREY
 On Feb. 19, von Grey found itself in an enviable position: making its network TV debut on "Late Show With David Letterman" while still unsigned. That's just one of several profile-building appearances the Atlanta-based, indie alt-folk sister act has lined up since the October 2012 release of its self-titled EP on Music VG Records, including opening dates for Lindsey Stirling and Company of Thieves and appearances on "Conan," "Rock Center" and at South by Southwest. (Up next: an opening-session performance at the NARM conference on May 8.) One listen to von Grey's first single, "Coming for You," explains the buzz. Crystalline harmonies, stirring lyrics and inventive melodies are the calling cards of siblings Annika, Fiona, Petra and Kathryn. Ranging in age from 12 to '18 and led by vocalist/songwriters Annika and Fiona, the sisters are also skillful musicians. "Our classical background makes us a little



different from other alt-folk bands, and bands in general," Fiona says of von Grey's resonating appeal. "Like the Lumineers and other groups, we want to help open up people's appreciation for entertaining instrumentation," Annika adds. The act caught the attention of producer/engineer Nick DiDia (Bruce Springsteen, Train), who helmed the EP. His brother, Red Light Management's Mark DiDia, signed von Grey in 2011. "Our goal is to keep putting von Grey in the right situations for people to naturally discover their music," Mark says. —Gail Mitchell

POP

Charli In Charge

Singer/songwriter Charli XCX takes creative control of long-awaited 'angel pop' debut 'True Romance'

By Andrew Hampp

It's the first day of South by Southwest's music portion and Charli XCX is about to play her second of what will be 10 shows in a four-day span. It's a daunting itinerary that can fry many buzzworthy hopefuls' nerves (not to mention energy), but not the plucky 20-year-old, born Charlotte Aitchison in Hertfordshire, England. "I'm just going to party through it," she says at Austin's Belmont. "Last year I came and I did two shows, but I felt I haven't experienced South by properly."

Later that night, not only will Charli XCX perform a 30-minute set previewing songs from her Atlantic/Iamsound debut *True Romance* (April 16), including lead single "You (Ha Ha Ha)," she'll later join Atlantic labelmate Icona Pop onstage for its performance of current top 40 hit "I Love It," a song Charli XCX wrote. She performed the tune for the first time with the group during the Warner Sound's Tuesday night showcase.

The song's hyper-charged production and bratty lyrics kissing off an ex are matched by many of Charli XCX's own songs, which range from moody ballads like "Stay Away" and "You're the One," to electro rave-ups like "Take My Hand" and "Black Roses," to more romantic odes like "What I Like" and "Lock You Up."

Produced largely by Ariel Rechtshaid (Usher, Major Lazer, Plain White Ts), the album is a pseudo-compilation of songs previously released on EPs Charli XCX released through Iamsound in 2011 ("You're the One," "Nuclear Seasons") and her 2012 self-released mixtapes, *Heartbreaks and Earthquakes* ("How Can I," "So Far Away") and *Super Ultra* ("Cloud Aura"). "You're the One" has sold 1,000 copies, according to Nielsen SoundScan, and reached No. 5 on Billboard's Dance Singles Sales chart and No. 10 on Hot Singles Sales.

That DIY strategy helped her build a cult-ish fan base on Tumblr, Twitter and Facebook, platforms that are more important to Atlantic marketing director Tony Corey than more traditional outlets in the lead-up to *True Romance's* release. "Her fan base is heavily involved in the online world, so upfront we are not being super aggressive with radio," he says. "Charli's voice and writing currently appear on top 40 via 'I Love It,' which continues to grow and is a great setup for her future at radio."

Though the album dabbles in goth, dream pop and new wave elements, Charli XCX prefers to describe

her music as "angel pop," a term that encompasses her blend of ethereal sounds and hipster samples of acts like Gold Panda, Blood Diamonds and Todd Rundgren with more traditional pop song structures. "I started writing songs with Ariel three years ago and we just clicked. I wanted to harness that sound and really keep this emotional feeling to it—basically create this big mashup of fuzzy, warm effects that speaks to the lyrics," she tells Billboard in a separate interview.

Charli XCX has been writing and recording since she was 14, and many of the tracks on *True Romance* range in tone from "teen angst, I hate-my-boyfriend kind of songs" to "deeply tormented, crazy-obsessive love" to "songs where it's this rush and ecstasy and orgasmic love," as she puts it. "I'm always the one who's in charge of my relationships—I'm either taking control or fucking them up." That translates to the creative control she was able to wield on the album's songs, many of which are largely preserved from their previous mixtape formats.

"It's been amazing because I feel like there's always a stigma when you work with record labels, especially bigger labels and the money machine factory," she says, "but the fact that they let me take five years to make the album and have really given me space and time to grow has been amazing. I've been able to make the videos I want and they've let me be in charge, which is great because I'm really stubborn." ●

"There's always a stigma when you work with record labels, but Atlantic has given me space and time to grow." —CHARLI XCX



DJ Lynnwood, touring EDM producer/DJ/radio personality. Hardwell featuring Amba Shepherd. "Apollo." Already sporting 2 million YouTube views, a slew of DJ sets from major players worldwide and hooky vocals by Shepherd, the Dutch-born DJ's "Apollo" is setting up for "hit" status stateside.



Laidback Luke featuring Majestic. "Pogo." With roots in Chicago hard house since the early '90s, this club-banger is right up my alley. Majestic rolls off his hip house flow on top of deep kicks, nasty percolating percussion and a dope hook. Also check out its comical burger-bar-themed video and the dub mix.



Clockwork featuring Wynter Gordon. "Surge." Clockwork has nailed a future anthem with Gordon, an EDM star in her own right. Right-time breakdowns and hooks fill in the gaps between Gordon's slicing vocals. I heard this track all over Miami and at the Ultra Music Festival. It has 65,000 plays on SoundCloud.

ARTIST: Talib Kweli
 ALBUM: *Prisoner of Conscious*
 LABEL: Javotti Media/
 Caroline Distribution
 MANAGER: Enas Barkho,
 Guerilla Union Management
 PRODUCERS: various
 PUBLISHER: BMG Chrysalis
 BOOKING AGENT: Peter
 Schwartz, the Agency Group
 CHART HISTORY: *Gutter
 Rainbows* (2011), No. 7 Top
 R&B/Hip-Hop Albums,
 48,000
 TWITTER: @TalibKweli

HIP-HOP

Stretching Out

Talib Kweli expands his musical identity on fifth solo set, 'Prisoner of Conscious'
 By Gail Mitchell

Talib Kweli always has something insightful to say on the social and political fronts. But *Prisoner of Conscious*, due May 7 on Javotti Media/Caroline Distribution, travels beyond the issues that established Kweli as a rap pioneer and gets more personal.

Throughout his career, the Brooklyn-based rapper has channeled his creative muse through various incarnations: As half of Black Star with Mos Def, partnering with producer Hi-Tek for Reflection Eternal and, most recently, teaming with singer and longtime collaborator Res as Idle Warship on 2011's *Habits of the Heart*.

Kweli notes, however, that his socially and politically charged reputation sometimes means that people don't "necessarily understand the musicality behind what I do." So with *Prisoner of Conscious*, he "tried to stretch my wings a bit and bring something that was less beholden to the world of hip-hop and more existing in the world in general; to celebrate my hip-hop roots but still have it in newer packages."

Those packages come wrapped with an impressive string of guests. Miguel teams with Kweli on the upbeat Motown throwback "Come Here," while Melanie Fiona joins in on the driving "Ready Set Go." Nelly, with singer Abby Dobson, shines on the introspective music-and-life-themed "Before He Walked." One of the more unlikely pairings is with Brazilian singer/ac-



tor Seu Jorge on the carefree "Favela Love," inspired by a trip to São Paulo. Additional guests include Kendrick Lamar, Curren\$y, Busta Rhymes and Ryan Leslie. Production collaborators range from Oh No and J. Cole to RZA, Sean C & LV and Symbolic One.

Kweli's fifth solo studio album is being released under his Javotti Media banner. Named after his paternal grandmother, the label is the successor to his earlier indie venture, Blacksmith Records, originally distributed by Warner Bros. Javotti's first release was Kweli's 2011 album *Gutter Rainbows*, distributed by 3D. Now Caroline Distribution is onboard for *Prisoner of Conscious*, also complementing the project with radio and online promotion.

"Talib's mentality and work ethic are a very good fit for what we do," says Michael Harris, executive VP/GM of EMI Label Services/Caroline. "The indie world doesn't work for everyone; some artists need

that major-label support. But Talib is almost like a one-man machine. He's very hands-on. *Gutter Rainbows* was an indication of his fan base and what he can do, with no promotion, so to speak."

Major-label veteran Kweli counts six top 10s on Billboard's Top R&B/Hip-Hop Albums chart. He scored his highest sales with *Reflection Eternal* (2000), which has sold 575,000, according to Nielsen SoundScan. While *Gutter Rainbows* has sold only 48,000, the rapper says the experience underscored that he "stands a better chance of financial success if I do this on my own. It's exciting that artists can now have a piece of their careers. Between the output and the work I've put in already, I've been blessed to develop a great fan base. As long as I stay on top of that, I'm fine."

A video for current single "Upper Echelon" premiered in January, preceded by two other clips for the cut "Push Thru" and bonus track "Outstanding." On a North America tour since Feb. 8 with stops at South by Southwest and Paid Dues, Kweli will wrap the run on April 13 in Chicago. Timed around *Prisoner of Conscious* are dates with NPR's "All Things Considered," WNYC New York's "Soundcheck Live," "Tavis Smiley" and "Guitar Center Sessions." On April 24, he'll appear on "Late Night With Jimmy Fallon."

Several more Javotti Media releases are also slated, including a compilation plus albums by Houston newcomer Cory Mo, Res and Idle Warship. "I love being creative," Kweli says. "Like a shark, I've got to keep moving. I can't stop." ●



AMPING UP: After he wraps his first season as an "American Idol" judge, country star **Keith Urban** will jump into a new leg of dates for his **Light the Fuse** tour, featuring **Little Big Town** and **Dustin Lynch**. Booked by the **Richard de la Font Agency**, the run will stop in Nashville at the **Bridgestone Arena** (April 16), then play the **Comcast Center** in Mansfield, Mass. (Aug. 10), **Red Rocks** in Denver (Aug. 30), **Hollywood Bowl** in Los Angeles (Sept. 27) and the **Huffington Center** in Toledo, Ohio (Nov. 24).

NOVEMBER RAIN: Following the announcement of new LP *Kveikur* (June 17, **XL Recordings**), **Sigur Rós** has unveiled plans for a tour in November, booked by **Marty Diamond** at **Paradigm**. Starting at Dublin's **O2 Arena** (Nov. 16), the group will then play the **Brighton (England) Centre** (Nov. 20), **Wembley Arena** in London (Nov. 21), the **Mitsubishi Electric Hall** in Dusseldorf, Germany (Nov. 25) and **Spektrum** in Oslo (Nov. 28).

SWEETEST KILL: Staten Island MC **Ghostface Killah** launched his *Twelve Reasons to Die* tour—featuring **Wu-Tang Clan** affiliate **Killah Priest** and booked by **Peter Schwartz** of the **Agency Group**—March 28 at the **Mayan Theatre** in L.A. Next up: **Mississippi Studios** in Portland, Ore. (April 10), **St. Andrews** in Detroit (April 30), the **Met** in Providence, R.I. (May 11) and **Emo's** in Austin (May 22).

PINCH ME: To celebrate their 25th anniversary, **Barenaked Ladies** will head out on the **Last Summer on Earth** tour with **Ben Folds Five** and **Guster**. Prior to the first show, BNL will release its new LP in early June, featuring the single "Boomerang" (**Vanguard**). Touching down in Grand Prairie, Texas, at the **Verizon Theatre** (June 17), the Ladies will make stops at the **Mountain Winery** in Saratoga, Calif. (June 25-26), the **Molson Canadian Amphitheatre** in Toronto (July 11), the **Bank of America Pavilion** in Boston (July 16) and the **Red Hat Amphitheatre** in Raleigh, N.C. (July 28). —*Nick Williams*

"The indie world doesn't work for everyone. But Talib is almost like a one-man machine. He's very hands-on."

—MICHAEL HARRIS, EMI LABEL SERVICES/CAROLINE DISTRIBUTION

Reviews

POP

Will.i.am's 'Power' Move

There's nothing about Will.i.am's "#thatPOWER" that doesn't sound familiar: From the Justin Bieber-sung chorus that manages to reference both Chris Brown's "Beautiful People" and Daft Punk's "Harder, Better, Faster, Stronger," to the chunky beat pitched just a few notes lower than the rapper/producer's previous hit "Scream & Shout," the song treads previously paved, heavily Auto-Tuned territory for all involved. The new single does, however, feature some entertaining attempts on Will.i.am's part to make couplets out of words that don't otherwise rhyme: "Who cares what the haters think/They hate on me cuz I'm doin' what they can't," he raps at one point. As a producer and the leader of the Black Eyed Peas, Will.i.am has flashed an effortless skill for creating far-reaching anthems, but for some reason hasn't found the right formula in his solo career. "#thatPOWER" may help sell a few extra thousand copies of his forthcoming *#willpower* album, but the track won't score any points for innovation. —AH



Will.i.am featuring Justin Bieber

"#thatPOWER" (4:40)

PRODUCERS: Damien Leroy, Will.i.am

WRITERS: William Adams, Damien Leroy, Justin Bieber

PUBLISHERS: various

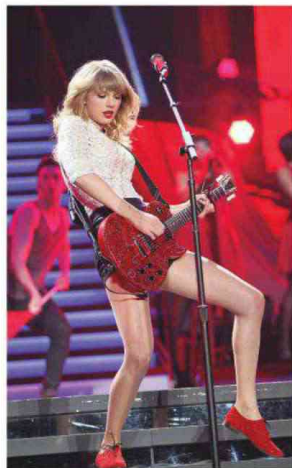
Interscope

LEGEND & CREDITS

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

CONTRIBUTORS: Phil Gallo, Andy Gensler, Gary Graff, William Gruger, Andrew Hampp, Kathy Iandoli, Jason Lipshutz, Kerri Mason, Chris Payne, Ryan Reed
All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

The new single features some entertaining attempts on Will.i.am's part to make couplets out of words that don't otherwise rhyme.



LIVE

ARTIST: Taylor Swift

VENUE: Prudential Center, Newark, N.J.

DATE: March 27

Swift's devotion to her most radio-friendly album to date, last year's *Red*, came to life during the first of three sold-out shows at the Prudential Center. Performing 13 of the set's 16 tracks, "red" was indeed the theme of the night, dominating everything from the song choices to the colors of Swift's banjo, guitar and shoes. When she took on songs from previous albums, they hit a bit harder. "Sparks Fly," from

2010's *Speak Now*, soared and "Mean" merrily bounced along as its banjo riffs managed to fill the arena. "You Belong With Me" was given a bit of an about-face, stripped down into a more minimal, beat-driven version. Following his uplifting opening set, British singer/songwriter Ed Sheeran joined Swift onstage for a performance of their recent duet "Everything Has Changed." There wasn't an encore, but a confetti-soaked closing of "We Are Never Ever Getting Back Together" left the packed arena wide-eyed. —CP

SINGLES

ROCK

30 SECONDS TO MARS

"Up in the Air" (4:35)

PRODUCERS: Steve Lillywhite, Jared Leto

WRITER: Jared Leto

PUBLISHERS: Apocraphex Music/Universal Music-Z Tunes (ASCAP)

Virgin Records

"Is this the end I feel?"

Jared Leto cries on his band's new single, as blaring synths and choral chants shroud his anguished yelp in dramatic excess. No, this isn't the end—"Up in the Air" is an understandable progression, blowing up the group's arena-friendly alt-rock to even grander, more deafening proportions. The act may not be the most nuanced in modern rock, but it is starving to sound like the biggest. —RR

ALTERNATIVE

VAMPIRE WEEKEND

"Diane Young" (2:44)

PRODUCERS: Rostam Batmanglij, Ariel Rechtshaid

WRITERS: Rostam Batmanglij, Ezra Koenig

PUBLISHERS: Vampire Weekend Music (ASCAP)/Imagem Music

XL Recordings

A disorienting ode to a car-torching vixen, Vampire Weekend's frenetic new single features soulful crooning, pitch-shifting Auto-Tune, bar-room piano, punk drums and synthesizers that sound like melted saxophones. In spite of the zaniness, "Diane Young" is one of the group's catchiest songs. —RR

HIP-HOP

JUICY J FEATURING BIG SEAN & YOUNG JEEZY

"Show Out" (4:33)

PRODUCER: Mike Will Made-It

WRITERS: Jordan Houston, Jay Jenkins, Sean Anderson

PUBLISHERS: various

Kemosabe/Columbia

Mike Will made another killer instru-

mental as Juicy J, Big Sean and Young Jeezy "Show Out" for both the clubs and the trap. Swollen pockets, Ace of Spades champagne and deflecting haters is the mission of this boisterous tune, and regardless of your tax bracket, Juicy J offers the good life. —KI

R&B

KING

"In the Meantime" (4:40)

PRODUCER: Paris Strother

WRITERS: Amber Strother, Paris Strother

PUBLISHER: not listed

Self-released

A Prince co-sign can go quite far, but Los Angeles trio King earns every ounce of that praise on "In the Meantime," a minimalist love jam so steamy it could conceivably warm the coldest of hearts. With smooth keys and fluid harmonies, King conjures up a number of gentle moods on its breakout track. —KI

ALTERNATIVE

MAJICAL CLOUDZ

"Childhood's End" (3:49)

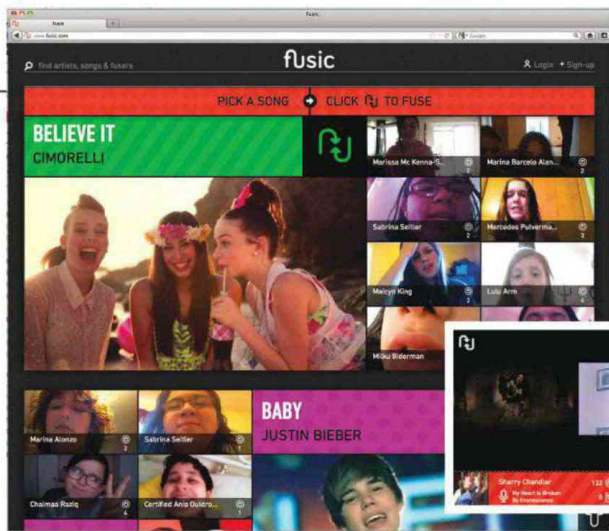
PRODUCERS: Matthew Otto Kolaitis, Devon Walsh

WRITER: Devon Walsh

PUBLISHER: Copyright Control (SOCAN)

Matador

The first glimpse of Majical Cloudz' new album is a stark one, with gurgling beats and string dirges supporting singer Devon Welsh's canted anguish. "Someone died/Gunshot, right outside/Your father, he is dead/I see him, in my head," the song begins, as if shaking the listener out of the relaxed atmosphere created by its opening 15 seconds. The gritty lyrics fill every corner of the song, and those who weren't aware of Welsh's commanding presence soon will be. —JL



FUSIC ON DIFFERENT PLATFORMS

Desktop
Sort available songs at an artist level and discover which artists have multiple songs to sing and which tracks have been "fused" the most often.

Facebook
Utilize full social graph functionality to discover other Facebook users singing along to your favorite acts.

Mobile
There are two buttons: sing and lip-synch. The simple, scrolling interface gives users the bare essentials for singing on the go.

APP

Fusic Puts Fans In Their Favorite Music Videos

The sneaky-fun app Fusic lets music fans from all over the world become a part of their favorite videos. With the Fusic desktop or iOS/Android app and a webcam, users can create their own video mashups by singing (or lip-synching) along with dozens of major acts and having their homemade footage spliced into the professional clips. Originally founded as Audish.com in 2011, the site allows fans to browse thousands of other user-submitted videos—some of which have view counts in the tens of thousands.

From Justin Bieber to Kelly Clarkson to Evanescence, Fusic offers a wide range of music videos within the top 40 sphere of influence. Yet the app allows any music fan to participate: Facebook authorization makes signing up simple, and choosing between lip-synching and actually singing begins the mashup process. The app itself handles the editing,

transitioning seamlessly between the music video footage and what users capture on their webcam, and sharing across social networks takes a few clicks.

Acts like One Direction and Austin Mahone have actively promoted their Fusic pages on their respective Twitter and Facebook profiles. The site easily facilitates the type of audience participation that has become an integral part of pop music consumption during the past year: fan remixing. Such Billboard Hot 100 hits as Gotye's "Somebody That I Used to Know," Carly Rae Jepsen's "Call Me Maybe" and PSY's "Gangnam Style" are all examples of songs whose success was driven by thousands of online fans remixing and uploading their own versions. Recognizing a cultural shift, Fusic has become the go-to platform for the no-hassle fan remix. —WG

Fusic users can sing along or lip-synch to videos, then splice their footage into the real thing.

ALBUMS

ROCK

PARAMORE

Paramore

PRODUCER: Justin Meldal-Johnsen

Fueled by Ramen

RELEASE DATE: April 9

Following singer Hayley Williams' 2010 split with co-founders Josh and Zac Farro, there's a defiant tone to the re-configured band's new album. It bounces from the glam of "Fast in My Car" to the soul tinge of "Ain't It Fun" and torchy ache of "Hate to See Your Heart Break." —GG

ROCK

KILLSWITCH ENGAGE

Disarm the Descent

PRODUCER: Adam Dutkiewicz

Roadrunner Records

RELEASE DATE: April 2

Disarm the Descent begins with a chest-busting roar announcing the return of original singer Jesse Leach. Taking a breath only on the anthemic "Always," this is the Massachusetts headbangers' fastest and fiercest album yet. But the group maintains its harmonic edge and the positivity that separates Leach from his angsty peers. —GG

POP

NEW KIDS ON THE BLOCK

10

PRODUCERS: DEEKAY Music, Brent Paschke

The Block/Boston Five

RELEASE DATE: April 2

It seems a daunting task: return a '90s-era boy band to prominence without resorting to camp or desperation. But the five 40-something guys of NKOTB did it. Fronted by first single "Remix (I Like The)" and its unapologetically hip video, 10 is a trend-free, earnest collection of vocal pop. —KM

FOLK

HEM

Departure and Farewell

PRODUCERS: Dan Messe, Gary Maurer

Waveland Records

RELEASE DATE: April 2

Sally Ellyson's voice has never sounded as focused, peaceful and tender as it does on the adventurous *Departure and Farewell*. The Brooklyn band still cradles territory between folk and country, while also charting new territory. Strings propel closer "Funnel Cloud" and gospel enters on "So Long." —PG

R&B

VARIOUS ARTISTS

Music for Dancefloors: The KPM Music Library

PRODUCERS: various

Strut Records

RELEASE DATE: April 2

In the '60s and '70s, this famed British film/TV music house made some of the tightest soul-jazz instrumental jams this side of "ITV News at 10." Crate-digging extraordinaire Strut released a comp in 2000, but this two-CD reissue's live disc puts the studio's brilliance in perspective. No wonder Jay-Z, Tarantino and Danger Mouse all tapped this wellspring. —AG

RAP

LIL WAYNE

I Am Not a Human Being II

PRODUCERS: various

Cash Money

RELEASE DATE: March 26

Lil Wayne's latest, *I Am Not a Human Being II*, has a surplus of metaphors, including subtle odes to trap rap ("Gunwalk"), moments for real romance ("Back to You") and the kinky kind ("Romance"), coupled with bits of self-reflection ("God Bless Amerika"). Diverse yet bold, the set fits Weezy like a glove. —KI



ROCK

Volbeat Breaks Through

Historical hindsight will likely compare Volbeat's fifth studio album, *Outlaw Gentlemen & Shady Ladies*, to Metallica's 1991 *Black Album*—the breakthrough moment when a heavy rock acts crosses from cult status to mass-appeal embrace. It's the Danish quartet at its most accessible, without sacrificing its gritty punch. With former Anthrax guitarist Rob Caggiano in the ranks and co-producing, the set boasts a sharp dynamic thrust that gives rockers like "Pearl Heart," "Dead but Rising" and "Room 24" (with King Diamond) even more bite. And there are plenty of surprises, including harmonica and banjo on "Doc Holliday," and an earnest, if heavier, rendering of Young the Giant's "My Body." All of this combined with frontman Michael Poulsen's vivid storytelling makes this album the likely launch of a well-deserved new era for Volbeat. —GG



Volbeat

Outlaw Gentlemen & Shady Ladies

PRODUCERS: Jacob Hansen, Rob Caggiano

Vertigo/Republic Records

RELEASE DATE: April 9

CHART HISTORY: *Beyond Hell/Above Heaven* (2010), No. 7
Hard Rock Albums, 217,000

.biz

Gloria Estefan has returned to longtime label Sony Music Entertainment for a multi-album agreement that begins with the release of her English-language album *The Standards*, due in the fall.



Ariana Grande will star in Nickelodeon's "Victorious" spinoff "Sam & Cat" this fall.

POP

Big Things Ahead

Nickelodeon star Ariana Grande's second career breaks out with 'The Way'

By Jason Lipshutz

After playing a supporting character on Nickelodeon's "Victorious" for the past three years, Ariana Grande is taking center stage as both a singer and an actress in 2013. While filming a starring role in new Nickelodeon series "Sam & Cat," the 19-year-old Florida native has logged the first mainstream hit of her recording career with "The Way," featuring Mac Miller. After hitting iTunes on March 26 through Republic Records, the song sold 219,000 downloads in its first week, according to Nielsen SoundScan, and debuts at No. 10 on the Billboard Hot 100 (see page 50).

Grande recorded the flirtatious R&B-tinged single, which samples Big Pun's 1998 hit "Still Not a Player," after meeting with U.K. producer Harmony Samuels earlier this year and immediately connecting with the slinky beat. "I cut my vocal on it," Grande says, "and then Mac and I had been hanging out for a while at that point, and I was like, 'I really want you to feature on this record. What do you think?' And he said, 'Sounds like a hit to me.'"

Grande has been slowly piecing together a debut album while splitting her time playing Cat Valentine on "Victorious"; her 2011 single "Put Your Hearts Up" has sold 120,000 downloads. But "The Way" fast-tracked her career by grabbing the attention of Republic co-founder Monte Lipman as well as Charlie Walk, who started as the label's executive VP in late January.

"It was 8:00 one night, and I heard a song coming

from Monte's office through my wall," Walk recalls. "He called me down and played a video, a DIY video of Ariana Grande. We heard the song and I immediately made the decision to set it up [and] put the song out."

