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UMG GETS A PIECE OF THE ROC What's Behind The Deal
YOUTUBE VS. RADIO Which Works For Discovery
STREAMING TO SUCCESS Spotify Drives Signing



Scooter Braun,
 Guy Oseary
 & Troy Carter
 Shape The
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Changing Lanes



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VIEWPOINT

20
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THIS WEEK
Volume 125
No. 15



Troy Carter, Guy Oseary and Scooter Braun photographed in Beverly Hills.

FEATURE

P.18 “I primarily work in the world of music, but I surround myself with people whose passion 24/7 is tech. I want to learn from them.”

SCOOTER BRAUN

FEATURE

P.26 “There was a time early on where I’d have to explain to artists what Record Store Day was all about. Now, it’s a very easy sell for me.”



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TOPLINE

BEN WEEDEN

P.13 “House of Blues has the marketing capability similar to what artists in the past got from labels.”

HAPPENING NOW

P.36 “We live in a format-less world now, so when you get a record that goes to No. 1 in country, you know there’s a bigger audience.”

JIMMY HARNEN

SCOTT VAN HORN



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Scooter Braun, Guy Oseary and Troy Carter photographed by Bryce Duffy for Billboard. Grooming by Lauren Gott for ArtMix Beauty.

TOP LINE



'Ready for an adult audience: Demi Lovato (left) and Plain White T's member Tim Lopez

TV

'