Walk describes Grande as a "triple threat": She sings and acts, but is also a viral star, staying actively engaged with her 5.4 million Twitter followers and 2.6 million Facebook fans. She's also the only Nickelodeon star signed to Republic: While most Nick-affiliated recording acts, including Miranda Cosgrove and "Victorious" star Victoria Justice, have deals with Sony, sources tell Billboard that Grande requested and was given a "carve out" deal when she joined "Victorious," leaving her to sign with any label she pleased.

"The Way" will lead Grande's Republic debut, which she says was completed but may be flushed out with new tracks before hitting stores. "All of these really amazing songs are coming out of nowhere, and most of them are from Harmony," she says, adding that she hopes to collaborate with rapper Big Sean on the album.

According to Walk, the next few months of Grande's recording career will consist of laying down new tracks, lining up TV appearances and performing at radio events like KIIS-FM Los Angeles' Wango Tango concert, where she'll share the stage with acts like Bruno Mars, Demi Lovato and Will.i.am on May 11. "We'd love to have an album out for the fourth quarter," Walk says. "I'd love to have a body of work by end of summer and get ready to launch multiple singles. That's the goal and that's the plan."

As "The Way" starts getting a heavy push to top 40 radio, Grande will continue filming the first season of "Sam & Cat," a spinoff from "Victorious" that will premiere later this year. Grande says the new show will appeal to an even younger audience than the tween-friendly "Victorious," which sets up a potential disconnect between her TV role and her more mature singing persona. (At the end of the music video for "The Way," which has earned 3.3 million YouTube views since its March 28 premiere, Grande and Miller share a few unabashed kisses.)

"When I do 'Sam & Cat,' and when I act as Cat, of course I'm still going to be there for my younger fans," Grande says. "But I'm also growing up—I'm almost 20. I'm not going to do anything crazy, but I want to do music that I'm passionate about." ●

THE Numbers

'The Voice'

The start of the fourth season of NBC's "The Voice" has spurred social buzz for new coaches Shakira and Usher, as well as impressive sales for the show's contestants. Perhaps even more telling, with 25.6 million viewers taking in the new season's first two episodes (March 25-26), "The Voice" boasted a higher weekly audience than Fox's "American Idol" for the first time.

↑ 8.8%

The number of viewers who tuned in for the March 25 season premiere of "The Voice"—13.6 million—is a gain of 8.8% compared with the previous season's bow in September, according to Nielsen. For the week ending March 31, the episode finished as the fourth-most-watched prime-time broadcast (behind two "NCIS" airings on CBS and ABC's "Dancing With the Stars").

↑ 36%

Usher's 19-8 rise on Billboard's Social 50 chart is due primarily to the addition of 485,000 new fans across platforms like Twitter and Facebook—a 36% weekly increase. A variety of online and on-air promotions publicized his addition to "The Voice," including a minute-long video featuring the cast of NBC's "Parks and Recreation."

↑ 471%

Shakira, who, like Usher, also leaps into the Social 50 top 10 (14-7), reaps sales benefits from joining "The Voice." Her 2006 Billboard Hot 100 No. 1 "Hips Don't Lie," featuring Wyclef Jean, returns to the Latin Pop Digital Songs summit with its best sales week (19,000, up 471%) since March 3, 2007 (28,000).

+ 137%

Sales of the top five opening-week digital singles by current contestants on "The Voice" outsold the top five such tracks from last season's hopefuls by 137%, according to Nielsen SoundScan. Sarah Simmons' "One of Us" leads the current crop with 37,000. Nicole Nelson's "Hallelujah" led the fall pack with an 11,000-unit start. —Keith Caulfield, William Gruger and Gary Trust



Thompson Square is an opening act on Luke Bryan's tour.

COUNTRY

Power Of Love

Husband-and-wife duo Thompson Square comes back strong with second album 'Just Feels Good'

By Deborah Evans Price

There will be no sophomore slump for Thompson Square, whose album *Just Feels Good* debuts at No. 4 on Billboard's Top Country Albums chart and No. 13 on the Billboard 200. Lead single "If I Didn't Have You" is No. 7 on Hot Country Songs.

The duo's Keifer and Shawna Thompson penned six of the album's 13 cuts. "The songs came out really easy for this project," Keifer says. "The first album showed everybody what we sounded like. On this album, we feel it's going to show people who we are and how we got together."

The pair spent nine years bartending and playing for tips at the Wheel on Nashville's famed Lower Broadway before signing a deal with Stoney Creek Records. Their career exploded with "Are You Gonna Kiss Me or Not," which topped Hot Country Songs (and hit No. 32 on the Billboard Hot 100) and has sold 2 million copies, according to Nielsen SoundScan. The act won vocal duo honors in 2012 from the Country Music Assn. and the Academy of Country Music and was Billboard's No. 1 new country artist of 2011. Thompson Square's self-titled debut album has sold 366,000 copies, and reached No. 3 on Top Country Albums and No. 15 on the Billboard 200.

Consumers who purchase *Just Feels Good* at Walmart will get three bonus tracks, including "What Am I Gonna Do," written in the wake of Shawna's father's death in 2012. "Over the years I've saved a cassette of me and Dad singing," she says. "I was about 4 years old and we were singing this gospel hymn, 'Coming Home.' We spliced it on the end of 'What Am I Gonna Do.'"

To promote the new album, Thompson Square made visits to "Fox & Friends" and Yahoo Music's "RAM Country" and took over Verizon Music's Twitter account to chat with fans. The pair was featured as a CBS Radio "Launch" artist and partnered with Spotify to create a *Just Feels Good* playlist. Another sales driver for the new album is the duo's slot on Luke Bryan's tour, which runs through October. "They took almost every dime they are making from that Luke tour and plowed it right back into production on the show," BBR Music Group senior VP Jon Loba says. "You can see that when you go to a Thompson Square show. It is an experience." ●



Pop Radio Welcomes

MKTO's 'Thank You'
Having met in 2010 while filming Nickelodeon series "Gigantic," in which their characters played best friends, Malcolm Kelley and Tony Oller formed MKTO, which combines their initials. The pair's debut single, "Thank You" (Columbia), has garnered 2.2 million YouTube views and is nearing the Nielsen BDS-based Mainstream Top 40 chart, led by 54 plays on SiriusXM's Hits 1 channel. The song is concurrently scaling the top 10 of the Australia and New Zealand Digital Songs charts.

Houndmouth Readies Debut

After touring with the Lumineers and Alabama Shakes, folk-rock band Houndmouth is ready to step into the spotlight with its debut full-length, *From the Hills Below the City*. The quartet will support the 12-song set, due June 4 on Rough Trade, with extensive touring through July. Stops include the Newport Folk Festival (July 26) and Lollapalooza (Aug. 2), as well as more supporting gigs with Alabama Shakes (June).

Slam-Dunk

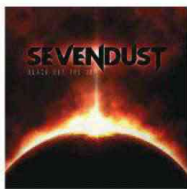
Recent Interscope signing Kayla Brianna approaches a Mainstream R&B/Hip-Hop debut with "I Got That," featuring Meek Mill, percolating with plays on 44 of the chart's reporters. The 18-year-old singer is the daughter of former NBA player and current basketball analyst Kenny "the Jet" Smith (who's featured on TNT's "Inside the NBA"). A video of "Got" interspersed with NBA highlights kicked off the NBA All-Star Game telecast in February. The song is also featured in a new commercial for Hyundai's Santa Fe.

'Beautiful' Beginning

Electronic/rock quartet Shine Bright Baby cues up its major-label debut single, "Beautiful Love," which simmers just below Christian Songs. Formed six years ago in Orrville, Ohio, the band features lead singer Emily Irene, drummer Karl Wendel, and guitarist/vocalists Nathan Furtig and Josh Fink. Now signed to BEC Recordings, the foursome, which self-released a pair of EPs in 2008-09, will issue its first full-length album later this year.

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

Battle Plan: Sevendust



Regrouping after taking time off, Sevendust self-produced its ninth studio album, *Black Out the Sun*. Led by first single "Decay," the 13-track set debuts at No. 18 on the Billboard 200.

5 MONTHS AGO

With the group nearing the end of the recording process—which had been documented through a series of YouTube webisodes—Sevendust held a listening party for fans to preview what was coming. Drummer Morgan Rose says the sessions were similar to ones with Call Me No One, his side venture with Clint Lowery. "For that album we went in with very little material, and it was really exciting and we had a good time doing it," Rose says. "So we kind of sold the rest of [Sevendust] on trying to do it that way. We were maybe a little apprehensive going in, but it worked exactly the way we had hoped."

2 MONTHS AGO

"Decay" debuted Jan. 11 on Billboard.com, with the group filming a video for the song on Jan. 31. "It's the best reaction we've seen from a track from this band since we started working with them in 2006," says Tyson Haller, VP of promotion and label services for Alternative Distribution Alliance. "It's been steady and all positive. That's what led us to think we were going to have such a great [first] sales week." Album pre-orders began Jan. 16, bundled with tickets for Sevendust's tour with Coal Chamber, Lacuna Coil and Candlelight Red that began March 27, following a February tour with the latter two bands.

RELEASE WEEK

Ahead of the album's March 25 release, a video "Track by Track" feature debuted March 20 on several websites, while an Ultimate-Guitar.com lesson aired March 22. AOL streamed *Black Out the Sun* March 25-29, and the act appeared live on radio show "Rockline" the night before release. The "Decay" clip debuted on Fuse.tv on release day, and the band signed autographs at Soundcheck Hollywood, followed by in-stores in Phoenix (March 28) and Sacramento, Calif. (March 29). "We were going to have the band for street week on the West Coast, which is unusual, so we took advantage of it," ADA's Haller says.

NEXT UP

With "Decay" going strong, Haller says the band and label are holding off on picking a second single, though the title track will be released internationally on April 29. Touring will be Sevendust's primary mode of promotion; the current tour wraps May 27, while summer dates are being assembled, including the Rock USA festival on July 19 in Oshkosh, Wis. "Touring is their bread and butter," Haller says. "That's how fans enjoy Sevendust. They've been away for awhile, too, so that's contributing to the excitement of a new [album] and having the band back in the public eye again."

—Gary Graff

MARKETPLACE

CONNECT WITH THE MUSIC INDUSTRY'S MOST IMPORTANT DECISION MAKERS

TALENT

BEST SONG CONTEST !!

BY COMPANY WITH :40 years of Music Experience
(B.M.I., A.S.C.A.P.,And A.F.M.)

1st Prize: 4 song demo at Nashville studio.

(2nd Prize Guitar and 3rd Prize Gas card \$50 Winners contacted)

SEND ENTRIES and (CHECKS ONLY) CD of song , and english lyrics (typed)

* for \$49.99 per song (5 song limit.)(CHECKS PAYABLE TO Franklin Label Group L.L.C.)

ADD phone ,home and email address. Attention to :Bobby Mahon CEO

TO (Our World Headquarters Nashville, TN.)

FRANKLIN LABEL GROUP L.L.C.

103 Confederate Drive , Suite 104

Franklin, Tn. 37064

* Copyright Status in Library of Congress Washington, D.C.

MAY 5, 2013 DEADLINE !!!!

** (PRIZES BASED ON QUALIFIED AMOUNT OF ENTRIES)
ENTER NOW!

NOTICES/ANNOUNCEMENTS

Short-form Radio Programs/Barter

The Inside Stories Behind

The Christmas Songs

Featuring Songwriters' Actual Voices!

TheMusicalSoundReview.com (718) 375-1245

WANTED TO BUY

RECORD COLLECTIONS

We BUY any record collection.

Any style of music.

We pay HIGHER prices

than anyone else.

Call

347-702-0789 (Allan)

or email

a_bastos@yahoo.com

REAL ESTATE

Palm Springs, CA.



The former estate of Clark Gable & Carole Lombard Casa Del Corazon!

4 bedrooms, 5.5 bathrooms, @4,000sqft, saltwater pool/spa, cabana, separate guest quarters, walled & gated. Spectacular mountain views.

\$2,200,000. Virtual Tour:
<http://youtu.be/swcmwTfY6gE>

John Kouri Realtor—#01874639
760-413-7504
john@cashfs.com

Billboard Classifieds Covers Everything

- | | | | |
|--------------------------------|---------------------------|-----------------------|-----------------------|
| DUPLICATION | STORE SUPPLIES | PROFESSIONAL SERVICES | WANTED TO BUY |
| REPLICATION | FIXTURES | DJ SERVICES | CONCERT INFO |
| VINYL PRESSING | CD STORAGE CABINETS | FINANCIAL SERVICES | VENUES |
| CD ROM SERVICES | DISPLAY UNITS | LEGAL SERVICES | NOTICES/ANNOUNCEMENTS |
| DVD SERVICES FOR SALE | PUBLICITY PHOTOS | ROYALTY AUDITING | VIDEO |
| PROMOTION & MARKETING SERVICES | INTERNET/WEBSITE SERVICES | TAX PREPARATION | MUSIC VIDEO |
| MUSIC DISTRIBUTORS | BUSINESS SERVICES | BANKRUPTCY SALE | POSITION WANTED |
| AUCTIONS | MUSIC INSTRUCTION | COLLECTABLE | LISTENING STATIONS |
| RECORDING STUDIOS | BUSINESS OPPORTUNITIES | PUBLICATIONS | FOR LEASE |
| REAL ESTATE | COMPUTER/SOFTWARE | TALENT | DISTRIBUTION NEEDED |
| INVESTORS WANTED | MUSIC MERCHANDISE | SONGWRITERS | EDUCATION OPPORTUNITY |
| STORES FOR SALE | T-SHIRTS | SONGS FOR SALE | HELP WANTED |
| EQUIPMENT FOR SALE | EMPLOYMENT SERVICES | DEALERS WANTED | MASTERING |
| | | RETAILERS WANTED | |

For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com

CHARTS

OVER THE COUNTER KEITH CAULFIELD

Easter Arrives While Timberlake's Still Tops

'The 20/20 Experience' holds at No. 1 for a second week, with a moderate 67% decline



The Easter Bunny hipped and hopped all over the Billboard 200 chart this week, leaving behind baskets full of sales gains.

While Justin Timberlake's *The 20/20 Experience* fell by a not-too-shabby 67.2% in its second week (down to 318,000 from its 968,000 start, according to Nielsen SoundScan), nearly every title in the top 50 this week posts a gain thanks in part to the Easter holiday (March 31). The only decliners in the top 50 are recent releases: Timberlake's *20/20*, Luke Bryan's *Spring Break . . . Here to Party* (4-12, down 3%), Kacey Musgraves' *Same Trailer Different Park* (2-31, down 60%), Bon Jovi's *What About Now* (7-34, down 44%), David Bowie's *The Next Day* (11-45, down 45%) and Jimi Hendrix's *People, Hell and Angels* (20-48, down 30%). It's natural to see these new arrivals decline, even in a busy shopping week, as it's difficult for any album to post a gain in its second or third (or fourth) week on the chart.

Timberlake's decline is soft when compared with all of the No. 1-debuting albums of the past 12 months. Of the 33 earlier No. 1 bows stretching back to Madonna's *MDNA* (April 14, 2012), 21 had a greater second-week percentage decline than Timberlake. The biggest sophomore-frame fall belonged to *MDNA*, which fell by 87% in its second week (from 359,000 to 48,000), after its debut week was pushed so high thanks to exceptional album/concert ticket bundle sales. *MDNA* really can't be compared with the rest of the No. 1 debuts, which generally fell between 67% and 73% in week two.

As Timberlake's album started much higher, it had farther to fall. In the past year, of the three earlier albums that debuted with a half-million or more, all dropped harder than JT in their second week. One Direction's *Take Me Home* slipped 67.4%, Taylor Swift's *Red* fell 71.5% and Mumford & Sons' *Babel*

dropped 71.8%. (For more about second-week declines, see Coda, page 72.)

Easter Comparison: Total album sales for Easter week were 6.5 million—up 2% compared with the Easter frame a year ago: 6.4 million (the holiday fell a week later a year ago: April 8, 2012). Interestingly, the top 200 titles this week sold a combined 2.7 million—making up 41% of all album sales this week. It's sort of stunning to think that those 200 albums comprised nearly one-half of all albums sold last week. Last Easter, the top 200 moved 2.4 million, or 37% of total album sales that week.

Album sales this past week were the second-largest of any week this year, following the week ending Feb. 17 (6.8 million). That week contained Valentine's Day and impact from the Grammy Awards (Feb. 10).

The Billboard 200's top 10 this week is flush with new arrivals—six in total, led by Lil Wayne's *I Am Not a Human Being II*. The rapper's latest sold 217,000, which isn't too bad, considering its title doesn't contain the word "Carter." Since 2008, Wayne has released five studio albums: *The Carter III* (2008, 1 million debut), experimental rock set *Rebirth* (2010, 176,000), *I Am Not a Human Being* (2010, 110,000 from a digital-only bow), *The Carter IV* (2011, 964,000) and *I Am Not a Human Being II*.

Before *I Am Not a Human Being II* arrived, some industry forecasters projected it would sell closer to 400,000 copies. Considering his non-Carter track record—as noted above—the 400,000 figure seemed like an aspirational number instead of one grounded in Wayne reality. (One wonders: Had Wayne titled *I Am Not a Human Being II* something else, would it have sold better?)

Last Easter, there were only four debuts in the top 10, though there was a new No. 1 from Wayne labelmate Nicki Minaj. Her *Pink Friday: Roman Reloaded* started atop the list with 253,000. Though we're not sure how many youngsters' Easter baskets contained Minaj's album—despite her colorful appeal.

In terms of song download sales, the Easter frame this year housed 28.3 million, compared with 29.1 million a year ago (down 2.8%). On the brighter side, this past week's song haul is the second-biggest of the year following the busy post-Christmas season. Only the week ending Feb. 17 was larger (29.4 million).

Next Week: Justin Timberlake's *The 20/20 Experience* should hold for a third week at No. 1 while the top debut will come from the Band Perry's *Pioneer*. The latter could sell around 110,000, according to industry sources. If *20/20* holds for a third week at No. 1, it will be the first set to spend its first three weeks at the top since Taylor Swift's *Red* did so between Nov. 10 and Nov. 24, 2012. **o**

EASTER WEEK ALBUM SALES 2013 VS. 2012
6.5 MILLION
o 1.9%

EASTER WEEK DIGITAL SONG SALES 2013 VS. 2012
28.3 MILLION
o 2.8%

EASTER WEEK DIGITAL ALBUM SALES 2013 VS. 2012
2.7 MILLION
o 20.3%



New Kids News

Twenty-five years after their breakthrough, Boston's New Kids on the Block enter Adult Top 40 at No. 39 with "Remix (I Like The)." The song previews their 10th album, aptly titled *10*, due to appear on next week's Billboard 200. While 1988 marked their first ("Please Don't Go Girl") of nine Billboard Hot 100 top 10 singles, all tallied consecutively through 1990, and the arrival of their first (the No. 1-peaking *Hangin' Tough*) of five Billboard 200 top 10 albums (*Step by Step* also reigned in 1990), they dented Hot R&B/Hip-Hop Songs as early as 1986, when their debut single "Be My Girl" spent two weeks at No. 90.

—Gary Trust

THE BIG NUMBER



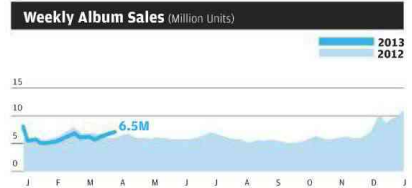
In the past 12 months, there have been 34 albums to debut at No. 1 on the Billboard 200. Of the 33 earlier titles, 21 of them had a larger second-week sales decline than that of Justin Timberlake's *The 20/20 Experience* this week. It's down by a moderate 67.2%.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,513,000	2,682,000	28,295,000
Last Week	6,077,000	2,537,000	24,776,000
Change	7.2%	5.7%	14.2%
This Week Last Year	6,160,000	2,331,000	26,676,000
Change	5.7%	15.1%	6.1%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	77,836,000	74,021,000	-4.9%
Digital Tracks	361,320,000	356,467,000	-1.3%
Total Singles	703,000	860,000	22.3%
Store	439,859,000	431,348,000	-1.9%
Album w/TEA*	113,968,000	109,667,700	-3.8%

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

Album Sales

2012	77.8 Million
2013	74.0 Million

Sales by Album Format

	2012	2013	CHANGE
CD	47,416,000	40,118,000	-15.4%
Digital	29,395,000	32,456,000	10.4%
Vinyl	1,008,000	1,342,000	33.1%
Other	18,000	105,000	483.3%

Sales by Album Category

	2012	2013	CHANGE
Current	37,421,000	37,095,000	-0.9%
Catalog	40,415,000	36,926,000	-8.6%
Deep Catalog	32,454,000	29,618,000	-8.7%

Current Album Sales

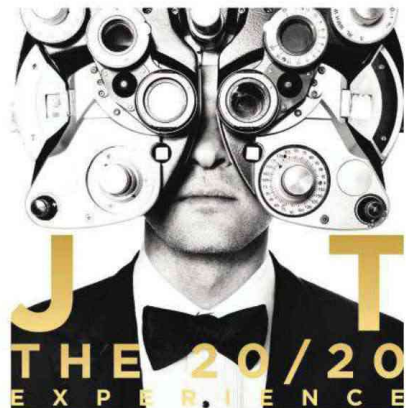
2012	37.4 Million
2013	37.1 Million

Catalog Album Sales

2012	40.4 Million
2013	36.9 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 March 31, 2013. Figures are rounded. Compiled from a national sample of Nielsen retail store and rack sales reports collected by Nielsen SoundScan.



Read more Chart Beat at billboard.com/chartbeat.

Chart table with columns: Wks. Ago, Last Week, This Week, Title, Artist, Cert., Peak Pos., Wks. on Chart. Includes entries for WOP, Pirate Flag, Somebody's Heartbreak, All Gold Everything, Highway Don't Care, Next to Me, R.I.P., Loveeeeeeee Song, #ThaPower, Two Black Cadillacs, Kiss You, 1994, Gone, Gone, Gone, Give It All We Got Tonight, I'm Different, Boys 'Round Here, Love and War, Levitate, I Can Take It From There, Battle Scars, Like Jesus Does, We Still in This B****.



After Miley Cyrus posted a video of her dancing to the song (March 21), its momentum has swelled. It bounds 33-13 on Streaming Songs (2.9 million streams, up 95%) and gains by 79% to 25,000 downloads sold.



The track has a second-week sales decline not atypical for star-packed singles not yet established at radio, falling 9-33 on Hot Digital Songs (58,000, down 47%). Airplay could spur a sales rebound; the song enters Hot 100 Airplay at No. 75 (13 million audience impressions, up 129%).

Chart table with columns: Wks. Ago, Last Week, This Week, Title, Artist, Cert., Peak Pos., Wks. on Chart. Includes entries for Rich as F**k, One of Those Nights, Neva End, C'Mon, BitCh, Don't Kill My Vibe, Kisses Down Low, The Phoenix, Cups (Pitch Perfect's When I'm Gone), Karate Chop (Remix), Clarity, One Way or Another (Teenage Kicks), Molly, All Around the World, Pusher Love Girl, Hey Pretty Girl, If I Lose Myself, Show Out, More Than Miles, Beat This Summer, Same Love, Done, Anywhere with You, Wild for the Night, Changed, Lego House, Freaks, Dope.



After breakout hit "The A Team" reached No. 16 in January during a 33-week chart run, the Brit folk singer's second single bows on the strength of a 23-18 lift on Adult Top 40 and 393,000 streams (up 8%). —Gary Trust

JUST PUT YOUR HAND ON THE GLASS, I'LL BE TRYIN' TO PULL YOU THROUGH

"MIRRORS," JUSTIN TIMBERLAKE

Q&A

Jerome 'J-Roc' Harmon



When did you and Timbaland begin working with Justin Timberlake on "Mirrors"? "Mirrors" was something we started working on in 2009, and he just shelved it. He's like, "I'm going to save this one, and this is going to go on my album." We never knew when he was going to put it out—we were like, "Aw, man, you're in movies now." But then he surprised us last year and said he was ready, and he brought ["Mirrors"] over to the project as well.

How did the song become so long? We segued each piece to go into another song, so if you were to break it up, that second part of "Mirrors" is like a song by itself. That came during the process of making The 20/20 Experience. It actually came way afterward, because once we got all the songs that he knew he wanted on this album, that's when we began to tie everything together.

Were you surprised that the eight-minute "Mirrors" was chosen as the album's second single, and that it's done so well on the Billboard Hot 100?

I was surprised. The two singles go from one extreme to the next. One is super old-school but forward-thinking and modern, and then you have this other track that's more of a pop genre epic. And that just goes to show you that Justin still has an audience that's been waiting for him for a while. And they appreciate real art, no matter what he presents to you.

Did you work on the other album that Timberlake announced is coming in November? I did work on that as well. Before we came to the 10 [songs on The 20/20 Experience] that he wanted and the two bonus tracks, we had over 30, 40 tracks. So we're going to take some of the stuff that we've already done, and of course create more music at the same time. —Jason Lipshutz

THE WEEKS' FINISH: PHOTOS COURTESY OF THE ARTISTS; WOP: J. DASH; RICH AS F**K: LIL WAYNE; ONE OF THOSE NIGHTS: TIM MCGRAW; NEVA END: FUTURE; C'MON: KE\$HA; BITCH, DON'T KILL MY VIBE: KENDRICK LAMAR; KISSES DOWN LOW: KELLY ROWLAND; THE PHOENIX: FALL OUT BOY; CUPS (PITCH PERFECT'S WHEN I'M GONE): ANNA KENDRICK; KARATE CHOP (REMIX): FUTURE; CLARITY: ZEDD; ONE WAY OR ANOTHER (TEENAGE KICKS): ONE DIRECTION; MOLLY: TYGA; ALL AROUND THE WORLD: JUSTIN BIEBER; PUSHER LOVE GIRL: JUSTIN TIMBERLAKE; HEY PRETTY GIRL: KIP MOORE; IF I LOSE MYSELF: ONE REPUBLIC; SHOW OUT: JUICY J; MORE THAN MILES: BRANTLEY GILBERT; BEAT THIS SUMMER: BRAD PAISLEY; SAME LOVE: MACKLEMORE & RYAN LEWIS; DONE: THE BAND PERRY; ANYWHERE WITH YOU: JAKE OWEN; WILD FOR THE NIGHT: A\$AP ROCKY; CHANGED: RASCAL FLATTS; LEGO HOUSE: ED SHEERAN; FREAKS: FRENCH MONTANA; DOPE: TYGA.

SALES DATA COMPILED BY NIELSEN BDS. CHARTING WEEK ENDS AT 11:59 P.M. EST/PT. ALL RIGHTS RESERVED.

The Billboard 200

April 13
2013
billboard

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	1	1	#1 JUSTIN TIMBERLAKE RCA	The 20/20 Experience	1	2	
	HOT SHOT DEBUT	2	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	2	1	
	NEW	3	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	1	
	NEW	4	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native	4	1	
	NEW	5	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II	5	1	
	NEW	6	DEPECHE MODE VENUSNOTE/MUTE/COLUMBIA	Delta Machine	6	1	
11	5	7	P!NK RCA	The Truth About Love	▲	1	28
12	6	8	GG IMAGINE DRAGONS KIDINA KORNIR/INTERSCOPE/IGA	Night Visions	●	2	30
5	3	9	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	16
	NEW	10	THE STROKES RCA	Comedown Machine	10	1	
				The band just makes the top 10, selling 41,000 copies of its fifth studio album—its smallest debut week since 2001. It follows three sets that all debuted and peaked at No. 4 between 2003 and 2011. The act's last album, <i>Angles</i> , bowed with 89,000.			
15	12	11	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	8
3	4	12	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1	4
	NEW	13	THOMPSON SQUARE STONE CREEK/BBMG	Just Feels Good	13	1	
				With its second release, the country duo logs its best sales week yet (36,000) and highest position on the Billboard 200. On Top Country Albums, due to a busy chart, it bows at No. 4—one rung lower than the No. 3 bow/peak of its debut album.			
9	9	14	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	27
17	14	15	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	25
59	8	16	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables	●	1	15
13	10	17	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	●	1	19
	NEW	18	SEVENDUST 7BROS/ASYLUM	Black Out The Sun		18	1
16	13	19	FUN. FUELED BY RAMEN	Some Nights	▲	3	58
22	18	20	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	1	23
14	16	21	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times		7	17
19	19	22	THE LUMINEERS DUALTONE	The Lumineers	▲	2	52
18	17	23	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	19

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
35	24	24	MAROON 5 ABM/OCTONE/IGA	Overexposed	▲	2	40
27	22	25	SOUNDTRACK UME	Pitch Perfect	●	3	23
41	32	26	VARIOUS ARTISTS WALT DISNEY	Shake It Up: I <3 Dance		26	4
40	26	27	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	20
177	114	28	PS PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	1	829
				Amazon MP3's sale-pricing of this set (for \$2.99) sends it flying with a 419% sales gain. It's the album's highest rank since Oct. 15, 2011, when it was reissued as part of the "Why Pink Floyd?" remasters campaign and re-entered at No. 12.			
33	38	29	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	11
23	21	30	ADELE XL/COLUMBIA	21	◆	1	110
-	2	31	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	2
	NEW	32	DIDO RCA	Girl Who Got Away		32	1
				After a four-year absence from the chart, the British artist returns with a low-key 18,000 debut for her fourth album. Last set <i>Safe Trip Home</i> started at No. 13 with 51,000. Her first two releases both peaked at No. 4 in 2001 and 2003, respectively.			
51	45	33	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	86
1	7	34	BON JOVI ISLAND/IDJMG	What About Now		1	3
29	25	35	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	2	23
55	43	36	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	17	59
57	42	37	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	88
	NEW	38	VARIOUS ARTISTS GAC/ZINEPAK	Official 2013 Academy Of Country Music Awards 'ZinePak		38	1
	NEW	39	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Roberson, Wilson		39	1
				Fred Hammond notches his eighth No. 1 on Gospel Albums with this collaborative project, assisted by his fellow United Tenors: Dave Hollister, Eric Roberson and Brian Courtney Wilson. Since the Gospel tally became a weekly chart in 1995, only Kirk Franklin has had more No. 1s, with 10.			
26	34	40	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	8
120	119	41	COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger		15	9
53	41	42	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	19
37	31	43	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	8
45	29	44	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	24

ONE REPUBLIC/LEANN RAMELIER; WAVVES; GATROFF; DIDD; CIVI ARCH; THE STROKES; RCA RECORDS
 THE WEEK'S TOP-SELLING ALBUMS ACCORD TO GRAMMY; CHARTS LEARNED ON billboard.com (N) for complete rules and regulations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 SALES DATA COMPILED BY **nielsen** SoundScan

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
2	11	45	DAVID BOWIE ISO/COLUMBIA	The Next Day		2	3
NEW		46	THE STORY SO FAR PURE NOISE	What You Don't See		46	1
150	106	47	P!NK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	77
10	20	48	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels		2	4
78	57	49	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	55
28	39	50	ALABAMA SHAKES ATO	Boys & Girls	●	6	48
36	27	51	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	29
NEW		52	JOE BONAMASSA J & R ADVENTURES	An Acoustic Evening At The Vienna Opera House		52	1
47	48	53	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		2	10
24	51	54	ED SHEERAN ELEKTRA		+	5	42
56	44	55	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	48
46	40	56	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	158
90	77	57	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	41
6	33	58	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		6	3
7	23	59	ERIC CLAPTON BUSHBRANCH/SURFDOG	Old Sock		7	3
RE-ENTRY		60	EAGLES ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975	◆	1	139
25	28	61	ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	9
38	36	62	ALICIA KEYS RCA	Girl On Fire	●	1	18
52	50	63	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	11
58	49	64	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	128
62	53	65	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	21
39	46	66	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	52
80	72	67	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	9
81	78	68	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	69
76	62	69	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMG	The Legend Of Johnny Cash	▲	5	111
101	68	70	MERCYME FAIR TRADE/COLUMBIA	The Hurt & The Healer		7	27
NEW		71	CRYSTAL BOWERSOX SHANACHE	All That For This		71	1
31	69	72	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	19
71	61	73	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	26
74	67	74	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	72

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
160	126	75	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	67
142	56	76	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul	●	5	19
86	63	77	TAMELA MANN TILLYMANN	Best Days		14	29
63	66	78	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	10
83	75	79	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	61
85	73	80	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	26
NEW		81	WAVVES RODEO/MOM + POP/WARNER BROS.	Afraid Of Heights		81	1
60	55	82	THE WEEKND XO/REPUBLIC	Trilogy	●	4	20
102	91	83	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It		1	31
NEW		84	SENSES FAIL STAPLE/WORKHORSE	Renacer		84	1
-	15	85	CLUTCH WEATHERMAKER	Earth Rocker		15	2
RE-ENTRY		86	BEE GEES REPRISE/WARNER STRATEGIC MARKETING	Number Ones	●	5	64
103	94	87	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	38
97	81	88	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	27
119	102	89	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	85
49	58	90	BOZ SCAGGS 429/SLG	Memphis		17	4
-	176	91	SOUNDTRACK WATERTOWER	Rock Of Ages		5	23
64	70	92	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	15
89	95	93	EMMYLOU HARRIS & RODNEY CROWELL NONESUCH/WARNER BROS.	Old Yellow Moon		29	5
RE-ENTRY		94	THE BLACK KEYS NONESUCH/WARNER BROS.	Brothers	▲	3	138
84	85	95	RED ESSENTIAL	Release The Panic		7	8
99	86	96	LEE BRICE CURB	Hard 2 Love		5	47
NEW		97	PAPOOSE HONORABLE	The Nacirema Dream		97	1
NEW		98	CES CRU STRANGE/RBC	Constant Energy Struggles		98	1
RE-ENTRY		99	PHIL COLLINS FACE VALUE/ATLANTIC	...Hits	▲	6	109
68	80	100	STEVEN CURTIS CHAPMAN SCC/CRACKER BARREL	Deep Roots		68	3



OneRepublic Lands First Top 10

OneRepublic (above) scores its first top 10 album on the Billboard 200 this week, as its third set, *Native*, starts at No. 4 with 60,000, according to Nielsen SoundScan.

It's the second-largest sales week for the band, surpassed by only the bow of its first album, *Dreaming Out Loud* (75,000 during Thanksgiving week in 2007). Its second set, 2009's *Waking Up*, debuted and peaked at No. 21 off a 39,000 launch exactly two years later.

Had either album been released during a less competitive time of the year—say, March, like its latest—they would have likely captured a top 10 spot.

While a top 10 album may have eluded OneRepublic until now, the group has logged six top 10 singles on the Adult Top 40 chart and two on the Billboard Hot 100. Its current single, "If I Lose Myself," bullets at No. 27 on Adult Top 40 this week (up 8% in detections, according to Nielsen BDS). —Keith Caulfield



The rock act nets a Billboard 200 chart high and its best sales week yet (7,000) with its latest set. The album's single "Demon to Lean On" is bubbling under the threshold of the Alternative chart, with leading support from WWCD Columbus, Ohio, and KNDD Seattle.



Q&A

Crystal Bowersox

All That for This, which debuts at No. 71 this week on the Billboard 200, is your first full-length on an indie, Shanachie Records. Did not being on a major affect your music at all?

The songwriting process isn't affected by what label I'm on. But I do have to say that when Jive went away there was a little uncertainty there—you wonder if you're even going to have that next record. And out of that came the song "Dead Weight," one of my best songs on this record. I loved working with Shanachie. They gave us a lot of freedom. Indie is the new major, right?

This album does sound pretty different from your debut.

The vibe of making it was definitely different. I was a little more relaxed this time around. There wasn't the crazy rush of "American Idol" and all of that, so I feel like that comes through in the music.

You've been cast as Patsy Cline in the upcoming Broadway production of "Always... Patsy."

I got big boots to fill, I've been saying. I'm honored to play such a legend, and her story is quite a touching one. I think we have quite a few similarities.

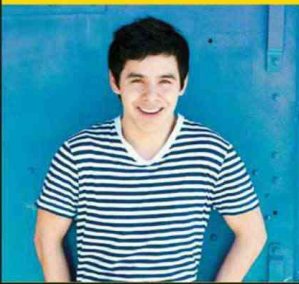
Like?

Our use of curse words. She was just a forward lady for her time, and in my opinion, whether she knew it or not she was a feminist. She was the first woman to wear pants to the Grand Ole Opry.

It's a two-character show—that's a lot of pressure for a new actor.

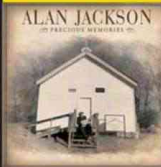
Thankfully I have an incredible co-star in Annette O'Toole. But it is mostly [music] performance, and thank goodness—I know most of the material already. —Alex Gale

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
4	60	101	PASSION SIXTEPS/SPARROW/CAPITOL CMG	Let The Future Begin		4	3
107	87	102	KID ROCK LAVA/AG	Cocky ▲		3	113
98	37	103	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds ▲		1	88
8	47	104	SOUNDTRACK ROSSELL/RCA	Sound City—Real To Reel		8	3
69	71	105	CHRIS TOMLIN SIXTEPS/SPARROW/CAPITOL CMG	Burning Lights		1	12
NEW		106	THE COLOR MORALE RISE	Know Hope		106	1
134	149	107	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light		51	10
156	161	108	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG	Nashville: Season 1: Volume 1		14	16
RE-ENTRY		109	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY/CAPITOL	NOW That's What I Call Disney		34	16
NEW		110	DAVID ARCHULETA EDMÉ	No Matter How Far		110	1
125	99	111	AWOLNATION RED BULL	Megalithic Symphony		87	73
92	54	112	SOUNDTRACK AMC/REPUBLIC	The Walking Dead: AMC Original Soundtrack - Vol. 1 (EP)		54	3
91	74	113	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story ●		1	33
100	93	114	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	17
NEW		115	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live		115	1
128	88	116	ERIC CLAPTON CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	78
NEW		117	STRYPHER FRONTIERS	Second Coming		117	1
169	136	118	KATY PERRY CAPITOL	Teenage Dream ▲		1	136
137	98	119	LYNYRD SKYNYRD MCA/UME	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection ▲		60	110
118	117	120	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	16
-	30	121	DRACO ROSA SONY MUSIC LATIN	Vida		30	2
138	83	122	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool ◆		3	105
145	147	123	ADELE XL/COLUMBIA	19 ▲		4	180
189	199	124	FLEETWOOD MAC WARNER BROS.	Greatest Hits ▲		14	41
190	152	125	SKRILLEX BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)		49	89



Though the singer has been off the pop radar since he departed on his Mormon mission in March 2012, he's been present on the charts thanks to banked recordings. His latest arrives with 5,000 and marks his sixth chart entry.

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	126		ALAN JACKSON ACR/EMI NASHVILLE	Precious Memories ▲		4	98
105	100	127	VARIOUS ARTISTS WORD-CURR/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013		43	9
88	92	128	CHARLIE WILSON P MUSIC/RCA	Love, Charlie		4	9
-	59	129	PHOSPHORESCENT DEAD OCEANS	Muchacho		59	2
182	182	130	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue ▲		1	89
161	150	131	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation ▲		9	225
197	177	132	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton ●		18	88
131	110	133	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles ▲		3	84
181	142	134	CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well ●		2	65
111	65	135	JUSTIN TIMBERLAKE JIVE/RCA	Justified ▲		2	76
NEW		136	A ROCKET TO THE MOON FUELED BY RAMEN	Wild & Free		136	1
147	122	137	JASON ALDEAN BROKEN BOW/BMG	My Kinda Party ▲		2	125
115	127	138	FUTURE A-1/FREEBANDZ/EPIC	Pluto		8	47
72	79	139	ATOMS FOR PEACE XL	Amok		2	5
152	145	140	THE BAND PERRY REPUBLIC NASHVILLE/BMG	The Band Perry ▲		4	122
NEW		141	CARTEL CARTEL	Collider		141	1
117	96	142	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		81	20
87	101	143	MADELEINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room		62	4
-	153	144	SHINEDOWN ATLANTIC/AG	Amaryllis		4	34
163	143	145	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	60
126	113	146	CHIEF KEEF GLORY BOYZ/INTERSCOPE/GIA	Finally Rich		29	15
183	138	147	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	34
NEW		148	IRON MAIDEN UME	Maiden England '88		148	1
149	120	149	BOB MARLEY AND THE WALLERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wallers ◆		18	261




It's no surprise to see the country king's first collection of Christian material return to the chart, thanks to its sequel set bowing at No. 5 (55,000). The original set—the top-selling Christian/gospel album of 2006—grabs a 139% gain this week.



While the live album was first released in 1994 as a VHS/CD package, it now stands on its own as a deluxe reissued CD (4,000). On the Music Video Sales chart, the video hits No. 1 for the first time, selling 6,000 copies.

BOB MARLEY AND THE WALLERS: MEG BITTON
 THE WEEK'S TOP-SELLING ALBUMS AND ARTISTS: TRACKED BY SALES DATA AS COMPILATED BY MEGAN KAYE FOR BILLBOARD.COM/NEZ FOR COMPLETE CHART DATA
 © 2013, Repertoire Global Music, LLC and Warner Bros. Records, Inc. All rights reserved.
 SALES DATA COMPILED BY
 nicksen
 SoundScan

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
141	128	150	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble ▲		47	71
124	89	151	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ◆		10	254
116	116	152	BULLET FOR MY VALENTINE RCA	Temper Temper		13	7
-	162	153	SOUNDTRACK WALT DISNEY	Sofia The First		149	5
110	115	154	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	44
RE-ENTRY	155	155	ENYA REPRISE/WARNER BROS.	The Very Best Of Enya		145	4
 <p>The set jumps back onto the list after Amazon MP3 temporarily discounted it for less than \$3. It moves from essentially zero units to 4,000. The promotion follows a push by iTunes in early March, which returned the title to the chart (March 16-23) for the first time since 2009.</p>							
154	146	156	NICKELBACK ROADRUNNER	Silver Side Up ▲		2	85
43	97	157	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Breaking Dawn: Part 2		3	19
178	134	158	WILLIE NELSON COLUMBIA/LEGACY	Super Hits ▲		98	40
-	108	159	SOUNDTRACK WATERTOWER	The Hobbit: An Unexpected Journey		30	10
93	104	160	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion		5	5
148	135	161	RASCAL FLATTS BIG MACHINE/BMLG	Changed ●		3	52
135	118	162	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	25
RE-ENTRY	163	163	BRIDGIT MENDLER HOLLYWOOD	Hello My Name Is...		30	17
-	82	164	VARIOUS ARTISTS ULTRA	Ultra Music Festival: 2013		82	2
-	163	165	THIRD DAY ESSENTIAL/PLG	Miracle		10	17
168	172	166	BRITT NICOLE SPARROW/CAPITOL CMG	Gold		41	10
RE-ENTRY	167	167	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat		5	67
NEW	168	168	SHIRLEY CAESAR LIGHT/FOXE	Good God		168	1
<p>Charting since the 1970s on Billboard's tallies, this marks the first album from the gospel great to reach the Billboard 200. With 4,000 sold, the title also debuts at No. 4 on Gospel Albums.</p>							
95	103	169	TEGAN AND SARA VAPOR/WARNER BROS.	Heartthrob		3	9
-	193	170	CHER LLOYD SYCO/EPIC	Sticks & Stones		9	20
106	112	171	EMELI SANDE CAPITOL	Our Version Of Events		28	20
-	187	172	FLORENCE + THE MACHINE REPUBLIC	Ceremonials ●		6	72
-	185	173	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG	Extended Versions		82	22

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	52	174	ANTHRAX MEGAFORCE	Anthems (EP)		52	2
157	155	175	THE TEMPTATIONS MOTOWN/UMI	Best Of The Temptations-The 60's/20th Century Masters The Millennium Collection ▲		73	46
155	154	176	RANDY HOUSER STONE CREEK/BMG	How Country Feels		11	10
112	124	177	KEYSHIA COLE GEFFEN/IGA	Woman To Woman		10	19
RE-ENTRY	178	178	MAROON 5 A&M/OCTONE/IGA	Hands All Over ▲		2	122
192	148	179	AEROSMITH GEFFEN/UMI	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67	56
167	156	180	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle: The 20 Greatest Hits ▲		52	174
140	160	181	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		44	17
143	125	182	JENNI RIVERA FONOVISIA/UMI	Joyas Prestadas: Pop		51	16
121	123	183	RODRIGUEZ LIGHT IN THE ATTIC	Cold Fact		78	14
RE-ENTRY	184	184	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give ▲		1	124
RE-ENTRY	185	185	THREE DAYS GRACE RCA	Transit Of Venus		5	21
166	157	186	KE\$HA KEMOSABE/RCA	Warrior		6	17
NEW	187	187	SUICIDAL TENDENCIES SUICIDAL	13		187	1
RE-ENTRY	188	188	TAYLOR SWIFT BIG MACHINE/BMLG	Taylor Swift ▲		5	274
NEW	189	189	ARETHA FRANKLIN RHINO	The Very Best Of Aretha Franklin, The '60s ▲		189	1
<p>This album, like the gainers at Nos. 60, 86 and 99, was marked down to \$1.99 for a limited time at Amazon MP3. Franklin's has the largest percentage increase, as it gains by 2,692%—up from basically zero the week previous.</p> <p>—Keith Caulfield</p> 							
NEW	190	190	ROYAL TAILOR ESSENTIAL	Black & White		190	1
RE-ENTRY	191	191	TAYLOR SWIFT BIG MACHINE/BMLG	Speak Now ▲		1	122
RE-ENTRY	192	192	RED HOT CHILI PEPPERS WARNER BROS.	Greatest Hits ▲		18	55
RE-ENTRY	193	193	JOHN MAYER COLUMBIA	Born And Raised ●		1	23
-	35	194	BLACK REBEL MOTORCYCLE CLUB ABSTRACT DRAGON/VAGRANT	Specter At The Feast		35	2
198	170	195	VARIOUS ARTISTS UNIVERSAL/EM/SONY MUSIC/CAPITOL	NOW 43 ●		1	32
122	132	196	BON JOVI ISLAND/IDJMG	Greatest Hits ●		5	50
RE-ENTRY	197	197	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	36
RE-ENTRY	198	198	THE NOTORIOUS B.I.G. BAD BOY/AG	Greatest Hits		1	23
130	139	199	FRANK OCEAN DEF JAM/IDJMG	Channel Orange ●		2	38
RE-ENTRY	200	200	LINKIN PARK MACHINE SHOP/WARNER BROS.	Living Things		1	33



Heads Up: Ben Howard

British singer/songwriter **Ben Howard** is heading for a second top 20 hit on the Triple A chart, as his single "Keep Your Head Up" rises 28-25 (see Billboard.biz/charts). The artist landed his first top 10 hit in January with the slow-burning "Only Love" (No. 6).

Howard's *Every Kingdom* has been percolating on the Heatseekers Albums chart for the past 47 straight weeks, consistently selling between 1,000 and 2,000 weekly. This week, the set steps 29-28 with another 1,000 sold (though it's down by 7%). In total, the album has sold 66,000 since its release in October 2011. Even better: His total song download sales are about to hit 200,000, as they rise to 199,000 this week.

The artist, who won two BRIT Awards in February, will play Coachella on April 13 and New York's Central Park SummerStage on July 29. While in the States for Coachella, he'll also do his own gigs at a handful of dates along the West Coast of the States and Canada.

—Keith Caulfield

KEEP YOUR HEAD UP, KEEP YOUR HEART STRONG

"KEEP YOUR HEAD UP," BEN HOWARD

Hot 100 Breakout

April 13
2013
billboard

HOT 100 AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 #1 WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	10	
3	2	SUIT & TIE RCA	Justin Timberlake Feat. Jay-Z	12	
2	3	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	16	
4	4	DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	17	
6	5	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	8	
5	6	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	18	
8	7	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	12	
12	8	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	9	
7	9	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	26	
9	10	DON'T YOU WORRY CHILD ASTRALWORLDERS/CAPITOL	Swedish House Mafia Feat. John Martin	21	
10	11	HO HEY DUATONE	The Lumineers	25	
13	12	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTE	Mumford & Sons	25	
18	13	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	5	
11	14	SCREAM & SHOUT INTERSCOPE	will.i.am Feat. Britney Spears	17	
14	15	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	12	
15	16	IT'S TIME KIDNAKORNER/INTERSCOPE	Imagine Dragons	23	
16	17	CATCH MY BREATH 19/RCA	Kelly Clarkson	20	
17	18	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7	
25	19	CARRY ON FUELED BY RAMEN/RRP	fun.	10	
22	20	I DRIVE YOUR TRUCK CUBR	Lee Brice	12	
23	21	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	17	
24	22	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	10	
19	23	TRY RCA	P!nk	21	
28	24	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	9	
26	25	LITTLE TALKS REPUBLIC	Of Monsters And Men	19	
31	26	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square	11	
21	27	F*CKIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	17	
27	28	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	12	
30	29	I CAN TAKE IT FROM THERE RCA NASHVILLE	Chris Young	9	
20	30	SURE BE COOL IF YOU DID WARNER BROS. NASHVILLE/WMN	Blake Shelton	11	
34	31	HEART ATTACK HOLLYWOOD	Demi Lovato	5	
29	32	ONE MORE NIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	36	
32	33	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	9	
37	34	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	8	
36	35	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	8	
33	36	HOME J/INTERSCOPE	Phillip Phillips	32	
39	37	ALIVE KREWELLA/COLUMBIA	Krewella	6	
38	38	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	6	
55	39	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	2	
40	40	MADNESS HELIUM-3/WARNER BROS.	Muse	10	
50	41	22 BIG MACHINE/REPUBLIC	Taylor Swift	3	
48	42	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	4	
44	43	LOVEEEEEEE SONG SRP/DEF JAM/IDMG	Rihanna Feat. Future	8	
42	44	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	7	
47	45	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	8	
49	46	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	5	
52	47	NEXT TO ME CAPITOL	Emeli Sande	6	
35	48	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	16	
51	49	MORE THAN MILES VALORY	Brantley Gilbert	5	
57	50	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	5	

HOT DIGITAL SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 #1 JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess		6
2	2	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	26	
8	3	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	21	
4	4	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	13	
3	5	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	8	
NEW	6	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	1	
10	7	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	11	
5	8	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	9	
16	9	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	5	
11	10	HEART ATTACK HOLLYWOOD	Demi Lovato	5	
14	11	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	6	
RE	12	MIRRORS RCA	Justin Timberlake	5	
12	13	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAVANCE/FUELED BY RAMEN/ISLAND/IDMG	Fall Out Boy	8	
7	14	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8	
6	15	HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer	7	
15	16	CARRY ON FUELED BY RAMEN/RRP	fun.	9	
19	17	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	8	
21	18	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	10	
20	19	DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	16	
17	20	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	12	
18	21	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	19	
42	22	22 BIG MACHINE/REPUBLIC	Taylor Swift	7	
23	23	I KNEW YOU WERE TROUBLE. BIG MACHINE	Taylor Swift	24	
24	24	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTE	Mumford & Sons	34	
22	25	SURE BE COOL IF YOU DID WARNER BROS. NASHVILLE/WMN	Blake Shelton	12	
26	26	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	9	
37	27	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	9	
31	28	LITTLE TALKS REPUBLIC	Of Monsters And Men	40	
30	29	MADNESS HELIUM-3/WARNER BROS.	Muse	25	
34	30	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	8	
39	31	BUGATTI ACE HOOD FEAT. FUTURE & RICK ROSS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Future & Rick Ross	7	
43	32	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	5	
9	33	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber	2	
41	34	SAIL RED BULL	AWOLNATION	35	
44	35	IT'S TIME KIDNAKORNER/INTERSCOPE	Imagine Dragons	35	
27	36	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	26	
13	37	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	11	
NEW	38	BOYS ROUND HERE WARNER BROS. NASHVILLE/WMN	Blake Shelton Feat. Pistol Annies & Friends	1	
33	39	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	20	
35	40	DON'T YOU WORRY CHILD ASTRALWORLDERS/CAPITOL	Swedish House Mafia Feat. John Martin	27	
NEW	41	THE PHOENIX DECAVANCE/FUELED BY RAMEN/ISLAND/IDMG	Fall Out Boy	1	
49	42	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	34	
38	43	F*CKIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	23	
32	44	HO HEY DUATONE	The Lumineers	43	
36	45	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	30	
28	46	GONE, GONE, GONE J/INTERSCOPE	Phillip Phillips	4	
40	47	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	5	
52	48	ALIVE KREWELLA/COLUMBIA	Krewella	4	
47	49	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	26	
29	50	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	2	

STREAMING SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART	
1	1	#1 #1 HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer	7	
2	2	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	12	
3	3	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7	
5	4	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	9	
6	5	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	9	
10	6	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	12	
4	7	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	10	
15	8	MIRRORS RCA	Justin Timberlake	2	
9	9	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	7	
12	10	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	4	
7	11	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	12	
8	12	F*CKIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	12	
33	13	WOP STEREORAMA	J. Dash	2	
27	14	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	5	
11	15	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	12	
32	16	LEVITATE SURFACE NOISE	Hadouken!	5	
16	17	SAIL RED BULL	AWOLNATION	12	
21	18	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	3	
14	19	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	7	
23	20	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	4	
30	21	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	5	
19	22	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	12	
29	23	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	4	
17	24	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Nicki Minaj	12	
18	25	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDMG	Trinidad James	8	
22	26	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	12	
9	27	WHAT MAKES YOU BEAUTIFUL SYCO/COLUMBIA	One Direction	7	
24	28	CALL ME MAYBE 604/UNIVERSAL	Carly Rae Jepsen	12	
26	29	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	12	
20	30	HO HEY DUATONE	The Lumineers	12	
28	31	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	12	
5	32	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	12	
2	33	KISS YOU SYCO/COLUMBIA	One Direction	7	
36	34	IT'S TIME KIDNAKORNER/INTERSCOPE	Imagine Dragons	12	
NEW	35	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	1	
37	36	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	7	
39	37	HEART ATTACK HOLLYWOOD	Demi Lovato	4	
1	38	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	12	
40	39	DON'T YOU WORRY CHILD SMM/VIRGIN/EMI	Swedish House Mafia Feat. John Martin	12	
50	40	PUSHER LOVE GIRL RCA	Justin Timberlake	2	
13	41	22 BIG MACHINE/REPUBLIC	Taylor Swift	2	
42	42	BAND 2 MAKE HER DANCE KEMOSABE/COLUMBIA	July J Feat. Lil Wayne & 2 Chainz	12	
41	43	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	12	
NEW	44	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	1	
NEW	45	DISPARATE YOUTH LEARD KING/DOWNTOWN/ATLANTIC	Santigold	1	
44	46	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	12	
NEW	47	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	1	
46	48	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	12	
38	49	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	12	
45	50	LITTLE TALKS REPUBLIC	Of Monsters And Men	12	

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or single releases scheduled for single-week airplay sales activity for the first time. 1,232 stations, encompassing pop, adult, rock, country, R&B, soul, Christian, gospel, contemporary R&B, and Latin formats, are electronically monitored 24 hours a day, 7 days a week. HOT DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed radio songs and on-demand songs and audio files, ranked by sales data as compiled by Nielsen SoundScan. CHART MOVEMENT: Songs that moved up or down one or more positions from the previous week. NEW: Songs that entered the chart for the first time.

SALES DATA COMPILED BY
 nielsen
 SoundScan
 BDS

Synch Success

Santigold (below) and Skrillex make Streaming Songs debuts this week thanks to some noteworthy synch deals.

Singer/producer Santigold's track "Disparate Youth," from her 2012 album *Master of My Make-Believe*, debuts on the Streaming Songs chart at No. 45 thanks to Honda. The boost in activity around the track (1.23 million U.S. streams during the charting week, according to Nielsen BDS) was stirred by its use in the carmaker's new ad for the 2013 Civic. "Disparate Youth" sold 1,000 downloads for the week, according to Nielsen SoundScan, bringing it to a total of 135,000.

One notch above, Skrillex enters at No. 44 with "Scary Monsters and Nice Sprites." The track, which is prominently featured in the opening scene of the film "Spring Breakers" (released March 15), received more than 1.24 million U.S. streams last week.

Lastly, breaking into the tally at No. 35 is Ariana Grande with her new single "The Way," featuring Mac Miller. The track's chart entrance is driven by the March 28 release of the song's official music video, which received more than 1.4 million U.S. streams last week. The tune also debuts at No. 10 on the Billboard Hot 100.

—William Gruger



Social/Streaming

April 13
2013
billboard

UNCHARTED™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	MYSPACE PAGE	
1	1	#1 SINGHA JUNG	WWW.MYSPACE.COM/JUNGSINGHA	111
2	2	DJ BL3ND	WWW.MYSPACE.COM/BLENDZDY	115
4	3	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	114
5	4	PORTA	WWW.MYSPACE.COM/PORTA1	111
7	5	FLOSSTRADOMUS	WWW.MYSPACE.COM/FLOSSTRADOMUS	6
33	6	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC	105
8	7	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	105
6	8	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK	70
9	9	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS	104
11	10	NOISIA	WWW.MYSPACE.COM/DENOISIA	114
39	11	KVELERTAK	WWW.MYSPACE.COM/KVELERTAK	2
14	12	JAKE MILLER	WWW.MYSPACE.COM/JAKEMILLERMUSIC1	22
10	13	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	102
24	14	IAMX	WWW.MYSPACE.COM/IAMX	44
RE	15	DIRTYPHONICS	WWW.MYSPACE.COM/DIRTYPHONICS	31
RE	16	MEYTAI COHEN	WWW.MYSPACE.COM/MEYTAICOHENPRIEST	65
20	17	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	81
18	18	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL	59
21	19	PITTY	WWW.MYSPACE.COM/BANDAPITTY	100
16	20	K.FLAY	WWW.MYSPACE.COM/KFLAY	5
15	21	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	98
17	22	UMEK	WWW.MYSPACE.COM/DJUMEK	74
12	23	AEROPLANE	WWW.MYSPACE.COM/AEROPLANE1MUSICLOVE	92
RE	24	FINNTROLL	WWW.MYSPACE.COM/OFFICIALFINNTROLL	2
38	25	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	72
34	26	POETS OF THE FALL	WWW.MYSPACE.COM/POETSOFTHEFALL	42
RE	27	TOKIMONSTA	WWW.MYSPACE.COM/TOKIBEATS	39
46	28	LOS HERMANOS	WWW.MYSPACE.COM/LOSHERMANOS	41
40	29	ANATHEMA	WWW.MYSPACE.COM/WEAREANATHEMA	48
29	30	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	93
19	31	SUB FOCUS	WWW.MYSPACE.COM/SUBFOCUS	30
23	32	MAYA JANE COLES	WWW.MYSPACE.COM/MAYAJANECOLES	19
30	33	METRONOMY	WWW.MYSPACE.COM/METRONOMY	102
44	34	DIRTYLOUD	WWW.MYSPACE.COM/DIRTYLOUDMUSIC	29
32	35	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN	104
26	36	SKA-P	WWW.MYSPACE.COM/SKAP	4
31	37	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	86
27	38	SKREAM	WWW.MYSPACE.COM/SKREAMUK	26
RE	39	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK	74
25	40	EMANCIPATOR	WWW.MYSPACE.COM/EMANCIPATOR	48
RE	41	BORN RUFFIANS	WWW.MYSPACE.COM/BORNRUFFIANS	2
36	42	JAKWOB	WWW.MYSPACE.COM/JAKWOB	12
35	43	KORPIKLAANI	WWW.MYSPACE.COM/KORPIKLAANI	29
41	44	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	72
RE	45	HEFFRON DRIVE	WWW.MYSPACE.COM/HEFFRONDRIVE	18
28	46	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	88
22	47	MORD FUSTANG	WWW.MYSPACE.COM/MORDFUSTANG	35
RE	48	CLASSIXX	WWW.MYSPACE.COM/CLASSIXXMUSIC	6
49	49	BEFORE YOU EXIT	WWW.MYSPACE.COM/BEFOREYOUEXIT	11
RE	50	MAXIMUM BALLOON	WWW.MYSPACE.COM/MAXIMUMBALLOON	37

SOCIAL 50™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/LABEL	
2	1	#1 JUSTIN BIEBER	SCHOOLBOY/BYROND BRAUN/ISLAND/IDJMG	123
6	2	BEYONCE	PARKWOOD/COLUMBIA	122
1	3	JUSTIN TIMBERLAKE	RCA	94
3	4	RIHANNA	SRP/DEF JAM/IDJMG	123
4	5	TAYLOR SWIFT	BIG MACHINE	123
5	6	ONE DIRECTION	SYCO/COLUMBIA	73
14	7	SHAKIRA	SONY MUSIC LATIN/EPIC	123
19	8	USHER	RCA	111
9	9	BRUNO MARS	ATLANTIC	112
24	10	KATY PERRY	CAPITOL	123
10	11	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	122
8	12	BRITNEY SPEARS	RCA	120
7	13	LIL WAYNE	YOUNG MONEY/CASH MONEY/REPUBLIC	122
18	14	MICHAEL JACKSON	MJ/EPIC	113
11	15	PINK	RCA	87
42	16	AVRIL LAVIGNE	EPIC	120
21	17	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	123
17	18	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	121
36	19	ADELE	XL/COLUMBIA	113
15	20	JENNIFER LOPEZ	ISLAND/IDJMG	109
16	21	MACKLEMORE & RYAN LEWIS	MACKLEMORE	11
23	22	DAVID GUETTA	WHAT 4 MUSIC/STRATWARRS/CAPITOL	123
12	23	SELENA GOMEZ	HOLLYWOOD	121
22	24	LINKIN PARK	MACHINE SHOP/WARNER BROS.	123
25	25	ALICIA KEYS	RCA	69
20	26	DEMI LOVATO	HOLLYWOOD	113
30	27	CHRISTINA AGUILERA	RCA	25
13	28	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	123
35	29	MAROON 5	AT&T/OCTONE	62
31	30	THE BLACK EYED PEAS	INTERSCOPE	115
33	31	50 CENT	G UNIT/SHADY/AFTERMATH/INTERSCOPE	112
39	32	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	119
29	33	THE BEATLES	APPLE/CAPITOL	41
27	34	SKRILLEX	BIG BEAT/OWSLA/ATLANTIC	91
34	35	MARIAH CAREY	ISLAND/IDJMG	19
32	36	WILL.I.AM	INTERSCOPE	13
37	37	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL	110
40	38	ARIANA GRANDE	REPUBLIC	20
28	39	PINK FLOYD	HARVEST/CAPITOL	11
26	40	MILEY CYRUS	HOLLYWOOD	51
38	41	WIZ KHALIFA	ROSTRUM/ATLANTIC	119
45	42	COLDPLAY	CAPITOL	118
41	43	CHRIS BROWN	RCA	121
48	44	GREEN DAY	REPRISE/WARNER BROS.	68
43	45	KESHA	KEMUS/ABC/RCA	60
RE	46	KELLY CLARKSON	19/RCA	9
RE	47	NE-YO	MOTOWN/IDJMG	10
46	48	METALLICA	WARNER BROS.	25
RE	49	BELINDA	CAPITOL LATIN	2
44	50	ED SHEERAN	ELEKTRA	20



New 'Voice' Hosts Go Top 10

Shakira and Usher (above) joined NBC's "The Voice" alongside Blake Shelton and Maroon 5's Adam Levine as the show's newest judges. The two made their prime-time TV entrances at the outset of the charting week (March 25) and post significant online gains as a result, pushing each of them into the top 10 of the Social 50 chart.

Usher, who jumps 19-8 with a 57% increase in his overall score, appeared in a video short with the cast of NBC's "Parks and Recreation," which was just one of many promotional tactics used to build online buzz for his "Voice" debut. His rise in the Social 50 rankings is driven in part by more than 164,000 views to his Wikipedia page (a 341% increase over the previous week). Also factoring into his rise: His Vevo channel received more than 4.8 million views for the week.

Shakira, who topped the Social 50 in February after giving birth, rises 14-7 partially due to 424,000 new fans added across platforms like Facebook and Twitter. On Instagram, where she is particularly popular, the singer adds 23,000 new fans (up 89%, while also spiking in Wikipedia page views by 123% to 389,000). In addition, her overall plays across YouTube and Vevo were up 6% (to 7.9 million global plays).

—William Gruger

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 DAYLIGHT JAM/INTERSCOPE	Maroon 5	19	
2	2	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	26	
5	3	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	10	
3	4	HO HEY DUALTONE	The Lumineers	27	
7	5	CARRY ON FUELED BY RAMEN/RRP	fun.	13	
4	6	CATCH MY BREATH J9/RCA	Kelly Clarkson	24	
6	7	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	18	
8	8	TRY RCA	P!nk	23	
11	9	GG JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	5	
12	10	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	11	
9	11	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	26	
13	12	MADNESS HELIUM-3/WARNER BROS.	Muse	21	
16	13	NEXT TO ME CAPITOL	Emeli Sande	12	
17	14	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	14	
19	15	GONE, GONE, GONE J9/INTERSCOPE	Phillip Phillips	7	
21	16	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	6	
20	17	BECAUSE WE CAN ISLAND/IDMG	Bon Jovi	12	
23	18	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	8	
18	19	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	17	
15	20	MERMAID COLUMBIA	Train	17	
22	21	COME ALONG REPUBLIC	Vicci Martinez Feat. Cee Lo Green	20	
26	22	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	9	
29	23	22 BIG MACHINE/REPUBLIC	Taylor Swift	3	
25	24	REBEL BEAT WARNER BROS.	Go Go Dolls	9	
24	25	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	10	

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	31	
3	2	STUBBORN LOVE DUALTONE	The Lumineers	18	
2	3	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	31	
4	4	THE PIT DANGERBIRD	Silversun Pickups	29	
5	5	MADNESS HELIUM-3/WARNER BROS.	Muse	32	
6	6	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	14	
7	7	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	20	
9	8	PANIC STATION HELIUM-3/WARNER BROS.	Muse	11	
13	9	GG UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	2	
8	10	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	46	
11	11	SWEATER WEATHER IR/EVOLVE/COLUMBIA	The Neighbourhood	16	
10	12	LITTLE BLACK SUBMARINES NONE/SUCH/WARNER BROS.	The Black Keys	39	
12	13	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	34	
14	14	ENTERTAINMENT LOYALTY/GLASSNOTE	Phoenix	6	
16	15	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) FALL OUT BOY DECAVANCE/FUELED BY RAMEN/ISLAND/IDMG	Fall Out Boy	8	
17	16	TIMELESS MAJORBOMO/ISLAND/IDMG	The Airborne Toxic Event	10	
21	17	SAN FRANCISCO PHOTO FINISH/ISLAND/IDMG	The Mowgli's	12	
20	18	HERO FOT/NETWERK	Family Of The Year	14	
19	19	CARRIED AWAY FRENCH/ROSS/COLUMBIA	Passion Pit	15	
22	20	INHALER TRANSGRESSIVE/WARNER BROS.	Foals	11	
23	21	HOLDING ON TO YOU FUELED BY RAMEN/RRP	Twenty One Pilots	14	
18	22	NOW FUELED BY RAMEN/RRP	Paramore	10	
24	23	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	8	
25	24	OUT OF MY LEAGUE ELEKTRA/ATLANTIC	Fitz And The Tantrums	7	
26	25	HARLEM RCA	New Politics	8	

ACTIVE ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 WHERE DID THE ANGELS GO ELEVEN SEVEN	Papa Roach	18	
1	2	FREAK LIKE ME ATLANTIC	Halestorm	16	
4	3	THE HIGH ROAD RCA	Three Days Grace	15	
7	4	BY CROOKED STEPS SEVEN FOUR/REPUBLIC	Soundgarden	8	
3	5	HOLLOW VIRGIN/CAPITOL	Alice In Chains	15	
5	6	BONES WIND-UP	Young Guns	35	
6	7	ALIVE VIRGIN/CAPITOL	Adelitas Way	26	
8	8	FROM CAN TO CANT ROSWELL/RCA	Corey Taylor, Dave Grohl, Rick Nielsen & Scott Reeder	10	
11	9	VILIFY WARNER BROS.	Device	6	
10	10	DO ME A FAVOR ROADRUNNER/RRP	Stone Sour	7	
13	11	DECAY 7EROS/ADA	Sevendust	11	
16	12	I'LL FOLLOW YOU ATLANTIC	Shinedown	8	
9	13	HEAVEN NOR HELL VERTIGO/REPUBLIC	Volbeat	32	
17	14	ONE MORE LIE WIND-UP	Aranda	20	
18	15	ANASTASIA DIRT HAYD/CAPITOL	Slash Feat. Myles Kennedy & The Conspirators	7	
29	16	GG HANGMANS BODYCOUNT VERTIGO/REPUBLIC	Volbeat	2	
20	17	TRENCHES GAG/ECONE	Pop Evil	4	
19	18	IN THE END STANDBY/LAVA/REPUBLIC	Black Veil Brides	9	
21	19	RIOT RCA	Bullet For My Valentine	11	
24	20	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	6	
22	21	ADRENALINE CENTURY MEDIA/RED	In This Moment	10	
23	22	X-KID REPRISE/WARNER BROS.	Green Day	9	
26	23	DEAD CITY RADIO AND THE NEW GODS OF SUPERTOWN ZODIAC SWAN/7-BOY/UME	Rob Zombie	4	
28	24	PERFECT LIFE ESSENTIAL/RED	Red	13	
31	25	HOWL BRIGHT ANTENNA/ADA	Beware Of Darkness	4	

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 SOMEBODY'S HEARTBREAK ATLANTIC/WINN	Hunter Hayes	25	
3	2	I DRIVE YOUR TRUCK CUBB	Lee Brice	18	
4	3	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	10	
1	4	SURE BE COOL IF YOU DID WARNER BROS./WVIN	Blake Shelton	13	
7	5	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square	24	
6	6	I CAN TAKE IT FROM THERE RCA NASHVILLE	Chris Young	24	
8	7	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	15	
9	8	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	9	
10	9	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	17	
5	10	TWO BLACK CADILLACS J9/ARISTA NASHVILLE	Carrie Underwood	21	
11	11	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	22	
13	12	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	13	
12	13	LIKE JESUS DOES EMI NASHVILLE	Eric Church	13	
14	14	MORE THAN MILES VALORY	Brantley Gilbert	24	
15	15	1994 BROKEN BOW	Jason Aldean	7	
17	16	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley	5	
18	17	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	8	
16	18	SHE CRANKS MY TRACTOR BROKEN BOW	Dustin Lynch	21	
NEW	19	GG BOYS' ROUND HERE WARNER BROS./WYNN	Blake Shelton Feat. Pistol Annies & Friends	1	
22	20	DONE. REPUBLIC NASHVILLE	The Band Perry	5	
19	21	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	13	
21	22	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	8	
20	23	CHANGED BIG MACHINE	Rascal Flatts	15	
25	24	CAN'T SHAKE YOU EMBLEM/WARNER BROS./WAR	Gloriana	29	
23	25	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henningsens	16	

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 ADORN BYSTORM/BLACK ICE/RCA	Miguel	41	
3	2	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8	
1	3	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	15	
5	4	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	13	
4	5	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	22	
8	6	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	16	
7	7	LOVEEEEEEE SONG SRP/DEF JAM/IDMG	Rihanna Feat. Future	15	
10	8	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	8	
9	9	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	11	
6	10	F**KIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	22	
12	11	WE STILL IN THIS B**** REBEL ROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	13	
13	12	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	9	
15	13	KISSES DOWN LOW REPUBLIC	Kelly Rowland	8	
11	14	NEVA END A-1/FREEBANDZ/EPIC	Future	23	
14	15	R.I.P. CTE/DEF JAM/IDMG	Young Jeezy Feat. 2 Chainz	12	
16	16	KARATE CHOP (REMIX) A-1/FREEBANDZ/EPIC	Future Feat. Lil Wayne	7	
21	17	YOU & I MO-BI/CAPITOL	Avant Feat. Keke Wyatt	29	
17	18	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	33	
19	19	WICKED GAMES KO/REPUBLIC	The Weeknd	27	
20	20	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	24	
18	21	ALL GOLD EVERYTHING THINKSAGAME/DEF JAM/IDMG	Trinidad James	20	
26	22	NEWS FOR YOU PRIMARY WAVE/JORDAN HOUSE/CAPITOL	Eric Benet	18	
29	23	LOSE TO WIN 19/RCA	Fantasia	8	
22	24	DON'T JUDGE ME RCA	Chris Brown	31	
23	25	REMEMBER YOU ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd	25	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	11	
1	2	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	18	
3	3	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	12	
4	4	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8	
5	5	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	8	
7	6	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	11	
6	7	F**KIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	18	
8	8	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	17	
10	9	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	7	
9	10	SCREAM & SHOUT will.i.am & Britney Spears	will.i.am & Britney Spears	16	
11	11	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	6	
15	12	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	5	
19	13	CRICKETS EXIT 8/8AM/OCTONE/INTERSCOPE	Drop City Yacht Club Feat. Jeremiah	4	
20	14	GG CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON	Macklemore & Ryan Lewis Feat. Ray Dalton	3	
14	15	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	24	
16	16	RIGHT HERE SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Drake	8	
12	17	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	17	
17	18	R.I.P. CTE/DEF JAM/IDMG	Young Jeezy Feat. 2 Chainz	9	
21	19	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	15	
22	20	BATTLE SCARS IST & ISTH/ATLANTIC	Lupe Fiasco & Guy Sebastian	19	
23	21	FOREVER NOW MOTOWN/IDMG	Ne-Yo	6	
27	22	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	4	
18	23	SIMPLY AMAZING SONGBOOK/ATLANTIC	Trey Songz	10	
35	24	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	2	
30	25	AS YOUR FRIEND WALL/ISLAND/IDMG	Afrojack Feat. Chris Brown	4	



Mars Pads No. 1 Mark

"When I Was Your Man" by Bruno Mars (above) rises 2-1 on the Mainstream Top 40 radio airplay chart. The song marks Mars' sixth No. 1, pushing him past Nelly and Justin Timberlake for the most leaders among solo male artists in the chart's 20-year archives. (Katy Perry and Rihanna lead all acts with nine No. 1s each.) Amazingly, Mars has reached the record since arriving on Mainstream Top 40 slightly more than three years ago. He first charted the week of March 6, 2010, as a guest on B.o.B's "Nothin' on You," which reigned the week of May 22, 2010. He's since ruled with five of his six single releases as a lead act.

Meanwhile, Timberlake's "Suit & Tie," featuring Jay-Z, crowns Rhythmic (2-1). It's his first No. 1 on the ranking as a lead artist and second overall, following his featured role on T.I.'s "Dead and Gone" (four weeks at No. 1, 2009). "Suit" also becomes Timberlake's first top 10 on Adult Top 40 (12-10).

Hunter Hayes notches his second Country Airplay No. 1, as "Somebody's Heartbreak" steps 2-1. The song follows his first leader on the list, "Wanted." Both singles appear on Hayes' self-titled debut album. He's set to premiere "I Want Crazy" at the Academy of Country Music Awards (April 7 on CBS). The new song previews his deluxe album *Hunter Hayes (Encore)* (June 18), featuring seven new and rerecorded tracks.

—Wade Jessen and Gary Trust

Digital Songs

April 13
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 2 WKS. WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker		12	
2	2	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	●	12	
3	3	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert		13	
5	4	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line		18	
4	5	DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum		8	
6	6	HIGHWAY DON'T CARE RIG MACHINE	Tim McGraw With Taylor Swift		8	
NEW	7	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends		1	
7	8	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	42	
8	9	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney		8	
15	10	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square		20	
20	11	1994 BROKEN BOW	Jason Aldean		5	
11	12	I DRIVE YOUR TRUCK CURB	Lee Brice		16	
12	13	WANTED ATLANTIC/WMN	Hunter Hayes	▲	53	
13	14	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	●	17	
9	15	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait		18	
14	16	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	▲	22	
22	17	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore		6	
19	18	LIKE JESUS DOES CAPITOL NASHVILLE	Eric Church		7	
21	19	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	●	21	
17	20	DONE REPUBLIC NASHVILLE	The Band Perry		3	
16	21	ONE OF THOSE NIGHTS RIG MACHINE	Tim McGraw	●	22	
10	22	MERRY GO 'ROUND MERCURY	Kacey Musgraves		26	
35	23	WHISKEY ELEKTRA NASHVILLE/WMN	Jana Kramer		10	
23	24	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen		8	
27	25	BLOWN AWAY 19/ARISTA NASHVILLE	Carrie Underwood	▲	45	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
4	1	#1 1 WKS. HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		169	
1	2	DANZA KUDURO YANIS/ORFANO/UMLE	Don Omar & Lucenzo	▲	137	
3	3	WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshyground	▲	151	
20	4	SUERTE EPIC/SONY MUSIC LATIN	Shakira		167	
2	5	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		25	
29	6	LIVIN' LA VIDA LOCA C2/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		167	
18	7	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	167	
6	8	ALGO ME GUSTA DETI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & P-Pain		39	
5	9	ZUMBA ORFANO/MACHETE/UMLE	Don Omar		31	
8	10	HEROE INTERSCOPE/UMLE	Enrique Iglesias		169	
32	11	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		130	
9	12	PORQUE EL AMOR MANDA FORNOVISA/UMLE	America Sierra Feat. 3BallMTY		4	
24	13	RABIOSA EPIC/SONY MUSIC LATIN	Shakira		127	
10	14	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		126	
16	15	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo		53	
11	16	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		133	
13	17	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		83	
NEW	18	UNDERNEATH YOUR CLOTHES EPIC	Shakira		1	
12	19	LA PREGUNTA NELFLOW	J Alvarez		36	
7	20	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		37	
41	21	LA TORTURA EPIC/SONY MUSIC LATIN	Shakira Feat. Alejandro Sanz		147	
15	22	HASTA QUE SALGA EL SOL ORFANO/MACHETE/UMLE	Don Omar		48	
RE	23	GITANA EPIC/SONY MUSIC LATIN	Shakira		95	
19	24	DUTTY LOVE ORFANO/MACHETE/UMLE	Don Omar Feat. Natti Natasha		55	
17	25	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos		19	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 3 WKS. RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	36	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK DECADANCE/FUELED BY RAMEN/ISLAND/IDMG	Fall Out Boy		8	
3	3	CARRY ON FUELED BY RAMEN/RRP	fun.		22	
4	4	I WILL WAIT GENTLEMAN OF THE ROAD/RED/ISSANOTTE	Mumford & Sons	●	34	
7	5	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	61	
6	6	MADNESS HELIUM3/WARNER BROS.	Muse	●	32	
9	7	SAIL RED BULL	AWOLNATION	▲	104	
10	8	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	50	
NEW	9	THE PHOENIX DECADANCE/FUELED BY RAMEN/ISLAND/IDMG	Fall Out Boy		1	
8	10	HO HEY DUALTONE	The Lumineers	▲	47	
5	11	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		13	
11	12	HOME 19/INTERSCOPE	Phillip Phillips	▲	45	
NEW	13	ONE OF US REPUBLIC	Sarah Simmons		1	
12	14	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	58	
47	15	VIVA LA VIDA CAPITOL	Coldplay	▲	133	
23	16	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran		6	
17	17	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	▲	46	
20	18	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		17	
14	19	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		65	
RE	20	HEY THERE DELILAH FEARLESS/HOLLYWOOD	Plain White T's		8	
19	21	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	70	
21	22	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons		6	
16	23	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FABRIZIO/REPUBLIC	Goyte Feat. Kimbra		69	
41	24	EYE OF THE TIGER SCOTTI BROS./VOLCANO/LEGACY	Survivor		133	
15	25	STUBBORN LOVE DUALTONE	The Lumineers		20	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 2 WKS. FEEL THIS MOMENT MR. 305/PELO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		18	
4	2	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX		10	
2	3	HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer		8	
5	4	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	▲	12	
3	5	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber		2	
6	6	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/RDC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	25	
7	7	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	29	
8	8	ALIVE KREWELLA/COLUMBIA	Krewella		8	
9	9	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	35	
10	10	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	67	
11	11	CLARITY INTERSCOPE	Zedd Feat. Foxes		11	
13	12	AS YOUR FRIEND WALL/ISLAND/IDMG	Afrojack Feat. Chris Brown		6	
12	13	I COULD BE THE ONE LEZELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero		10	
14	14	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	117	
16	15	CINEMA ULTRA	Benny Benassi Feat. Gary Go		106	
19	16	STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	53	
17	17	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	●	66	
23	18	SEXY AND I KNOW IT PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO	▲	87	
21	19	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	113	
20	20	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMG	Ne-Yo	●	24	
15	21	SEXYBACK JIVE/RCA	Justin Timberlake	▲	148	
22	22	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	73	
45	23	HIGHER GROUND WARP	TNGHT		2	
28	24	FEEL SO CLOSE ULTRA	Calvin Harris	▲	82	
25	25	FOREVER NOW MOTOWN/IDMG	Ne-Yo		8	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 10 WKS. THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WIZ	Macklemore & Ryan Lewis Feat. Wiz		31	
3	2	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	11	
5	3	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON	Macklemore & Ryan Lewis Feat. Ray Dalton		7	
2	4	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		8	
6	5	POUR IT UP SIR/DEF JAM/IDMG	Rihanna		19	
11	6	BUGATTI ACE HOOD FEAT. FUTURE & RICK ROSS	Ace Hood Feat. Future & Rick Ross		9	
4	7	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		11	
10	8	F*CKIN' PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	▲	23	
9	9	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		30	
12	10	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas		8	
8	11	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		2	
7	12	MOLLY YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall		5	
14	13	NEXT TO ME CAPITOL	Emeli Sande		8	
15	14	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel		7	
17	15	BATTLE SCARS JST & ISM/ATLANTIC	Lupe Fiasco & Guy Sebastian		22	
19	16	R.I.P. CIE/DEF JAM/IDMG	Young Jeezy Feat. 2 Chainz		8	
31	17	SAMELOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT	Macklemore & Ryan Lewis Feat. Mary Lambert		18	
21	18	WE STILL IN THIS B**** REBEL ROCK/GRAND THEATRE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		12	
NEW	19	DAYS AND DAYS YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		1	
22	20	I'M DIFFERENT DEF JAM/IDMG	2 Chainz		26	
16	21	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake		23	
18	22	ALL GOLD EVERYTHING THINKINS/AGAME/DEF JAM/IDMG	Trinidad James		17	
20	23	DIAMONDS SIR/DEF JAM/IDMG	Rihanna	▲	26	
34	24	WOP STEREOPHAME	J. Dash	●	2	
NEW	25	TRIPPY YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Juicy J		1	

LATIN POP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 10 WKS. HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		169	
1	2	WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshyground	▲	151	
8	3	SUERTE EPIC/SONY MUSIC LATIN	Shakira		169	
10	4	LIVIN' LA VIDA LOCA C2/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		168	
7	5	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	169	
3	6	ALGO ME GUSTA DETI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & P-Pain		36	
4	7	HEROE INTERSCOPE/UMLE	Enrique Iglesias		169	
9	8	RABIOSA EPIC/SONY MUSIC LATIN	Shakira		128	
6	9	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo		53	
NEW	10	UNDERNEATH YOUR CLOTHES EPIC	Shakira		1	
13	11	LA TORTURA EPIC/SONY MUSIC LATIN	Shakira Feat. Alejandro Sanz		164	
25	12	GITANA EPIC/SONY MUSIC LATIN	Shakira		111	
5	13	VOLVI A NACER GAIRA/W/SONY MUSIC LATIN	Carlos Vives		26	
20	14	ADDICTED TO YOU EPIC/SONY MUSIC LATIN	Shakira		58	
RE	15	AHORA TU SONY MUSIC LATIN	Malu		4	
11	16	CORRE! WARNER LATINA	Jesse & Joy		67	
17	17	NO SIGUE MODAS SONY MUSIC LATIN	Juan Magan		48	
NEW	18	NO ME DOY POR VENCIDO REPUBLIC	Cathia		1	
22	19	DIME TELEMUNDO	Jencarlos Canela		4	
12	20	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm		12	
RE	21	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY MUSIC LATIN	Shakira		4	
19	22	DIMELO COLUMBIA/SONY MUSIC LATIN	Marc Anthony		160	
14	23	COMO LE GUSTA A TU CUERPO GAIRA/W/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo		10	
18	24	CONGA EPIC/LEGACY	Miami Sound Machine		137	
15	25	BALADA (TCHÉ TCHERE TCHÉ TCHÉ) PANTANAL/RGE./SONY MUSIC LATIN	Gustavo Lima		33	

Launch Pad

April 13
2013
billboard

HEATSEEKERS ALBUMS™

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 RISE	THE COLOR MORALE	Know Hope	1
4	5	2	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven	1	109
		3	THE MILK CARTON KIDS ANTI-/EPITAPH	The Ash & Clay	3	1
15	19	4	GG ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	10
13	11	5	KREWELLA KREWELLA	Play Hard (EP)	5	16
7	15	6	TRINIDAD JAMES THINKTISAGAME/DEF JAM/IDMG	Don't Be S.A.F.E.	1	13
		7	BONOBO NINJA TUNE	The North Borders	7	2
		8	SAXON LOR	Sacrifice	8	1
		9	KVELERTAK WORLD RECORDS/ROADRUNNER	Meir	9	1
		10	MAGGIE ROSE RPM	Cut To Impress	10	1
		11	DARLENE ZSCHECH RGM NEW BREED/INTEGRITY/COLUMBIA	Revealing Jesus: A Live Worship Experience	11	2
		12	AMARANTHE SPINEFARM	The Nexus	12	1
		13	CONDITIONS GOOD FIGHT/ZONE	Full Out War	13	1
		14	CASEY ABRAMS CONCORD	Casey Abrams	1	10
		15	THE NEIGHBOURHOOD IR/REVOLVE/COLUMBIA	I'm Sorry... (EP)	15	13
		16	LANGHORNE SLIM & THE LAW RAMSEUR	The Way We Move	5	5
		17	NICO VEGA FIVE SEVEN	Fury Oh Fury (EP)	17	1
		18	ANTHEM LIGHTS ANTHEM LIGHTS	Covers	18	1
		19	LITTLE GREEN CARS GLASSNOTE	Absolute Zero	19	1
1	25	20	WILD BELLE COLUMBIA	Isles	1	3
		21	THE BLACK LILLIES ATTACK MONKEY/NORTH KNOX	Runaway Freeway Blues	21	1
2	21	22	DEVENDRA BANHART NONESUCH/WARNER BROS.	Mala	2	3
		23	WIRE PINK FLAG	Change Becomes Us	23	1
		24	SWOLLEN MEMBERS BATTLE AXE/SUBURBAN NOISE	Beautiful Death Machine	3	2
29	28	25	MVNC/R3HAB/NARI & MILANI CRZ	Miami 2013	25	3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		26	LEWIS WATSON WARNER UK	The Wild (EP)	26	1
30	48	27	CASSADEE POPE REPUBLIC	The Voice: The Complete Season 3 Collection	1	14
22	29	28	BEN HOWARD UNIVERSAL ISLAND/REPUBLIC	Every Kingdom	9	50
		29	OB CURB	OB (EP)	20	6
		30	ZION'S JOY AMEN	Knocking On Your Heart	30	1
		31	SIMONE DINNERSTEIN/TIFT MERRITT SONY CLASSICAL/SONY MASTERWORKS	Night	31	2
12	18	32	MARCUS CANTY SYCO/EPIC	This...Is Marcus Canty (EP)	1	4
8	30	33	ANDRE WARD QUEEN OF SHEBA/HUSN/DRPHEUS	Caution	8	3
		34	SIX FEET UNDER METAL BLADE	Unborn	17	2
		35	ALICE SMITH RAINWATER/THIRTY TIGERS	She	9	2
		36	TNGHT LUCKYME/WARP	TNGHT (EP)	3	5
		37	THE MOWGLI'S PHOTO FINISH/ISLAND/IDMG	Love's Not Dead (EP)	24	2
		38	BOY NETTWERK	Mutual Friends	5	4
25	35	39	LORD HURON JAMSOUND	Lonesome Dreams	3	25
		40	THE LONDON SUEDE SUEDE	Bloodsports	14	2
		41	REDNECK SOCIAL CLUB RED/ROAD/AVERAGE JOES	We've Got Friends... We've Got Ammo... We've Got Plans...	41	1
		42	DJ KOZE PAMPA	Amygdala	42	1
		43	WOODKID GREEN UNITED/ISLAND/IDMG	The Golden Age	2	2
		44	THAO & THE GET DOWN STAY DOWN RIBBON	We The Common	10	5
		45	CROWN THE EMPIRE RISE	The Fallout	1	17
20	33	46	BJ PUTNAM DLD/ZONE	More And More: Live	20	3
		47	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	7	19
		48	SHOVELS AND ROPE SHRIMP/DUALTONE	O' Be Joyful	1	17
6	34	49	JJ HELLER STONE TABLE	Loved	6	3
		50	INTRONAUT CENTURY MEDIA	Habitual Levitations: Instilling Words With Tones	10	2

HEATSEEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
5	1	#1 WOP STEREORAMA	J. Dash	4	
2	2	NEXT TO ME CAPITOL	Emeli Sande	8	
3	3	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	17	
9	4	LEVITATE SURFACE NOISE	Hadouken!	6	
7	5	CLIPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	15	
6	6	CLARITY INTERSCOPE	Zedd Featuring Foxes	6	
4	7	MERRY GO 'ROUND MERCURY	Kacey Musgraves	24	
10	8	GOLD SPARROW/CAPITOL CMG/CAPITOL	Britt Nicole	8	
14	9	WHISKEY ELEKTRA NASHVILLE/WMN	Jana Kramer	7	
11	10	I COULD BE THE ONE LETELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	4	
	11	ONE OF US REPUBLIC	Sarah Simmons	1	
15	12	WINGS SYCO/COLUMBIA	Little Mix	3	
8	13	WHO BOOTY COOL KID CARTEL/EPIC	Jonn Hart Featuring IamSU!	21	
12	14	LOVE SOSA GLORY BOYZ/INTERSCOPE	Chief Keef	19	
16	15	DISPARATE YOUTH LIZARD KING/DOWNTOWN/ATLANTIC	Santigold	2	
23	16	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henningsens	2	
	17	CRICKETS EXIT 8/AM/OCTONE/INTERSCOPE	Drop City Yacht Club Feat. Jeremiah	1	
18	18	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXTEEN/SPARROW/CAPITOL CMG	Chris Tomlin	11	
25	19	TAKE ME TO THE KING TILLYMANN	Tamela Mann	5	
	20	SEXY AND I KNOW IT REPUBLIC	Christian Porter	1	
	17	21	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	5
20	22	10,000 REASONS (BLESS THE LORD) SIXTEEN/SPARROW/CAPITOL CMG	Matt Redman	34	
21	23	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	18	
	24	SWEET TALK MAD DECENT	Kito & Reija Lee	1	
24	25	SWEATER WEATHER IR/REVOLVE/COLUMBIA	The Neighbourhood	3	

REGIONAL HEATSEEKERS #1 ALBUMS™



As tipped in the Dec. 15, 2012, issue, rock band **the Neighbourhood** has been making steady gains on the Billboard charts. This week, the act's "Sweater Weather" maintains its bullet at No. 11 on the Alternative tally, just on the verge of capturing its first top 10 single. Meanwhile, the band's *I'm Sorry* EP rises 24-15 on Heatseekers Albums with 1,000 copies. It has sold a cumulative 18,000. The group's debut full-length, *I Love You*, is due April 23 on Columbia Records.

—Keith Caulfield

SOUTH CENTRAL

1	THE COLOR MORALE	Know Hope
2	THE BLACK LILLIES	Runaway Freeway Blues
3	KYLE PARK	Beggin' For More
4	JENNA KLEIN	Home
5	VOLBEAT	Beyond Hell/Above Heaven
6	TRINIDAD JAMES	Don't Be S.A.F.E.
7	KREWELLA	Play Hard (EP)
8	CONDITIONS	Full Out War
9	ICONA POP	Iconic (EP)
10	THE CHURCH AT BROOK HILLS	Emmanuel's Land (EP)

NORTHEAST

1	THE COLOR MORALE	Know Hope
2	THE MILK CARTON KIDS	The Ash & Clay
3	ICONA POP	Iconic (EP)
4	KREWELLA	Play Hard (EP)
5	KVELERTAK	Meir
6	BONOBO	The North Borders
7	SAXON	Sacrifice
8	AMARANTHE	The Nexus
9	VOLBEAT	Beyond Hell/Above Heaven
10	WIRE	Change Becomes Us

HEATSEEKERS ALBUMS: The weeks top-selling albums by new or developing acts, selected as those with the lowest cumulative album sales to date. HEATSEEKERS SONGS: The weeks top-selling songs by new or developing acts, selected as those with the lowest cumulative single sales to date. REGIONAL HEATSEEKERS #1 ALBUMS: The weeks top-selling albums by new or developing acts, selected as those with the lowest cumulative album sales to date in each region. SALES DATA COMPILED BY NIELSEN BDS. © 2013 NIELSEN BDS. ALL RIGHTS RESERVED.

R&B/Hip-Hop

April 13
2013
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (G/W/WRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 THRIFT SHOP R.I.E.S.	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.		26
2	2	2	AG SUIT & TIE T.M.B.A.L.A.N.D./M.B.L.A.C.E./R.C.A.	Justin Timberlake Featuring Jay Z YOUNG MONEY/CASH MONEY/REPUBLIC	▲	12
3	3	3	STARTED FROM THE BOTTOM M.Z.O.M.B.I.E./A.G.R.A.H.A.M./N.C.O.L.E.M.A.N./N.S.H.E.R.B./B.S.A.N.F.E.L./P.P.O.	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		8
4	4	4	LOVE ME M.I.K.E./W.I.L.L.I.A.M.S./D.C.A.R.T.E.R./A.G.R.A.H.A.M./N.W.I.L.I.A.M.S./R.I.E.S./J.A.R.O.S.H./Y.O.R.G.	Lil Wayne Featuring Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		11
10	7	5	DG CAN'T HOLD US R.I.E.S./B.I.E.T.S./S.H.E.R.B./G.A.R.R.E.T./A.G.A.M.H./L.P.P.S./K.C.C.K.W.O.R.T.H.	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		19
6	6	6	POUR IT UP M.I.K.E./W.I.L.L.I.A.M.S./J.L./B.O./M.L./W.I.L.L.I.A.M.S./J.L./G.A.R.R.E.T./R.H.O.M.A.S./T.H.O.M.A.S./R.F.E.N.T.Y.	Rihanna SRP/DEF JAM/IDJMG		15
5	5	7	F**KIN PROBLEMS N.S.H.E.R.B./M.E.A.T.E.R.S./S.H.E.R.B./G.A.R.R.E.T./A.G.A.M.H./L.P.P.S./K.C.C.K.W.O.R.T.H.	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar A\$AP WORLDWIDE/POLO GROUNDS/RCA	▲	23
9	10	8	SG BAD T.T.H.O.M.A.S./K.C.A.M.P./O.A.K.I.N.T.I.M.E.H.I.N./T.T.H.O.M.A.S.	Wale Featuring Tia Thomas MAYBACK/ATLANTIC		8
14	11	9	BUGATTI M.I.K.E./W.I.L.L.I.A.M.S./D.C.A.R.T.E.R./A.G.R.A.H.A.M./N.W.I.L.I.A.M.S./R.I.E.S./J.A.R.O.S.H./Y.O.R.G.	Ace Hood Featuring Future & Rick Ross WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		9
7	8	10	GIRL ON FIRE A.L.I.C.I.A./K.E.Y.S./L.I.B.H.A.S.K.E.R./S./R.E.M.I./A.L.I.C.I.A./K.E.Y.S./R.E.M.I./J.T.M.A.R.A.L./M.S.O.U.I.E.R.	Alicia Keys Featuring Nicki Minaj RCA		31
8	9	11	POETIC JUSTICE S.H.E.V.E.L.E./D.O.U.C.H.W.O.R.T.H./M.O.L.I.N.A./A.G.R.A.H.A.M./L.S./H.A.R.R.I.S./J.L./K.A.C.K.S.O.N./L.S./L.E.V.I.S.	Kendrick Lamar Featuring Drake TOP DAWG/AFTERMATH/INTERSCOPE		23
17	15	12	POWER TRIP J.L./C.O.L.E./C.O.L.E./R.I.E.S./K.A.S.	J. Cole Featuring Miguel R.O.C./MAYBACK/ATLANTIC		7
11	12	13	DIAMONDS S.T.A.R.G.A.T.E./B.E.N.N.Y./B.L.A.N.C.O./S.F.U.R.I.E.R./B.L.E.V.I.N./M.S./E.R.I.K.S.E.N.T.E./H.E.R.M.A.N.S.E.N.	Rihanna SRP/DEF JAM/IDJMG	▲	27
-	30	14	WOP M.W.I.S.E./S.R./I.D.A.S.H.	J. Dash STEREOFRAME		19
13	14	15	ADORN M.I.G.U.E.L./M.F.I.R.M.E.N.T.A.L.	Miguel BYSTORM/BLACK ICE/RCA		48
12	13	16	ALL GOLD EVERYTHING D.G.A.L.A.S.S.P.Y./N.W.I.L.I.A.M.S.	Trinidad James THINKSITSAGAME/DEF JAM/IDJMG		18
20	19	17	NEXT TO ME C.R.A.Z.E./H.O.A.X./A.E./S.A.N.D.E./H.C.H.E.W.I.N./H.C.R.A.Z.E./A.P.A.U.L.	Emell Sande CAPITOL		8
18	18	18	R.I.P. M.I.K.E./W.I.L.L.I.A.M.S./D.C.A.R.T.E.R./A.G.R.A.H.A.M./N.W.I.L.I.A.M.S./R.I.E.S./J.A.R.O.S.H./Y.O.R.G.	Young Jeezy Featuring 2 Chainz C.O.S.T./M.I.N.G.I.E.		8
16	17	19	LOVEEEEEEE SONG F.U.T.U.R.E./N.W.I.L.I.A.M.S./R.I.E.S./D.A.N.I.E.L.S./A.N.D.R.E.W.S./G.S./J.A.C.K.S.O.N./L.S./R.O.G.E.R.S.	Rihanna Featuring Future SRP/DEF JAM/IDJMG		18
15	16	20	SWIMMING POOLS (DRANK) F.A.M.I.L.I.U.S./K.I.C.K.W.O.R.T.H./T.H.O.M.A.S./N.S.E.E.T.H.A.R.A.M.	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		34
19	20	21	I'M DIFFERENT D.J./M.U.S.T.A.R.D./I.E.P.P.S./D.M.C./F.A.R.L.A.N.E.	2 Chainz DEF JAM/IDJMG		30
22	23	22	LOVE AND WAR D.C.A.M.P.E.R./J.R./M.I.D.D.I.C.K./D.A.N.I.E.L.S./B.R.A.X.T.O.N.	Tamar Braxton STREAMLINE/EPIC		17
26	27	23	BATTLE SCARS P.R.O./I.W.A.C.O./G.S.E.B.A.S.T.I.A.N./D.J.R./H.A.R.R.I.S.	Lupe Fiasco & Guy Sebastian 1ST & 15TH/ATLANTIC		21
28	26	24	WE STILL IN THIS B**** M.I.K.E./W.I.L.L.I.A.M.S./D.C.A.R.T.E.R./A.G.R.A.H.A.M./N.W.I.L.I.A.M.S./R.I.E.S./J.A.R.O.S.H./Y.O.R.G.	B.o.B Featuring T.I. & Juicy J REBELROCK/GRAND HUSTLE/ATLANTIC		12
-	28	25	RICH AS F**K T.M.B.A.L.A.N.D./J.T.I.M.B.E.R.L.A.K.E./J.W.M.O.S.L.E.V./J.H.A.R.M.O.N./J.E.F.A.U.N.T.L.E.R.O.V/I	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		2
21	24	26	NEVA END M.I.K.E./W.I.L.L.I.A.M.S./D.C.A.R.T.E.R./A.G.R.A.H.A.M./N.W.I.L.I.A.M.S./R.I.E.S./J.A.R.O.S.H./Y.O.R.G.	Future A-1/FREEBANDZ/EPIC		19
34	31	27	BITCH...DON'T KILL MY VIBE S.O.U.N.W.A.V.E./K.D.U.C.K.W.O.R.T.H./M.S.P.E.A.R.S./B.R.A.U.N./J.O.H.N.S.H./L.V.N.K.E./S.C.H.M.I.D.T.	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		23
27	25	28	KISSES DOWN LOW M.I.K.E./W.I.L.L.I.A.M.S./D.C.A.R.T.E.R./A.G.R.A.H.A.M./N.W.I.L.I.A.M.S./R.I.E.S./J.A.R.O.S.H./Y.O.R.G.	Kelly Rowland REPUBLIC		8
33	32	29	KARATE CHOP (REMIX) M.I.K.E./W.I.L.L.I.A.M.S./D.C.A.R.T.E.R./A.G.R.A.H.A.M./N.W.I.L.I.A.M.S./R.I.E.S./J.A.R.O.S.H./Y.O.R.G.	Future Featuring Lil Wayne A-1/FREEBANDZ/EPIC		6
-	22	30	MOLLY D.E.M.A.R.C.H.A.L.L./M.A.L./M.A.G.N.E.T./S.T.E.P.H.A.N./S.T.R.O.N.G./J.H.A.R.M.O.N./J.E.F.A.U.N.T.L.E.R.O.V/I	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall YOUNG MONEY/CASH MONEY/REPUBLIC		3
-	21	31	PUSHER LOVE GIRL T.I.M.B.A.L.A.N.D./J.T.I.M.B.E.R.L.A.K.E./J.W.M.O.S.L.E.V./J.H.A.R.M.O.N./J.E.F.A.U.N.T.L.E.R.O.V/I	Justin Timberlake RCA		2
23	29	32	SHOW OUT M.I.K.E./W.I.L.L.I.A.M.S./D.C.A.R.T.E.R./A.G.R.A.H.A.M./N.W.I.L.I.A.M.S./R.I.E.S./J.A.R.O.S.H./Y.O.R.G.	Juicy J Featuring Big Sean And Young Jeezy KEMOSABE/COLUMBIA		5
37	42	33	WILD FOR THE NIGHT S.H.R.I.L.L.E./M.A.Y.E.R.S./M.O.O.R.E./M.O.H.A.W.O.R.D./L.E.B.O.R/V.E.R./P.A.R.E.N.T.S./J.A.D.O.P./P.R.I.D.E/V.O.Y.	A\$AP Rocky Featuring Skrillex A\$AP WORLDWIDE/POLO GROUNDS/RCA		11
25	33	34	FREAKS R.O.D./D.P.A.R.E./A.N.D./I.K.H.A.R.B.O.O.S./G.H.A.M.M.A.M./L.S./H.A.R.R.I.S./J.L./K.A.C.K.S.O.N./L.S./L.E.V.I.S.	French Montana Featuring Nicki Minaj BIG BOY/INTERSCOPE		5
31	34	35	DOPE M.A.R.B.E.T.T./M.A.G.N.E.T./S.T.E.P.H.A.N./S.T.R.O.N.G./J.H.A.R.M.O.N./J.E.F.A.U.N.T.L.E.R.O.V/I	Tyga Featuring Rick Ross YOUNG MONEY/CASH MONEY/REPUBLIC		10
32	35	36	LOVE SOSA Y.O.U.N.G./C.H.O.P./I.C.O.Z.A.R.E.T./P.I.T.T.M.A.N.	Chief Keef GLORY BOYZ/INTERSCOPE		9
HOT SHOT DEBUT		37	DAYS AND DAYS (NOT LISTED) (NOT LISTED)	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		1
-	37	38	DON'T HOLD THE WALL T.I.M.B.A.L.A.N.D./J.T.I.M.B.E.R.L.A.K.E./J.W.M.O.S.L.E.V./J.H.A.R.M.O.N./J.E.F.A.U.N.T.L.E.R.O.V/I	Justin Timberlake RCA		2
NEW		39	TRIPPY (NOT LISTED) (NOT LISTED)	Lil Wayne Featuring Juicy J YOUNG MONEY/CASH MONEY/REPUBLIC		1
36	41	40	RIGHT HERE H.I.T/B.O.Y./L.I.B.E.R.T.Y./C.H.O.L.L.I.S./A.G.R.A.H.A.M./E.B.E.L.L.I.N.G.E.R.	Justin Bieber Featuring Drake SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		4
-	38	41	STRAWBERRY BUTTERBEAN T.I.M.B.A.L.A.N.D./J.T.I.M.B.E.R.L.A.K.E./J.W.M.O.S.L.E.V./J.H.A.R.M.O.N./J.E.F.A.U.N.T.L.E.R.O.V/I	Justin Timberlake RCA		2
-	36	42	THAT GIRL T.I.M.B.A.L.A.N.D./J.T.I.M.B.E.R.L.A.K.E./J.W.M.O.S.L.E.V./J.H.A.R.M.O.N./J.E.F.A.U.N.T.L.E.R.O.V/I	Justin Timberlake RCA		2
NEW		43	CRICKETS D.H.O.P./C.I.T.Y./Y.A.C.H.T./C.L.U.B./I.C.C.O.N.D.O.S./C.G.O.O.D.M.A.N./A.C.O.Z.Z.O./J.B.I.A./D.S.A.N.T.O.	Drop City Yacht Club Featuring Jeremiah EXIT 80/AM/OCTONE/INTERSCOPE		1
40	50	44	WINGS Y.E.L.P.I.S./D./M.A.G.G.E.R.T.Y.	Macklemore & Ryan Lewis MACKLEMORE/REPUBLIC		9
45	46	45	READY R.H.I.N.E.R.I.C.E./T.H.E./M.O.N.A.R.C.H./J.I.D./J.O.S.H.U.A./H.A.R.L./J.O.S.H.U.A./D.R.I.P.S.O.N./C.A.P.S.O.N./A.G.S.S.O.R.E./M.A.R.K.I.N.	Fabulous Featuring Chris Brown DEEPT/STON/DEF JAM/IDJMG		6
NEW		46	BLURRED LINES (NOT LISTED) (NOT LISTED)	Robin Thicke Featuring Pharrell & T.I. STAR TRAK/INTERSCOPE		1
-	40	47	TUNNEL VISION T.I.M.B.A.L.A.N.D./J.T.I.M.B.E-R.L.A.K.E./J.W.M.O.S.L.E.V./J.H.A.R.M.O.N./J.E.F.A.U.N.T.L.E.R.O.V/I	Justin Timberlake RCA		2
-	39	48	LET THE GROOVE GET IN T.I.M.B.A.L.A.N.D./J.T.I.M.B.E-R.L.A.K.E./J.W.M.O.S.L.E.V./J.H.A.R.M.O-N./J.E.F.A-U.N-T.L.E-R.O-V/I	Justin Timberlake RCA		2
NEW		49	GUNWALK (NOT LISTED) (NOT LISTED)	Lil Wayne YOUNG MONEY/CASH MONEY/REPUBLIC		1
35	44	50	SIMPLY AMAZING T.T.A.Y.L.O.R./C.U.M.A.N.A./T.N.E.V.E.R.S.O.N./N.M.C.D.O.W.E.L.L./T.T.A.Y.L.O.R./C.U.M.A.N.A.	Trey Songz SONGBOOQ/ATLANTIC		7

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 JUSTIN TIMBERLAKE RCA	The 20/20 Experience		3	
HOT SHOT DEBUT		2 LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		1	
3	3	GG MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		25	
2	4	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic		19	
4	5	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city		23	
5	6	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		3	
6	7	ALICIA KEYS RCA	Girl On Fire		19	
7	8	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long Live, A\$AP		11	
9	9	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		26	
18	10	PS DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	72	
8	11	THE WEEKND XO/REPUBLIC	Trilogy		20	
11	12	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		15	
NEW	13	PAPOOSE HONORABLE	The Nacirema Dream		1	
NEW	14	CES CRU STRANGE/RBC	Constant Energy Struggles		1	
12	15	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story		33	
14	16	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		17	
13	17	CHARLIE WILSON P MUSIC/RCA	Love, Charlie		9	
19	18	FUTURE A-1/FREEBANDZ/EPIC	Pluto		50	
16	19	CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		15	
15	20	E.M.E.L.I SANDE CAPITOL	Our Version Of Events		43	
17	21	KEYSHIA COLE DEF JAM/IDJMG	Woman To Woman		19	
20	22	FRANK OCEAN DEF JAM/IDJMG	Channel Orange		38	
24	23	TREY SONGZ SONGBOOQ/ATLANTIC/AG	Chapter V		32	
10	24	BRIAN MCKNIGHT M.R. SOLANE/ROJNE	More Than Words		2	
25	25	JOE BUDDEN EONE	No Love Lost		8	
21	26	THE GAME REZERVOR/DGJ/IGA	Jesus Piece		16	
28	27	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Pink Friday: Roman Reloaded	▲	52	
30	28	SOUNDTRACK WATERBURY	Project X		57	
27	29	MEEK MILL MAYBACK/WARNER BROS.	Dreams And Nightmares		22	
22	30	BEYONCÉ PARKWOOD/COLUMBIA		4	91	
31	31	MGK EST199X/BAD BOY/INTERSCOPE/IGA	Lace Up		25	
40	32	MAC MILLER ROSTRUM	Blue Slide Park		73	
23	33	NE-YO MOTOWN/IDJMG	R.E.D.		21	
34	34	TRINIDAD JAMES THINKSITSAGAME/DEF JAM/IDJMG	Don't Be S.A.F.E.		10	
29	35	AVANT M-Q-B	Face The Music		8	
33	36	RICK ROSS MAYBACK/S.I.P./N-SLIDE/DEF JAM/IDJMG	God Forgives, I Don't		35	
39	37	WHITNEY HOUSTON ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston		20	
38	38	RIHANNA SRP/DEF JAM/IDJMG	Talk That Talk	▲	71	
35	39	CHRIS BROWN RCA	Fortune		39	
41	40	VARIOUS ARTISTS G.O.D.O./DEF JAM/IDJMG	Kanye West Presents GOOD Music: Cruel Summer		28	
43	41	MARVIN GAYE CLEOPATRA/SONY MUSIC CMG	S.O.U.L.: Marvin Gaye: Volume 2		21	
48	42	USHER RCA	Looking 4 Myself		42	
32	43	WATSKY STEEL WOOL/WELK	Cardboard Castles		3	
44	44	MARY MARY M.I.B.L.O.C.K./COLUMBIA	Go Get It (Soundtrack)		47	
64	45	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC/AG	Strange Clouds		48	
42	46	AARON NEVILLE BLUE NOTE	My True Story		10	
45	47	ANTHONY HAMILTON MISTER'S MUSIC/RCA	Back To Love		68	
47	48	R. KELLY RCA	Write Me Back		40	
51	49	HOODIE ALLEN HOODIE ALLEN	All American (EP)		36	
49	50	DESTINY'S CHILD COLUMBIA/LEGACY	Playlist: The Very Best Of Destiny's Child		21	

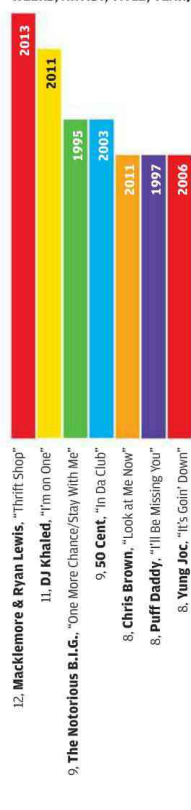


'Shop' Sets Chart Record

Macklemore & Ryan Lewis' "Thrift Shop" picks up a 12th week atop Hot R&B/Hip-Hop Songs to set the mark for the longest-running No. 1 rap song in the chart's history. **DJ Khaled's** "I'm on One," featuring **Drake, Rick Ross** and **Lil Wayne**, previously held the record with 11 weeks in 2011 and is the only other rap song to post double-digit weeks at the top. With "Thrift Shop" still building, exemplified by its 21% lift to 282,000 downloads this week (according to Nielsen SoundScan), Macklemore & Ryan Lewis have a shot at the all-time record for the longest No. 1 for any title since the R&B chart became a single listing encompassing both airplay and sales in 1958. **Mary J. Blige** currently holds the record with "Be Without You," which spent 15 weeks at the summit in 2006.

—Rauli Ramirez

LONGEST-RUNNING RAP SONGS AT NO. 1 ON HOT R&B/HIP-HOP SONGS (NO. OF WEEKS, ARTIST, TITLE, YEAR)



R&B/Rap

April 13
2013
billboard

R&B SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 SUIT & TIE T.M.B.A.N./J.TIMBERLAKE/J.R.O.C./J.TIMBERLAKE/T.MOSLEY/J.MOSLEY/CARTER/J.HARMON/J.E.FAUNTLEROY/J.ESTRELLA/J.SANCHEZ/ST.LUCY/RC	Justin Timberlake Featuring Jay Z		1	12		
2	2	2	POUR IT UP MIKE WILL MADE-IT/B.O (M.L.WILLIAMS,I.J.GARNER,T.THOMAS,T.THOMAS,R.FENTY) SRP/DEF JAM/IDMIG	Rihanna		2	19		
3	3	3	GIRL ON FIRE ALICIA KEYS,I.BHASKER,R.S.EM (ALICIA KEYS,I.BHASKER,S.REMLI,Q.MARAJ,W.SQUER) RCA	Alicia Keys Featuring Nicki Minaj		2	26		
4	4	4	DIAMONDS STARDATE,BENNY BLANCO (S.FURLER,B.LEVIN,M.S.ERIKSEN,E.J.HERMENSEN) SRP/DEF JAM/IDMIG	Rihanna		1	26		
5	5	5	ADORN MIGUEL (M.J.PIMENTAL) BYSTORM/BLACK ICE/RC	Miguel		2	26		
7	7	6	NEXT TO ME CRAZE,HOAX (A.E.SANDE,H.CHEGWIN,H.CRAZE,A.PAUL) CAPITOL	Emell Sande		6	8		
6	6	7	LOVEEEEEEE SONG FUTURE (N.WILBURIN,R.FENTY,D.ANDREWS,G.S.JACKSON,L.S.ROGERS) SRP/DEF JAM/IDMIG	Rihanna Featuring Future		6	19		
8	9	8	LOVE AND WAR KISSES, JR. (M.RIDDICK,L.DANIEL,S.BRAXTON) D.CAMPER, JR. (M.RIDDICK,L.DANIEL,S.BRAXTON)	Tamar Braxton		5	17		
10	10	9	KISSES DOWN LOW MIKE WILL MADE-IT/JAZZ (M.L.WILLIAMS,I.MIDDLEBROOKS,T.THOMAS,T.THOMAS,K.ROWLAND) REPUBLIC	Kelly Rowland		9	8		
-	8	10	PUSHER LOVE GIRL TIMBALAND,J.TIMBERLAKE,J.R.O.C./J.TIMBERLAKE,T.V.MOSLEY/J.HARMON,J.E.FAUNTLEROY (I) RCA	Justin Timberlake		8	2		
-	12	11	DON'T HOLD THE WALL TIMBALAND,J.TIMBERLAKE,J.R.O.C./J.TIMBERLAKE,T.V.MOSLEY/J.HARMON,J.E.FAUNTLEROY (I) RCA	Justin Timberlake		11	2		
13	16	12	RIGHT HERE HIT-BOY (J.BIEBER,C.HOLLIS,A.GRAHAM,H.BELLINGER) SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMIG	Justin Bieber Featuring Drake		12	4		
-	13	13	STRAWBERRY BUBBLEGUM TIMBALAND,J.TIMBERLAKE,J.R.O.C./J.TIMBERLAKE,T.V.MOSLEY/J.HARMON,J.E.FAUNTLEROY (I) RCA	Justin Timberlake		13	2		
-	11	14	THAT GIRL TIMBALAND,J.TIMBERLAKE,J.R.O.C./J.TIMBERLAKE,T.V.MOSLEY/J.HARMON,J.E.FAUNTLEROY (I) RCA	Justin Timberlake		11	2		
NEW		15	BLURRED LINES ROBIN THICKE FEATURING PHARRELL & T.I. PL.WILLIAMS (PL.WILLIAMS,R.THRICKE) STAR TRAK/INTERSCOPE	Robin Thicke Featuring Pharrell & T.I.		15	1		
-	15	16	TUNNEL VISION TIMBALAND,J.TIMBERLAKE,J.R.O.C./J.TIMBERLAKE,T.V.MOSLEY/J.HARMON,J.E.FAUNTLEROY (I) RCA	Justin Timberlake		15	2		
-	14	17	LET THE GROOVE GET IN TIMBALAND,J.TIMBERLAKE,J.R.O.C./J.TIMBERLAKE,T.V.MOSLEY/J.HARMON,J.E.FAUNTLEROY (I) RCA	Justin Timberlake		14	2		
12	18	18	SIMPLY AMAZING TAYLOR,CUMANA (T.ANEVERSON,N.MCDOWELL,TAYLOR,CUMANA) SONGBOOK/ATLANTIC	Trey Songz		12	10		
-	17	19	BLUE OCEAN FLOOR TIMBALAND,J.TIMBERLAKE,J.R.O.C./J.TIMBERLAKE,T.V.MOSLEY/J.HARMON,J.E.FAUNTLEROY (I) RCA	Justin Timberlake		17	2		
-	19	20	SPACESHIP COUPE TIMBALAND,J.TIMBERLAKE,J.R.O.C./J.TIMBERLAKE,T.V.MOSLEY/J.HARMON,J.E.FAUNTLEROY (I) RCA	Justin Timberlake		19	2		
17	21	21	FUMBLE A.SANDBARRIS (T.ANEVERSON,TAYLOR,CUMANA,SANDBARRIS,CURSON,N.WELCH,GRIFFIN,P.ROBY) SONGBOOK/ATLANTIC	Trey Songz		17	10		
22	24	22	YOU & I KAJUIE,AVANTI,HENRY (M.AVANTI,K.JOHNSON,A.HENRY) M.B./CAPITOL	Avant Featuring Ke\$ha Wyatt		14	26		
14	22	23	TRUST AND BELIEVE D.CAMPER, JR.,G.BANKS (K.M.COLE,F.D.CAMPER, JR.,J.WILSON,G.BANKS) KEYSHIA COLE/DEF JAM/IDMIG	Keyshia Cole		8	20		
RE-ENTRY		24	LOSE TO WIN H.MONEY (H.D.SAMUELS,A.MARTIN,F.GOLDE,D.LAMBERT/W.ORANGE) 19/RC	Fantasia		23	3		
RE-ENTRY		25	TAKE ME TO THE KING K.FRANKLIN (K.FRANKLIN) TILLYMANN	Tamela Mann		19	2		

RAP SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 THRIFT SHOP D.LEWIS (D.LEWIS,H.HAGGERTY,R.LLEWIS) MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		1	26		
2	2	2	STARTED FROM THE BOTTOM DRAKE (A.GRAHAM,M.COLEMAN,N.SHERBER,SANFLIPPO) YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		2	8		
4	3	3	FEEL THIS MOMENT PITBULL FEATURING CHRISTINA AGUILERA (PITBULL,CHRISTINA AGUILERA,ROSE,C.LARSEN,LARSEN,ROBERTSON,ROBERTSON,ROBERTSON,ROBERTSON,ROBERTSON,ROBERTSON) TOP DAWG/AFTERMATH/INTERSCOPE	Pitbull Featuring Christina Aguilera		3	10		
3	4	4	LOVE ME MIKE WILL MADE-IT/LEAH (D.CARTER,A.GRAHAM,H.WILBURIN,M.WILLIAMS,S.HOAGMAN) YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Featuring Drake & Future		3	11		
9	6	5	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON (D.LEWIS,H.HAGGERTY,R.LLEWIS) MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		5	8		
5	5	6	F**KIN PROBLEMS A\$AP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR (S.SHERBER,N.MATHEWS,S.HARRIS,T.L.GARHAM,EPFUS,CLUCKWORTH) A\$AP WORLDWIDE/POLO GROUNDS/RC	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar		2	22		
8	9	7	BAD T.THOMAS,K.CAMP (O.AKIN,TIMHEIN,T.HOMAS) MAYBACK/ATLANTIC	Wale Featuring Tiana Thomas		7	6		
11	10	8	BUGATTI MIKE WILL MADE-IT/DUKOO,ETHEA,CASAL,K.ROBERTS,B.MILAN,WILLIAMS (K.WILBURIN) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	A Hood Featuring Future & Rick Ross		8	7		
7	8	9	POETIC JUSTICE S.DUVE,LE (K.DUCKWORTH,L.A.GRAHAM,S.HARRIS,I.L.JACKSON,S.LEWIS) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Featuring Drake		6	23		
6	7	10	GANGNAM STYLE PSY (KJAE-SANG,Y.GUN-HYUNG (S.PARK,G.HYUNG)) SCHOOLBOY/REPUBLIC	PSY		1	27		
13	12	11	POWER TRIP J.L.COLE (J.COLE,K.H.LAWS) ROCK NATION/COLUMBIA	J. Cole Featuring Miguel		11	7		
-	22	12	WOP M.WISE, SR. (J.DASH) STEREO/FAME	J. Dash		12	2		
10	11	13	ALL GOLD EVERYTHING D.GALLAPY (H.WILLIAMS) TRINIDAD JAMES THINKT/SAGAME/DEF JAM/IDMIG	Trinidad James		6	16		
14	14	14	R.I.P. JUNIOR (N.WILBURIN,EPFUS,CLUCKWORTH,ROBERTSON,ROBERTSON,ROBERTSON,ROBERTSON,ROBERTSON,ROBERTSON,ROBERTSON) TOP DAWG/AFTERMATH/INTERSCOPE	Young Jeezy Featuring 2 Chainz		13	8		
12	13	15	SWIMMING POOLS (DRANK) T.MINUS (K.DUCKWORTH,N.TYLLIAMS,N.S.EETHARAM) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar		3	31		
15	15	16	I'M DIFFERENT D.I.MUSTARD (T.EPPS,D.MCFARLANE) DEF JAM/IDMIG	2 Chainz		6	25		
19	19	17	BATTLE SCARS PRO J (W.JACOBS,SEBASTIAN,D.R.HARRIS) 1ST & 15TH/ATLANTIC	Lupe Fiasco & Guy Sebastian		17	13		
20	18	18	WE STILL IN THIS B**** J.MY.WILL MADE-IT/BEA.SIMMONS,J.L.WILLIAMS,K.WELLS,EROSIC,C.HARRIS,A.HOUSTON (BEA.SIMMONS,EROSIC,C.HARRIS,A.HOUSTON) BEBÉ CLOUTIER/GOOD MUSIC/REPUBLIC	B.o.B Featuring T.I. & Juicy J		18	6		
-	20	19	RICH AS F**K T.MINUS,N.S.EETHARAM (D.CARTER,T.EPPS,WILLIAMS,N.S.EETHARAM) YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Featuring 2 Chainz		19	2		
16	17	20	NEVA END MIKE WILL MADE-IT (N.WILBURIN,M.L.WILLIAMS,H.P.R.SLAUGHTER) A-1/FREEMANZ/EPIC	Future		11	18		
25	23	21	BITCH, DON'T KILL MY VIBE SOUNDWAVE (K.DUCKWORTH,M.SPERS,BRIVIN,SHAN,L.J.YKKE,SCHMIDT) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar		21	13		
24	24	22	KARATE CHOP (REMIX) METRO (N.WILBURIN,RUBIEL,J.WAYNE,D.CARTER) A-1/FREEMANZ/EPIC	Future Featuring Lil Wayne		22	4		
-	16	23	MOLLY B.EZMOR,MALLY,MALLY,MANDEAN (P.SANDE,K.L.PONCE,L.SANDE,CAROLAN,DEB,ZEPHRA,LEZ) YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall		16	2		
17	21	24	SHOW OUT MIKE WILL MADE-IT (J.HOUSTON,M.J.JENKINS,S.M.ANDERSON) KEMOSABE/COLUMBIA	Juicy J Featuring Big Sean and Young Jeezy		17	4		
RE-ENTRY		25	WILD FOR THE NIGHT WOLFE (D.MAYNUS,MOORE ADAM,MOORE,LEIGHTON,PARENT,VAUGHAN,PHADRYOL) A\$AP WORLDWIDE/POLO GROUNDS/RC	A\$AP Rocky Featuring Skrillex		20	3		

R&B ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
1	1	#1 JUSTIN TIMBERLAKE RC	The 20/20 Experience		2				
2	2	RIHANNA SRP/DEF JAM/IDMIG	Unapologetic		12				
3	3	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/GIA	All Around The World		3				
4	4	ALICIA KEYS RC	Girl On Fire		12				
6	5	MIGUEL BYSTORM/BLACK ICE/RC	Kaleidoscope Dream		12				
5	6	THE WEEKND XO/REPUBLIC	Trilogy		12				
8	7	CHARLIE WILSON P.MUSIC/RC	Love, Charlie		9				
9	8	EMELI SANDE CAPITOL	Our Version Of Events		12				
10	9	KEYSHIA COLE GEFFEN/GIA	Woman To Woman		12				
11	10	FRANK OCEAN DEF JAM/IDMIG	Channel Orange		12				
14	11	TREY SONGZ SONGBOOK/ATLANTIC/AG	Chapter V		12				
7	12	BRIAN MCKNIGHT MR. SOLANE/ECONE	More Than Words		2				
12	13	BEYONCE PARKWOOD/COLUMBIA	4		12				
13	14	NE-YO MOTOWN/IDMIG	R.E.D		12				
16	15	AVANT M.B.	Face The Music		8				
21	16	WHITNEY HOUSTON ARISTA/RC	I Will Always Love You: The Best Of Whitney Houston		12				
20	17	RIHANNA SRP/DEF JAM/IDMIG	Talk That Talk		12				
17	18	CHRIS BROWN RC	Fortune		12				
23	19	MARVIN GAYE CLOUTIER/SONY MUSIC CMG	S.O.U.L.: Marvin Gaye: Volume 2		7				
RE	20	USHER RC	Looking 4 Myself		9				
24	21	MARY MARY M.BLOCK/COLUMBIA	Go Get It (Soundtrack)		12				
22	22	AARON NEVILLE BLUE NOTE	My True Story		10				
25	23	ANTHONY HAMILTON MISTER'S MUSIC/RC	Back To Love		4				
RE	24	R. KELLY RC	Write Me Back		11				
RE	25	DESTINY'S CHILD COLUMBIA/LEGACY	Playlist: The Very Best Of Destiny's Child		8				

RAP ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
NEW	1	#1 LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		1				
1	2	MACKLEMORE & RYAN LEWIS	The Heist		25				
2	3	KENDRICK LAMAR	good kid, m.A.A.d city		23				
3	4	A\$AP ROCKY	Long Live.A\$AP		11				
4	5	PITBULL	Global Warming		19				
9	6	DRAKE	Take Care		72				
5	7	T.I.	Trouble Man: Heavy Is The Head		15				
NEW	8	PAPOOSE	The Nacirema Dream		1				
NEW	9	CES CRU	Constant Energy Struggles		1				
6	10	2 CHAINZ	Based On A T.R.U. Story		33				
7	11	WIZ KHALIFA	O.N.I.F.C.		17				
10	12	FUTURE	Pluto		50				
8	13	CHIEF KEEF	Finally Rich		15				
21	14	LECRAE	Gravity		30				
11	15	FLO RIDA	Wild Ones		39				
14	16	JOE BUDDEN	No Love Lost		8				
13	17	THE GAME	Jesus Piece		16				
16	18	NICKI MINAJ	Pink Friday: Roman Reloaded		52				
17	19	SOUNDTRACK	Project X		47				
15	20	MEEK MILL	Dreams And Nightmares		25				
18	21	MGK	Lace Up		22				
23	22	MAC MILLER	Blue Slide Park		42				
22	23	TRINIDAD JAMES	Don't Be S.A.F.E.		6				
20	24	RICK ROSS	God Forgives, I Don't		35				
24	25	VARIOUS ARTISTS	Slip-N-Slide		28				

Lil Wayne Breaks Rap Album Mark

As *I Am Not a Human Being II* by Lil Wayne (below) opens atop Rap Albums with 217,000 copies, according to Nielsen SoundScan, the rapper breaks a tie with T.I. for the most No. 1s—seven—since the tally launched nearly nine years ago. (Rap Albums launched June 26, 2004.) The two prolific artists counted six chart-toppers each until this week's debut. Additionally, Lil Wayne has now strung together four consecutive chart-toppers beginning with 2010's *Rebirth* and *I Am Not a Human Being* (five weeks at No. 1 each) and followed by *Tha Carter IV* (seven weeks) and *I Am Not a Human Being II*.

Also opening in the top 10 of Rap Albums is *Papoose's* debut, *The Nacirema Dream*, at No. 8 with 5,000 copies. After a slew of critically acclaimed mixtapes, the Brooklyn rapper signed to Jive in 2006 for a reported \$1.5 million, but disagreements with the label shelved the album indefinitely. Papoose left Jive in 2007 and continued to release mixtapes, totaling nearly 30, until he could independently release *The Nacirema Dream*. Kansas City, Mo., rap duo *Ces Cru* posts debut full-length *Constant Energy Struggles* at No. 9 on the list with 5,000 copies. The act previously charted at No. 18 with its 13 EP selling 3,000 in 2012. Before signing to *Tech N9ne's* Strange Music label, *Ces Cru* rappers *Ubiquitous* and *Godemis* were frequently featured on *Tech N9ne's* albums including his No. 1 *All 6's and 7's* in 2011.

—Raully Ramirez



© 2013 Billboard. All rights reserved. R&B SONGS: THE WEEK'S MOST POPULAR current R&B and rap songs, ranked by radio airplay, audience impressions, as measured by Nielsen BDS. R&B ALBUMS: THE WEEK'S MOST POPULAR current R&B and rap albums, ranked by Nielsen SoundScan. RAP SONGS: THE WEEK'S MOST POPULAR current R&B and rap songs, ranked by radio airplay, audience impressions, as measured by Nielsen BDS. RAP ALBUMS: THE WEEK'S MOST POPULAR current R&B and rap albums, ranked by Nielsen SoundScan. All other data is derived as reported if they are less than 18 months old or older than 18 months but resulting in the Billboard 200 top 100. See chart legend on billboard.com for complete rules and explanations. © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

REGIONAL MEXICAN AIRPLAY™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
1	1	#1 LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	20	
2	2	Y AHORA RESULTA DISA/UMLE	Voz de Mando	28	
4	3	GG TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable	14	
3	4	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	23	
5	5	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	18	
6	6	CABECITA DURA La Arrolladora Banda El Limon de Rene Camacho	42		
7	7	JURAMOS AMARNOS Ramon Ayala y Sus Bravos del Norte	13		
8	8	TU NO TIENES LA CULPA Julion Alvarez y Su Norteno Banda	19		
9	9	AMOR EXPRESS Banda Sinaloense MS de Sergio Lizarraga	22		
11	10	LA ORIGINAL La Original Banda El Limon de Salvador Lizarraga	9		
17	11	NECESITA UN HOMBRE Chuy Lizarraga y Su Banda Tierra Sinaloense	17		
12	12	MI PROMESA DISA/UMLE	Pesado	41	
13	13	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	8	
10	14	EL PRIMER LUGAR La Original Banda El Limon de Salvador Lizarraga	32		
18	15	Y TE VAS DISA/UMLE	Banda Carnaval	8	

LATIN POP AIRPLAY™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
4	1	#1 GG TE ME VAS TOP STOP	Prince Royce	11	
3	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	23	
2	3	COMO LE GUSTA A TU CUERPO Carlos Vives Feat. Michel Telo	10		
1	4	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	19	
5	5	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	26	
6	6	TE PERDISTE MI AMOR Thalia Feat. Prince Royce	7		
9	7	POR QUE LES MIENTES? Tito El Bambino + El Patron Feat. Marc Anthony	23		
10	8	CONTIGO QUIERO ESTAR DOBLE A RECORDS/WARNER LATINA	Rigu	17	
8	9	PEGAITO SUAVECITO Elvis Crespo Feat. Fito Blanco	23		
7	10	ALGO ME GUSTA DE TI Wisin & Yandel Feat. Chris Brown & T-Pain	35		
15	11	LA PREGUNTA NELFLO	J Alvarez	13	
11	12	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm	19	
17	13	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera	10		
16	14	ME PUEDES PEDIR LO QUE SEA Marconi A Duetto Con Eiza Gonzalez	9		
13	15	ME LLAMARE TUYO KRYAV/SONY MUSIC LATIN	Victor Manuelle	13	

TROPICAL AIRPLAY™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
2	1	#1 GG TODO MI AMOR ERES TU TOP STOP	Toby Love	7	
1	2	TE ME VAS TOP STOP	Prince Royce	12	
3	3	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	30	
6	4	NO SOY UN HOMBRE MALO Hector Acosta "El Torito"	12		
10	5	ME GUSTAS MUCHISIMO N'Klabe + Yomo	9		
4	6	ME LLAMARE TUYO KRYAV/SONY MUSIC LATIN	Victor Manuelle	23	
8	7	INFIEL CASCADINO/UMLE	Karlos Rose	20	
5	8	COMO LE GUSTA A TU CUERPO Carlos Vives Feat. Michel Telo	10		
11	9	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	4	
9	10	MY WAY SIENTE	Henry Santos	9	
7	11	DESCONTROLAME TOP STOP	Luis Enrique	5	
14	12	POR QUE LES MIENTES? Tito El Bambino + El Patron Feat. Marc Anthony	23		
16	13	COMO AGUA DEL CIELO COPA/LATIN HITS	H.O.M.	17	
12	14	DON JUAN Fanny Lu Feat. Chino & Nacho	8		
26	15	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	15	

REGIONAL MEXICAN ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
NEW	1	#1 GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out	1	
NEW	2	JOAN SEBASTIAN FONOVISA/UMLE	13 Celebrando El 13	1	
1	3	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	16	
NEW	4	VARIOUS ARTISTS DISA/UMLE	Trankazos 2013	1	
3	5	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda	56	
4	6	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	10	
2	7	JULION ALVAREZ Y SU NORTEÑO BANDA FONOVISA/UMLE	Tu Amigo Nada Mas	3	
6	8	LOS BUITRES DE CULIACAN SINALOA MUSIC VIVO/SONY MUSIC LATIN	Simplemente Buitres	3	
5	9	LOS INVASORES DE NUEVO LEON El Reencuentro: En Vivo: Vol. 1	2		
8	10	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	El Primer Ministro	27	
16	11	EL TRONO DE MEXICO Lo Mejor de El Trono de Mexico	47		
9	12	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	16	
17	13	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012	20	
15	14	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos	2	
14	15	CALIBRE 50 DISA/UMLE	La Recompensa	7	

LATIN POP ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
1	1	#1 DRACO ROSA SONY MUSIC LATIN	Vida	2	
2	2	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop	56	
3	3	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	9	
4	4	MANA Exiliados Es La Bahia: Lo Mejor de Mana	31		
5	5	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	27	
6	6	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	9	
7	7	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	10	
8	8	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?	59	
NEW	9	LOS AMIGOS INVISIBLES NACIONAL	Repeat After Me	1	
NEW	10	CHINO & NACHO MACHETE/UMLE	Supremo: Reloaded (EP)	1	
10	11	LOS BUKIS FONOVISA/UMLE	Romances	9	
11	12	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs	60	
NEW	13	VARIOUS ARTISTS Mi Corazon Canta: Cantos de Alabanza Sounds Of Praise Vol. 1	1		
15	14	RICARDO ARJONA SONY MUSIC LATIN	Canciones de Amor: Love Songs	31	
12	15	CAMILO SESTO VERSE	20 Grandes Exitos	32	

TROPICAL ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
1	1	#1 ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	74	
2	2	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	19	
3	3	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King	22	
4	4	PRINCE ROYCE TOP STOP/AG	Phase II	51	
5	5	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	19	
6	6	VARIOUS ARTISTS PLANET	I Love Bachata 2013	5	
7	7	HECTOR ACOSTA "EL TORITO" D.A.M./VENEZUELA/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Abierto	32	
10	8	JUAN LUIS GUERRA 440 CAPITOL LATIN	Coleccion Cristiana	57	
15	9	VARIOUS ARTISTS SONY MUSIC LATIN	Canciones De Amor: En Salsa	10	
13	10	GILBERTO SANTA ROSA SONY MUSIC LATIN	Gilberto Santa Rosa	20	
16	11	ALEX MATOS PLANET	El Salsero de Ahora	4	
11	12	RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS	Todos Vuelven: Live	20	
12	13	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Que Seas Feliz	17	
14	14	GILBERTO SANTA ROSA SONY MUSIC LATIN	Canciones de Amor: Love Songs	52	
9	15	JOSEPH FONSECA VENEZUELA/UNIVERSAL MUSIC LATIN/UMLE	Voy A Comerte El Corazon (EP)	48	

Jazz/Classical/World

April 13 2013

billboard

TRADITIONAL JAZZ ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
1	1	#1 MADELEINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room	4	
2	2	FRANK SINATRA REPRISE/CAPITOL	Sinatra: Best Of The Best	72	
4	3	DIANA KRALL VERVE/VE	Glad Rag Doll	27	
5	4	TONY BENNETT As Time Goes By: Great American Songbook Classics	8		
3	5	MICHAEL BUBLE REPRISE/WARNER BROS.	It's A Beautiful Day (EP)	4	
6	6	TONY BENNETT RPM/COLUMBIA	Viva Duets	23	
7	7	THE BRYAN FERRY ORCHESTRA BMG	The Jazz Age	7	
8	8	CHRIS BOTTI COLUMBIA	Impressions	50	
RE	9	ROBERT DAVI Davi Sings Sinatra: On The Road To Romance	10		
13	10	DUKE ELLINGTON COLUMBIA/LEGACY/STARBUCKS	In Grand Company	11	
12	11	THE WAYNE SHORTER QUARTET BLUE NOTE	Without A Net	8	
10	12	CHARLES LLOYD / JASON MORAN ECM/DECCA	Hagar's Song	5	
9	13	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio	57	
14	14	EMMY ROSSUM WARNER BROS.	Sentimental Journey	9	
11	15	TOMASZ STANKO/NEW YORK QUARTET ECM/DECCA	Wislaw	2	

CONTEMPORARY JAZZ ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
1	1	#1 ANDRE WARD QUEEN OF SHEBA/HUSH/DRPHEUS	Caution	3	
3	2	PAUL HARDCASTLE TRIPPIN' N' RHYTHM	Paul Hardcastle: VII	6	
2	3	PHIL PERRY SHANACHE	Say Yes	3	
4	4	JEFFREY OSBORNE STARVISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD	A Time For Love	9	
NEW	5	KENDRICK SCOTT ORACLE WORLD CULTURE/CONCORD JAZZ/CONCORD	Conviction	1	
6	6	MARION MEADOWS LISTEN 2/SHANACHE	Whisper	5	
RE	7	LARRY LOVETSTEIN & THE VELVET REVIVAL LARRY LOVETSTEIN/REMEMBER MUSIC/ROSTRUM	You (EP)	2	
7	8	ESPERANZA SPALDING MONTUNO/HEADS UP/CONCORD	Radio Music Society	55	
5	9	JOSE JAMES BLUE NOTE	No Beginning No End	10	
NEW	10	VARIOUS ARTISTS SHANACHE	Sexual Healing: Smooth Urban Jazz Style!	1	
8	11	BRIAN CULBERTSON VERVE/VE	Dreams	42	
10	12	ROB WHITE QUEEN OF SHEBA/HUSH/DRPHEUS	Just Kickin' It	37	
11	13	SPENCER DAY CONCORD	The Mystery Of You	3	
9	14	KAT EDMONSON SPINNERETTE	Way Down Low	45	
13	15	LARRY CARLTON & ROBBEN FORD 335	Unplugged	2	

SMOOTH JAZZ SONGS™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
3	1	#1 BATUCADA (THE BEAT) CONCORD/CMG	Boney James Feat. Rick Braun	6	
4	2	BLACK PEARL SHANACHE	Marion Meadows	7	
2	3	NO STRESS TRIPPIN' N' RHYTHM	Paul Hardcastle	10	
1	4	WISH I WAS THERE VINCENT INGALA	Vincent Ingala	12	
5	5	DANCE WITH YOU GREG MANNING	Greg Manning	9	
8	6	YOU'RE AMAZING HEADS UP/CMG	David Benoit	16	
7	7	THE MYSTERY OF YOU CONCORD	Spencer Day	6	
6	8	MACEO! PATRICK LAMB	Patrick Lamb	12	
11	9	ELLEN ARTISTRY/MACK AVENUE	Brian Bromberg	8	
9	10	LIFTED TRIPPIN' N' RHYTHM	Cindy Bradley	7	
10	11	SWEET SWEET BABY WOODWARD AVENUE	Grace Kelly	6	
17	12	PLEASE DON'T SAY NO CUTMORE	Nicholas Cole Feat. Tim Bowman	4	
13	13	ROCK STEADY TRIPPIN' N' RHYTHM	Julian Vaughn	5	
12	14	LIVE LIFE 335	Tak Matsumoto	9	
19	15	TO THE TOP NORVAL WAITS	Jonathan Fritzen Feat. Vincent Ingala	4	

TRADITIONAL CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	1	#1 VARIOUS ARTISTS	Fifty Shades Of Grey: The Classical Album	29	
	2	VARIOUS ARTISTS	Lifescapes: Classical Stress Relief	56	
	3	SOUNDTRACK	Quartet	9	
NEW	4	YUNDI	Beethoven	1	
	5	JONAS KAUFMANN/ORCHESTER DER DEUTSCHEN OPER BERLIN	Wagner	7	
	6	VALENTINA LISITSA/LONDON SYMPHONY ORCHESTRA	Rachmaninov	3	
	7	ERIC WHITACRE	Water Night	26	
	8	BELL CONDUCTS ACADEMY OF ST MARTIN IN THE FIELDS	Beethoven	7	
	9	BAILEY/URBANSKI/INDIANAPOLIS SYMPHONY ORCHESTRA	Elgar Cello Concerto	11	
	10	SOUNDTRACK	Downton Abbey: The Essential Collection	17	
	11	DANIEL HOPE	Spheres	2	
RE	12	ANDERSON A ROE	When Words Fade	10	
	13	DANIEL HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN	Recomposed By Max Richter	24	
RE	14	SIMONE DINNERSTEIN	Something Almost Being Said	15	
	15	NICOLA BENEDETTI	The Silver Violin	6	

CLASSICAL CROSSOVER ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	1	#1 ANDREA BOCELLI	Passione	9	
	2	LINDSEY STIRLING	Lindsey Stirling	28	
	3	THE PIANO GUYS	The Piano Guys	26	
	4	THE TENORS	Lead With Your Heart	11	
	5	ANDREA BOCELLI	Pasion	9	
	6	JACKIE EVANCHO	Songs From The Silver Screen	26	
	7	MORMON TABERNACLE CHOIR	Teach Me To Walk In The Light...	13	
	8	SIMONE DINNERSTEIN/TIFT MERRITT	Night	2	
	9	ANDREA BOCELLI	Concerto: One Night In Central Park	72	
	10	CHRIS MANN	Roads	21	
	11	IL VOLO	We Are Love	19	
	12	TWO STEPS FROM HELL	Skyworld	17	
RE	13	JONATHAN & CHARLOTTE	Together	20	
	14	IL DIVO	Wicked Game	61	
	15	IL VOLO	Il Volo ...Takes Flight	52	

WORLD ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	1	#1 VARIOUS ARTISTS	The Spirit Of Ireland	3	
	2	CELTIC THUNDER	Mythology	6	
	3	CELTIC WOMAN	Believe	62	
NEW	4	LOS AMIGOS INVISIBLES	Repeat After Me	1	
	5	SOUNDTRACK	The Descendants	70	
	6	CELTIC THUNDER	Voyage	57	
	7	ANA MOURA	Desfado	5	
	8	BAJOFONDO	Presente	4	
	9	KEITH HARKIN	Keith Harkin	18	
NEW	10	BEAUSOLEIL AVEC MICHAEL DOUCET	From Bamako To Carencro	1	
	11	VARIOUS ARTISTS	Lifescapes: Just Relax: Maui	52	
	12	GAELIC STORM	Chicken Boxer	24	
RE	13	LEE HI	(First Love/Part 1) (EP)	2	
	14	SOUNDTRACK	The Intouchables	6	
NEW	15	ENTER THE HAGGIS	The Modest Revolution	1	

Christian/Gospel

April 13
2013
billboard

CHRISTIAN SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	1	#1 WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	Chris Tomlin	28	
	2	ONE THING REMAINS	Passion Feat. Kristian Stanfill	35	
	3	REDEEMED	Big Daddy Weave	46	
	4	YOU ARE I AM	MercyMe	32	
	5	10,000 REASONS (BLESS THE LORD)	Matt Redman	54	
	6	NEED YOU NOW (HOW MANY TIMES)	Plumb	40	
	7	STEAL MY SHOW	tobyMac	20	
	8	WORDS	Hawk Nelson Feat. Bart Millard	13	
	9	YOUR LOVE NEVER FAILS	newsboys	30	
	10	EVERY GOOD THING	The Afters	9	
	11	YOU ARE	Colton Dixon	24	
	12	KINGS & QUEENS	Audio Adrenaline	23	
	13	WORN	Tenth Avenue North	15	
	14	ALREADY THERE	Casting Crowns	24	
	15	CARRY ME	Josh Wilson	13	
	16	STRANGELY DIM	Francesca Battistelli	13	
	17	GOLD	Britt Nicole	11	
	18	HELLO, MY NAME IS	Matthew West	6	
	19	MIDDLE OF YOUR HEART	for King & Country	13	
	20	HELP ME FIND IT	Sidewalk Prophets	11	
	21	WE WON'T BE SHAKEN	Building 429	5	
	22	COME TO THE RIVER	Rhett Walker Band	12	
	23	GG LORD I NEED YOU	Matt Maher	8	
	24	CHANGED	Rascal Flatts	11	
	25	SCANDAL OF GRACE	United	7	

GOSPEL SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	1	#1 IT'S NOT OVER (WHEN GOD IS IN IT)	Isaac & New Breed Feat. James Fortune & Zion Nelson	42	
	2	HOLD ON	James Fortune & FYFA Feat. Monica & Fred Hammond	44	
	3	TAKE ME TO THE KING	Tamela Mann	45	
	4	GOD WILL MAKE A WAY	Shirley Caesar	12	
	5	FAITH & FAVOR (YOU DON'T KNOW MY STORY)	John P. Kee And New Life	42	
	6	TESTIMONY	Anthony Brown & group therAPy	39	
	7	CLEAN THIS HOUSE	Isaac Carree	11	
	8	YOUR BEST DAYS YET	Bishop Paul S. Morton	24	
	9	GREATER IS COMING	Jekalyn Carr	27	
	10	TURNING AROUND FOR ME	VaShawn Mitchell	37	
	11	SUNDAY MORNING	Mary Mary	21	
	12	I'VE SEEN HIM DO IT	Kurt Carr & The Kurt Carr Singers	18	
	13	BREAK EVERY CHAIN	Tasha Cobbs	12	
	14	JESUS WILL	Anita Wilson	21	
	15	ABIDE	Lexi	11	
	16	GG HERE IN OUR PRAISE	Fred Hammond-United Tenors	5	
	17	IF HE DID IT BEFORE (SAME GOD)	Tye Tribbett	5	
	18	GREATER	The Greater Allen Cathedral Feat. Michael Pugh	6	
	19	I KNOW YOU HEAR ME	Troy Sneed	9	
	20	MADE TO WORSHIP	John P. Kee And New Life Feat. Kirk Franklin	3	
	21	EVERY PRAISE	Hezekiah Walker	2	
	22	I GOT THIS	Dottie Peoples	10	
	23	CAN'T EVEN IMAGINE	Desmond Pringle	7	
	24	GREAT GOD	Renee Spearman	1	
	25	MY HOPE IS IN GLORY	Ethan Kent	2	

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	1	#1 ALAN JACKSON	Precious Memories: Volume II	1	
	2	GG COLTON DIXON	A Messenger	9	
	3	MERCYME	The Hurt & The Healer	45	
	4	TOBYMAC	Eye On It	31	
	5	VARIOUS ARTISTS	WOW Hits 2013	27	
	6	RED	Release The Panic	8	
	7	STEVEN CURTIS CHAPMAN	Deep Roots	3	
	8	PASSION	Let The Future Begin	3	
	9	CHRIS TOMLIN	Burning Lights	12	
	10	MATTHEW WEST	Into The Light	27	
NEW	11	STRYPYER	Second Coming	1	
	12	CASTING CROWNS	Come To The Well	76	
	13	HILLSONG UNITED	Zion	5	
	14	THIRD DAY	Miracle	21	
	15	BRITT NICOLE	Gold	53	
	16	CASTING CROWNS	The Acoustic Sessions [Vol. One]	10	
	17	AUDIO ADRENALINE	Kings & Queens	3	
	18	LEE STROBEL	The Invitation...	31	
	19	LECRAE	Gravity	30	
	20	PLUMB	Need You Now	5	
	21	NEWSONG	Swallow The Ocean	5	
	22	CHRIS TOMLIN	How Great Is Our God	72	
	23	FOR KING & COUNTRY	Crave	58	
	24	JEREMY CAMP	Reckless	7	
	25	CAPITAL KINGS	Capital Kings	12	

GOSPEL ALBUMS					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	1	#1 FRED HAMMOND	United Tenors: Hammond, Roberson, Wilson	1	
	2	TAMELA MANN	Best Days	34	
	3	VARIOUS ARTISTS	WOW Gospel 2013	10	
NEW	4	SHIRLEY CAESAR	Good God	1	
	5	TASHA COBBS	Grace (EP)	8	
	6	GG LECRAE	Gravity	30	
	7	ALEXIS SPIGHT	L.O.L.	3	
	8	ISRAEL & NEW BREED	Jesus At The Center: Live	34	
	9	KURT CARR & THE KURT CARR SINGERS	Bless This House	10	
	10	MARY MARY	Go Get It (Soundtrack)	47	
	11	LARRY CALLAHAN & SELECTED OF GOD	The Evolution II	19	
	12	WILLIAM MURPHY	God Chaser	8	
NEW	13	ZION'S JOY	Knocking On Your Heart	1	
	14	CHARLES JENKINS & FELLOWSHIP CHICAGO	The Best Of Both Worlds	42	
	15	VARIOUS ARTISTS	WOW Gospel 2012	62	
	16	VASHAWN MITCHELL	Created4This	31	
	17	JOHN P. KEE AND NEW LIFE	Life And Favor	32	
	18	MARVIN L WINANS	The Praise + Worship Experience	40	
	19	CECE WINANS	Icon: CeCe Winans	2	
	20	MARVIN SAPP	I Win	53	
	21	JONATHAN MCREYNOLDS	Life Music	27	
	22	WILLIAM MCDOWELL	Arise: The Live Worship Experience	73	
	23	J MOSS	V4 ...The Other Side Of Victory	35	
	24	W.L.A.K.	W.L.A.K.	4	
	25	SOUNDTRACK	Joyful Noise	64	

CHART DATA COMPILED BY NIELSEN BDS. THE WEEK'S TOP-SELLING ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD SONGS ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CHRISTIAN ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING CLASSICAL ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING WORLD ALBUMS AND SINGLES ARE LISTED BY GENRE. THE WEEK'S TOP-SELLING GOSPEL S

DANCE CLUB SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 GG BEAM ME UP (KILL-MODE) AT NIGHT	Cazzette	8	
3	2	HOLD ME MIND TRAIN/TWISTED	Ono Feat. Dave Aude	9	
4	3	HEAVEN VENUSNOTE/MUTE/COLUMBIA	Depeche Mode	6	
5	4	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	11	
7	5	SEXY PEOPLE (THE FIAT SONG) RCA	Arianna Feat. Pitbull	7	
9	6	NEXT TO ME CAPITOL	Emeli Sande	6	
8	7	FOREVER DAUMAN	Ralphí Rosario Feat. Frankie	8	
1	8	AS YOUR FRIEND WALL/ISLAND/IDMG	Afrojack Feat. Chris Brown	9	
6	9	I COULD BE THE ONE LE7ELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	10	
14	10	ACID RAIN STARROCK/ROC NATION/COLUMBIA	Alexis Jordan	5	
10	11	AY MAMA MIA MVA	Mayra Veronica	11	
15	12	GIMME ALL (RING MY BELL) NESSA LEE	Princess X	8	
16	13	SHAKE THAT HITS&BY/WMN	Gimm+Lcky	5	
13	14	OH MAMA HEY TOMMY BOY	Chris Cox + DJ Frankie Feat. Crystal Waters	11	
12	15	SO HIGH YOUNG MONEY/CASH MONEY/REPUBLIC	Jay Sean	12	
22	16	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/EYE/IGUABA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	3	
11	17	BEAT DON'T STOP ROSEMIINE	C-Rod Feat. Jason Walker	12	
21	18	LET THERE BE LOVE RCA	Christina Aguilera	7	
19	19	HERE WITH YOU D EMPIRE	Asher Monroe	6	
18	20	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	7	
17	21	REST OF MY LIFE DIP/DEF JAM/IDMG	Ludacris Feat. Usher + David Guetta	10	
23	22	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	5	
29	23	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	3	
26	24	READY TO LOVE RED RED	Katrina	4	
24	25	I LIKE IT LOUD CITRUS/SONIC STEREO/PHONIC	Carmen Electra Feat. Bill Hamel	7	
35	26	GLOWING ISLAND/IDMG	Nikki Williams	3	
31	27	FLY AWAY NUKE TOWN/TOMMY BOY	Guinevere	4	
33	28	POINTING FINGERS 3BIG	Stacey Jackson	4	
25	29	C'MON KEMOSABE/RCA	Ke\$ha	9	
27	30	THRIFT SHOP MACKLEMORE + RYAN LEWIS FEAT. WANZ	Macklemore + Ryan Lewis Feat. Wanz	5	
28	31	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Baauer	5	
46	32	THIS IS OUR LOVE CRESCENT MOON	Sophi	2	
39	33	GOLD SPARROW/CAPITOL CMG/CAPITOL	Britt Nicole	4	
43	34	CARRIED AWAY FRENCHKISS/COLUMBIA	Passion Pit	2	
45	35	BAD HABITS ULTRA	Brass Knuckles	2	
30	36	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	11	
44	37	HELLO CASH MONEY/REPUBLIC	Stafford Brothers Feat. Lil Wayne + Christina Milian	2	
36	38	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RMP	Icona Pop Feat. Charli XCX	17	
20	39	EVERYBODY'S BEAUTIFUL MAF	Miasha	13	
38	40	KNOW YOUR NAME TONIGHT FLAMINGO	Scotty Boy + DJ Red Feat. Ajay Popoff	7	
34	41	SCREAM & SHOUT INTERSCOPE	will.i.am + Britney Spears	16	
48	42	ANGEL SIMHA	Sarah Brightman	4	
49	43	CLARITY INTERSCOPE	Zedd Feat. Foxes	15	
44	44	LOLITA EPIC	Leah LaBelle	1	
NEW	45	YOU GOT THE LOVE LNG	Nick Skitz	1	
40	46	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta	10	
NEW	47	LET ME LIVE AGAIN PEACE BISQUIT	Colton Ford	1	
NEW	48	HANDS HIGH SPINNIN'	Kirsty	1	
32	49	TURN AROUND CAPITOL	Conor Maynard Feat. Ne-Yo	12	
42	50	RUM AND RAYBANS BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Cher Lloyd	13	

Hits of the World

April 13
2013
billboard

EURO					
DIGITAL SONGS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
2	1	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess		
1	2	MIRRORS RCA	Justin Timberlake		
4	3	THRIFT SHOP MACKLEMORE	Macklemore + Ryan Lewis Feat. Wanz		
NEW	4	LET'S GET READY TO RUMBLE DEMON FEELZ	PJ + Duncan		
3	5	WHAT ABOUT US FASCINATION/POLYDOR	The Saturdays Feat. Sean Paul		
6	6	POMPEII VIRGIN	Bastille		
5	7	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars		
7	8	LET HER GO BLACK CROW/NETWERK/EMBASSY OF MUSIC/SONY MUSIC	Passenger		
17	9	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		
10	10	SCREAM & SHOUT INTERSCOPE	will.i.am + Britney Spears		

GERMANY					
ALBUMS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	COMPILED BY MEDIA CONTROL	
NEW	1	DELTA MACHINE VENUSNOTE/MUTE/COLUMBIA/SONY MUSIC	Depeche Mode		
NEW	2	KOPF AN KOPF JURAKLANG/UNIVERSAL	Silly		
1	3	THE 20/20 EXPERIENCE RCA/SONY MUSIC	Justin Timberlake		
NEW	4	NATIVE MOGEL/INTERSCOPE/UNIVERSAL	OneRepublic		
NEW	5	OLD SOCK POSTHORN/UNIVERSAL	Eric Clapton		
NEW	6	SPONGEBOB SCHWAMMKOPF: BOBSTAR: DAS TOTAL ABGERECHTE ALBUM NICKELODEON/SONY MUSIC	Soundtrack		
RE	7	SONNE SLEEPINGROOM/UNIVERSAL	Schiller		
2	8	SYMPHONIE DES LEBENS MIRROSAS-MUSIC/ROCK/UNIVERSAL	Semino Rossi		
4	9	THE NEXT DAY ISO/COLUMBIA/SONY MUSIC	David Bowie		
NEW	10	AN ACOUSTIC EVENING AT THE VIENNA OPERA HOUSE J & R ADVENTURES	Joe Bonamassa		

FRANCE					
DIGITAL SONGS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
1	1	J'ME TIRE WAT.LB	Maitre Gims		
2	2	THRIFT SHOP MACKLEMORE	Macklemore + Ryan Lewis Feat. Wanz		
3	3	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko		
8	4	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess		
7	5	CAN'T HOLD US MACKLEMORE	Macklemore + Ryan Lewis Feat. Ray Dalton		
NEW	6	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo + Akon		
4	7	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars		
6	8	HO HEY DUALTONE/DECCA	The Lumineers		
9	9	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars		
10	10	HARLEM SHAKE JEFFREES/MAD DECENT	Baauer		

KOREA					
KOREA K-POP HOT 100					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	COMPILED BY BILLBOARD KOREA	
NEW	1	ROSE YG ENTERTAINMENT	Lee Hi		
1	2	CHERRY BLOSSOM ENDING CJ E&M	Busker Busker		
2	3	TURTLE CORE CONTENTS MEDIA	Davichi		
3	4	AND ONE GOLDENTHUMB	Tae Yeon (of Girls' Generation)		
4	5	CRESCENDO SBS/CONTENTSHUB	Akdong Musician		
13	6	UNACCEPTABLE WEALIVE CJ E&M	Youn ha		
8	7	WINTER LOVE GOLDENTHUMB	The One		
6	8	MAN IN LOVE WOOLLIM ENTERTAINMENT	Infinite		
38	9	ACACIA WS ENTERTAINMENT	Baek Ji Young		
NEW	10	THANK YOU LOEN ENTERTAINMENT	Ra. D		

JAPAN					
JAPAN HOT 100					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	COMPILED BY HAMSHIN/SOUNDSCAN JAPAN/PLAKTECH	
NEW	1	KI SU U MA (KISS YOUR MIND) AVEX+MORE/WARNER	Kis-My-Ft2		
NEW	2	BYE BYE HAPPY DAYS! UNIVERSAL MUSIC SIGMA	Kara		
14	3	DREAMER'S HIGH EMI	RADWIMPS		
1	4	NINJYARI BAN BAN WARNER	KyaryoPamyuPamyu		
NEW	5	HITOMI NO MELODY E-SQUAD	Boyfriend		
NEW	6	YOU ARE MY LIFE WARNER	FTIsland		
4	7	SUIT & TIE SONY	Justin Timberlake Featuring Jay Z		
12	8	SHIMAUTA YOSHIMOTO R AND C / SONY	THE BOOM		
16	9	BANG BANG WARNER	Mani		
NEW	10	EXILE PRIDE (KONNA SEKAI WO AISURU TAME) RHYTHMZONE	EXILE		

UNITED KINGDOM					
ALBUMS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	COMPILED BY THE OFFICIAL UK CHART CO.	
1	1	THE 20/20 EXPERIENCE RCA/SONY MUSIC	Justin Timberlake		
NEW	2	DELTA MACHINE VENUSNOTE/MUTE/COLUMBIA/SONY MUSIC	Depeche Mode		
2	3	THE NEXT DAY ISO/COLUMBIA/SONY MUSIC	David Bowie		
3	4	OUR VERSION OF EVENTS VIRGIN/EMI	Emeli Sande		
6	5	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars		
7	6	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	Plnk		
5	7	BAD BLOOD VIRGIN/UNIVERSAL	Bastille		
RE	8	THE LUMINEERS DUALTONE/DECCA/UNIVERSAL	The Lumineers		
4	9	LES MISERABLES POLYDOR/UNIVERSAL	Soundtrack		
NEW	10	COMEDOWN MACHINE ROUGH TRADE	The Strokes		

CANADA					
ALBUMS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	COMPILED BY NIELSEN SOUNDSCAN	
1	1	THE 20/20 EXPERIENCE RCA/SONY MUSIC	Justin Timberlake		
NEW	2	DELTA MACHINE VENUSNOTE/MUTE/COLUMBIA/SONY MUSIC	Depeche Mode		
NEW	3	BASED ON A TRUE STORY ... WARNER BROS. NASHVILLE/WARNER	Blake Shelton		
9	4	THE LUMINEERS DUALTONE/DECCA/UNIVERSAL	The Lumineers		
NEW	5	I AM NOT A HUMAN BEING II YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Lil Wayne		
5	6	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	Plnk		
11	7	UNAPOLOGETIC SRP/DEF JAM/UNIVERSAL	Rihanna		
13	8	NIGHT VISIONS KIDNAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons		
2	9	MES PLAISIRS... ATMA	Marc Hervieu/Stephane Laforest + Orchestre Symphonique de Quebec		
NEW	10	GIRL WHO GOT AWAY RCA/SONY MUSIC	Dido		

AUSTRALIA					
ALBUMS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	COMPILED BY ARIA	
1	1	THE 20/20 EXPERIENCE RCA/SONY MUSIC	Justin Timberlake		
9	2	ALL THE LITTLE LIGHTS BLACK CROW	Passenger		
NEW	3	SINGULARITY UNFD/WARNER	Northlane		
3	4	+ ASYLUM/WARNER	Ed Sheeran		
4	5	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	Plnk		
8	6	COLLECTION: 1973-2012 COLUMBIA/SONY MUSIC	Bruce Springsteen		
NEW	7	COMEDOWN MACHINE RCA/SONY MUSIC	The Strokes		
2	8	WHAT ABOUT NOW ISLAND/UNIVERSAL	Bon Jovi		
7	9	THE HEIST MACKLEMORE	Macklemore + Ryan Lewis		
NEW	10	CONTROLLER LIBERATION/UNIVERSAL	British India		

ITALY			
ALBUMS			
LAST WEEK	THIS WEEK	TITLE	Artist
	1	#PRONTOACORRERE	Marco Mengoni
1	2	AMO	Renato Zero
3	3	SIG. BRAINWASH - L'ARTE DI ACCONTENTARE	Fedez
4	4	GIOIA	Moda
2	5	THE NEXT DAY	David Bowie
NEW	6	THE 20/20 EXPERIENCE	Justin Timberlake
6	7	BACKUP 1987-2012: IL BEST	Jovanotti
RE	8	HAPPY MISTAKE	Raphael Gualazzi
9	9	NOI	Eros Ramazzotti
NEW	10	PAZIENZA	Vacca

GREECE			
ALBUMS			
LAST WEEK	THIS WEEK	TITLE	Artist
3	1	MARGI: VOLUME 2	Various Artists
4	2	MOUSIKO KOUTI	Gannis Kotsiras
5	3	ALKOOLIKES OI NYHTES	Pantelis Pantelides
2	4	ENNOEITAI	Nikos Oikonomopoulos
1	5	16 AFTOTELEIS ISTORIES	Notis Sfakianakis
NEW	6	ACCESS ALL AREAS	Anna Vissi
NEW	7	DELTA MACHINE	Depeche Mode
7	8	THE NEXT DAY	David Bowie
8	9	THE BRIGHT SIDE OF THE ROAD	Various Artists
9	10	I TRIPLA	Haris Alexiou

BELGIUM			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
1	1	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz
4	2	ANOTHER LOVE	Tom Odell
3	3	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess
2	4	STAY	Rihanna Feat. Mikky Ekko
5	5	I LOVE IT	Icona Pop Feat. Charli XCX
NEW	6	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera
7	7	IMPOSSIBLE	James Arthur
6	8	ONE WAY OR ANOTHER (TEENAGE KICKS)	One Direction
10	9	WHEN I WAS YOUR MAN	Bruno Mars
NEW	10	SONNENTANZ	Klangkarussell

NETHERLANDS			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
2	1	SONNENTANZ	Klangkarussell
3	2	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess
5	3	STAY	Rihanna Feat. Mikky Ekko
4	4	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz
10	5	WATCH OUT FOR THIS (BUMAYE)	Major Lazer
8	6	HO HEY	The Lumineers
NEW	7	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton
1	8	JULIA	Nick & Simon
RE	9	WITH YOU	Matt Simons
RE	10	WHEN I WAS YOUR MAN	Bruno Mars

Boxscore

April 13 2013

CONCERT GROSSES						
	GROSS PER TICKET (PRICE)	ARTIST	VENUE	ATTENDANCE	CAPACITY	PROMOTER
1	\$7,966,677 (\$760,266 AUSTRALIAN) \$211.64/\$94.90	BRUCE SPRINGSTEEN & THE E STREET BAND	ALL PHONES ARENA, SYDNEY MARCH 18, 20, 22	47,796	48,000	FRONTIER TOURING SHOWS TWO SELLOUTS
2	\$7,662,705 (\$736,786 AUSTRALIAN) \$211.64/\$96.20	BRUCE SPRINGSTEEN & THE E STREET BAND	ROD LAVER ARENA, MELBOURNE, AUSTRALIA MARCH 24, 26-27	46,740	46,740	FRONTIER TOURING THREE SELLOUTS
3	\$5,395,624 (\$5,188,100 AUSTRALIAN) \$211.64/\$96.20	BRUCE SPRINGSTEEN & THE E STREET BAND	HANGING ROCK, WOODEND, AUSTRALIA MARCH 30-31	34,142	34,142	FRONTIER TOURING TWO SELLOUTS
4	\$5,053,170 (\$3,360,490) \$90.22/\$75.18	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON	O2 ARENA, LONDON MARCH 4-5, 7-8	58,479	60,281	AEG LIVE FOUR SHOWS
5	\$4,289,920 (\$4,160,412 AUSTRALIAN) \$218.95/\$102.59	BRUCE SPRINGSTEEN & THE E STREET BAND	BRISBANE ENTERTAINMENT CENTRE , BRISBANE, AUSTRALIA, MARCH 14, 16	24,493	24,493	FRONTIER TOURING TWO SELLOUTS
6	\$2,743,383 \$125/\$39.50	SWEDISH HOUSE MAFIA	BARCLAYS CENTER, BROOKLYN MARCH 2-4	42,645	42,645	LIVE NATION THREE SELLOUTS
7	\$2,498,532 (\$2,267,992 CANADIAN) \$143.27/\$31.38	RIHANNA, A\$AP ROCKY	AIR CANADA CENTRE, TORONTO MARCH 18-19	32,038	32,038	LIVE NATION GLOBAL TOURING TWO SELLOUTS
8	\$2,398,540 (\$1,561,020) \$92.19/\$76.83	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON	MANCHESTER ARENA, MANCHESTER, ENGLAND FEB. 21-22	28,678	28,678	AEG LIVE TWO SELLOUTS
9	\$2,346,203 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE	SCOTTSDALE CENTER, ST. LOUIS MARCH 18-19	28,582	28,582	THE MESSINA GROUP/AEG LIVE TWO SELLOUTS
10	\$2,243,164 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE	CENTURYLINK CENTER, OMAHA, NEB. MARCH 13-14	27,877	27,877	THE MESSINA GROUP/AEG LIVE TWO SELLOUTS
11	\$1,985,720 \$250/\$150/\$125/\$55	SHANIA TWAIN	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MARCH 26-27, 29-30	14,206	16,012	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT FOUR SHOWS
12	\$1,747,720 (\$1,680,000 AUSTRALIAN) \$145.64	ST. JEROME'S LANEWAY FESTIVAL	SYDNEY COLLEGE OF THE ARTS, SYDNEY FEB. 2	12,000	12,500	CHUGG ENTERTAINMENT, ROCK 'N' ROLL CIRCUS
13	\$1,662,010 (\$1,604,659 AUSTRALIAN) \$268.26/\$81.82	CMC ROCKS THE HUNTER	HOPE ESTATE WINERY, HUNTER VALLEY, AUSTRALIA MARCH 15-17	6,811	10,000	CHUGG ENTERTAINMENT, ROB POTTS ENTERTAINMENT EDGE THREE DAYS
14	\$1,580,183 \$55/\$39.99	MUMFORD & SONS, THE FELICE BROTHERS, BEN HOWARD, HAIM	BARCLAYS CENTER, BROOKLYN FEB. 6, 12	29,605	29,605	TWO SELLOUTS THE BOWERY PRESENTS
15	\$1,496,840 (\$979,938) \$51.51/\$24.62	OLLY MURS, LOVEABLE ROGUES, TICH	O2 ARENA, LONDON MARCH 29-30	29,059	30,318	3A ENTERTAINMENT, LIVE NATION TWO SELLOUTS
16	\$1,434,240 (\$908,385) \$51.31/\$43.42	THE X FACTOR LIVE	MANCHESTER ARENA, MANCHESTER, ENGLAND JAN. 26-27	29,500	30,318	3A ENTERTAINMENT THREE SHOWS
17	\$1,364,500 (\$1,290,500 FRANCS) \$518.10/\$93.05	JUSTIN BIEBER, CARLY RAE JEPSEN	HALLENSTADION, ZURICH MARCH 22	13,000	13,000	GOOD NEWS PRODUCTIONS SELLOUT
18	\$1,278,497 (\$1,303,300 CANADIAN) \$147.15/\$34.33	RIHANNA, A\$AP ROCKY	BELL CENTRE, MONTREAL MARCH 17	16,054	16,054	LIVE NATION GLOBAL TOURING, EVERKO SELLOUT
19	\$1,234,380 \$150/\$35	RIHANNA	UNITED CENTER, CHICAGO MARCH 22	15,902	15,902	LIVE NATION GLOBAL TOURING SELLOUT
20	\$1,162,733 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE	TIME WARNER CABLE ARENA, CHARLOTTE, N.C. MARCH 22	14,886	14,886	THE MESSINA GROUP/AEG LIVE SELLOUT
21	\$1,137,700 (\$722,208) \$51.20/\$43.32	THE X FACTOR LIVE	LG ARENA, BIRMINGHAM, ENGLAND FEB. 9-10	23,239	24,600	3A ENTERTAINMENT THREE SHOWS
22	\$1,130,080 (\$747,986) \$49.10/\$24.55	OLLY MURS, LOVEABLE ROGUES, TICH	MANCHESTER ARENA, MANCHESTER, ENGLAND MARCH 21-22	23,015	25,000	3A ENTERTAINMENT, LIVE NATION TWO SHOWS
23	\$1,117,147 \$122.50/\$37	RIHANNA, A\$AP ROCKY	FIRST NIAGARA CENTER, BUFFALO, N.Y. MARCH 8	15,614	15,614	LIVE NATION GLOBAL TOURING SELLOUT
24	\$1,090,910 (\$719,030) \$49.31/\$24.65	OLLY MURS, LOVEABLE ROGUES, TICH	MOTORPOINT ARENA, SHEFFIELD, ENGLAND MARCH 1-2	22,500	22,500	3A ENTERTAINMENT, LIVE NATION TWO SELLOUTS
25	\$1,080,298 \$122/\$32	RIHANNA, A\$AP ROCKY	WELLS FARGO CENTER, PHILADELPHIA MARCH 14	15,095	15,095	LIVE NATION GLOBAL TOURING SELLOUT
26	\$1,076,990 (\$707,250) \$49.49/\$41.88	THE X FACTOR LIVE	WEMBLEY ARENA, LONDON FEB. 22-23	23,902	24,090	3A ENTERTAINMENT THREE SHOWS
27	\$1,055,620 (\$1,300,472 SINGAPORE) \$120.95	ST. JEROME'S LANEWAY FESTIVAL	GARDENS BY THE BAY, SINGAPORE JAN. 26	8,728	9,000	CHUGG ENTERTAINMENT SELLOUT
28	\$1,040,220 (\$913,300 FRANCS) \$84.80/\$74.20	UNHELIG, F.R.E.I., STAUBKIND	HALLENSTADION, ZURICH MARCH 3	13,000	13,000	GOOD NEWS PRODUCTIONS SELLOUT
29	\$1,008,532 (\$1,025,374 CANADIAN) \$147.28/\$34.17	RIHANNA, A\$AP ROCKY	REXALL PLACE, EDMONTON, ALBERTA MARCH 27	13,133	13,133	LIVE NATION GLOBAL TOURING SELLOUT
30	\$996,372 (\$958,050 AUSTRALIAN) \$78	ED SHEERAN, PASSENGER, GABRIELLE APLIN	FESTIVAL HALL, MELBOURNE, AUSTRALIA MARCH 4-6	12,774	12,774	FRONTIER TOURING THREE SELLOUTS
31	\$996,114 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE	COLONIAL LIFE ARENA, COLUMBIA, S.C. MARCH 23	12,490	12,490	THE MESSINA GROUP/AEG LIVE SELLOUT
32	\$965,818 (\$922,353 AUSTRALIAN) \$166.49/\$119.37	SANTANA, STEVE MILLER BAND	SYDNEY ENTERTAINMENT CENTRE, SYDNEY MARCH 27	6,222	7,134	CHUGG ENTERTAINMENT SELLOUT
33	\$937,674 \$125/\$35	RIHANNA	ISE LOUIS ARENA, DETROIT MARCH 21	15,349	15,349	LIVE NATION GLOBAL TOURING SELLOUT
34	\$925,211 (\$975,000 FRANCS) \$169.06/\$40.15	MARTIN RÜTTER	HALLENSTADION, ZURICH MARCH 8	7,614	9,500	ACT ENTERTAINMENT SELLOUT
35	\$924,387 (\$594,860) \$50.42/\$42.66	THE X FACTOR LIVE	SCOTTISH EXHIBITION & CONFERENCE CENTRE, GLASGOW, FEB. 15-16	20,160	21,468	3A ENTERTAINMENT THREE SHOWS



Tour Season Heats Up

One sign that spring is in the air is the increase in the number of tours kicking off following the long, cold winter. This week's chart includes box-office totals from new tours that recently launched, as well as one that originally began a year ago—Bruce Springsteen & the E Street Band's *Wrecking Ball* world tour, which returns to the chart for the first time this year.

When all numbers were tallied from 2012, Springsteen (above) ended the year with the best ticket sales count of any touring artist in the calendar year with an attendance total of 2,285,256 worldwide from 81 concerts. He began this year's itinerary Down Under with multiple shows in four Australian venues including Sydney's Allphones Arena, which ranks No. 1 overall with a \$7.9 million gross from three shows.

Several tours make their first 2013 Boxscore appearance, including Rihanna's Diamonds world tour and Taylor Swift's 2013 North American trek for the Red tour. Rihanna's launched March 8 at First Niagara Center in Buffalo, N.Y., and lands seven dates on the chart. Her top gross is seventh overall and comes from Toronto's Air Canada Centre. A two-show stint at the arena (March 18-19) grossed \$2.5 million from packed houses on both nights. Swift owns four of this week's top-grossing concerts. Her top numbers come from a two-night run in St. Louis (March 18-19). The \$2.3 million gross from the Scottrade Center gives the country star the No. 9 ranking for that stop. —Bob Allen

CODA

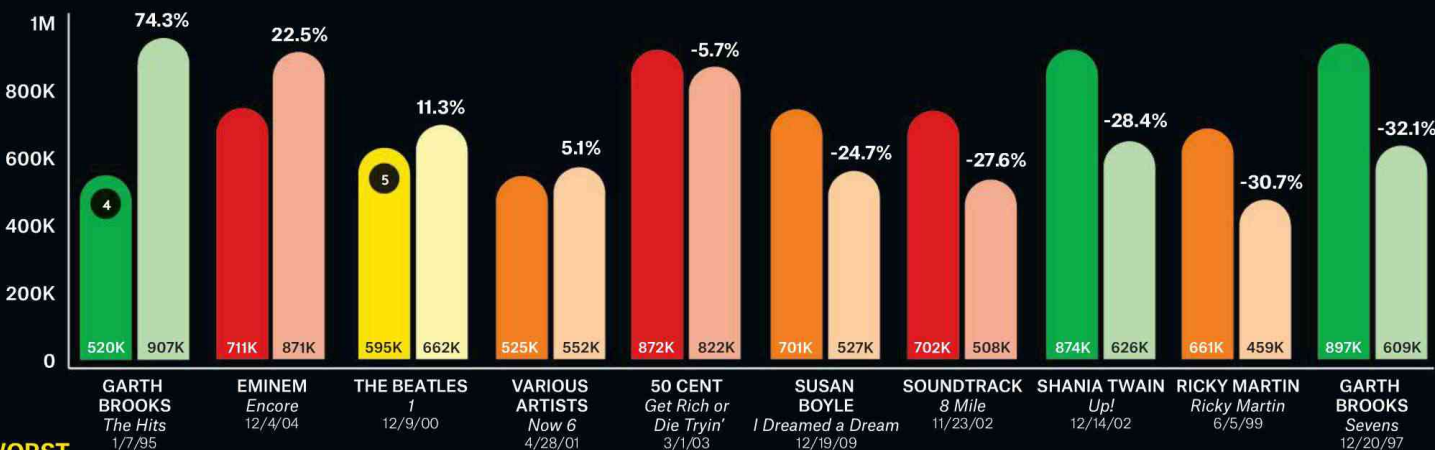
Trend Report: Second-Week Performances For 500,000-Plus Debut Albums

THIS ISSUE WE LOOK AT THE BEST AND WORST SECOND-WEEK % CHANGES FOR ALBUMS THAT DEBUTED ON THE BILLBOARD 200 WITH 500,000 OR MORE UNITS.

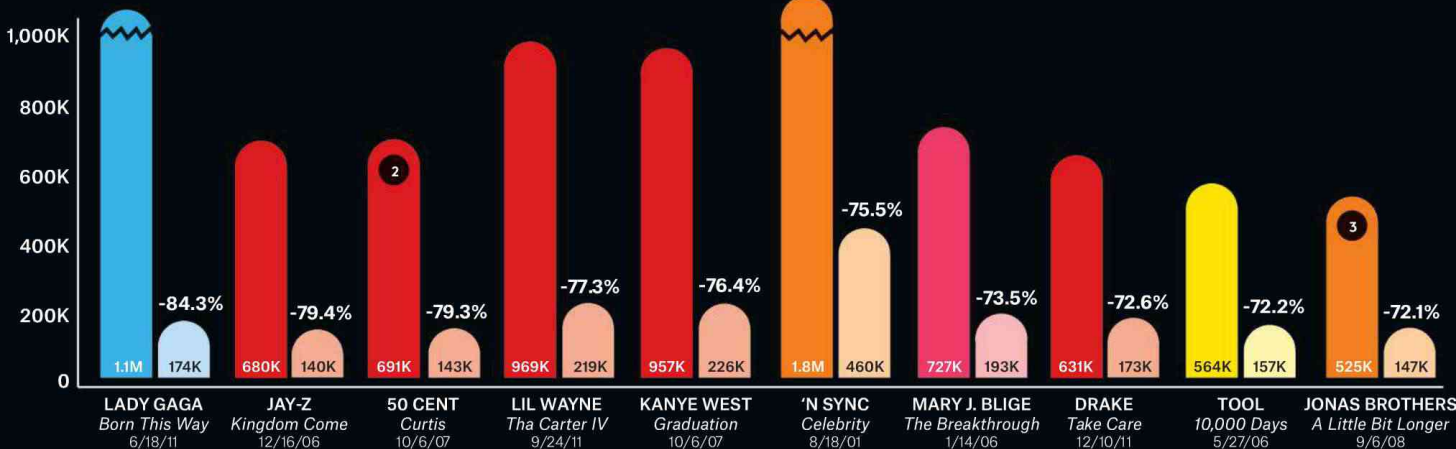
KEY TO GENRE
COUNTRY
DANCE/ELECTRONIC
POP
R&B
RAP
ROCK

Source: Nielsen SoundScan

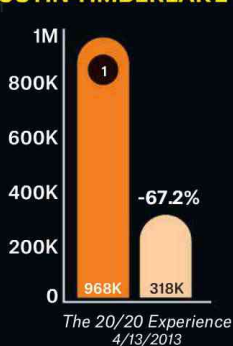
BEST



WORST



JUSTIN TIMBERLAKE



1

Justin Timberlake, *The 20/20 Experience*

In its second week, the album declines by a relatively moderate 67.2% in sales. It's a soft fall when compared with all of the No. 1-debuting albums of the past 12 months. Of the 33 earlier No. 1 bows stretching back to Madonna's *MDNA* (April 14, 2012), 21 had a greater second-week percentage decline than Timberlake. JT's former group, 'N Sync, had one of the steepest falls for a No. 1 debut with 500,000 copies, however, when its final studio set, *Celebrity*, dropped by 75.5% in its sophomore frame.

2

50 Cent, *Curtis*

Remember the showdown between Kanye West's *Graduation* and 50 Cent's *Curtis* in 2007? The rappers went head to head with their respective albums, releasing them the same week in the hopes for chart domination. West prevailed over the No. 2-debuting 50 Cent—by 266,000 units. Naturally, with such an amplified first week, the albums were bound to fall like rocks in week two. West slipped 76.4%, and 50 Cent tallied the third-biggest second-week fall for a No. 1 debut with a half-million or more: 79.3%.

3

Jonas Brothers, *A Little Bit Longer*

The Jonas Brothers are an example of how a devoted fan base can turn up in droves for an album's debut week, but then vaporize in week two. Their album started with an eye-popping 525,000 but eroded by 72.1% in its second week (though it retained the No. 1 slot for a second week).

4

Garth Brooks, *The Hits*

The country titan's album is one of only four to debut with at least 500,000 and post a sales increase in its second week. The set was released Dec. 13, 1994, and then saw a whopping 74.3% gain in its second week, which just happened to be the week ending on Christmas Day. Last-minute holiday shopping no doubt drove sales of Brooks' first hits package, which debuted at No. 3 but jumped to No. 1 in its second week.

5

The Beatles, *1*

Of the 10 albums with the best second-week drop-off, seven were released late in the year, including the Beatles' *1*. Thus, with holiday shopping in full effect, it's not surprising to see albums with shallow drops (or even increases). The Fab Four's album actually dipped 1-2 in its second week, despite its sales gain. *1* stands as the fifth-biggest-selling album of the Nielsen SoundScan era, with 12.2 million sold.

Phil was a part of our family both in and out of the studio.

We will miss him.



Tony, Danny and Dae Bennett and everyone at RPM Productions



billboard

PRESENTS

LATIN MUSIC

CONFERENCE & AWARDS

APRIL 22 - 25, 2013 MIAMI



ARTIST Q&As WITH:



GLORIA ESTEFAN
Artist



CARLOS VIVES
Artist

PLUS: THE MARKETING EXCHANGE

Hosted By: Telemundo & mun2

Connect with Zumba, Goya, PepsiCo, Sony Music, Terra Networks USA, Muve Music & other brands!

LESS THAN A MONTH AWAY. REGISTER NOW!

www.BillboardLatinConference.com

REGISTRATION INFORMATION: 212.493.4263 | Conferences@Billboard.com
SPONSORSHIP INFORMATION: 646.315.2961 | Cebele.Marquez@Billboard.com

PRESENTING SPONSOR:



OFFICIAL SOFT DRINK:



OFFICIAL SPIRIT:



OFFICIAL NUTRITION SPONSOR:



CONFERENCE SPONSORS:





THE
SECRET
STATE



FIGHT OR FLIGHT

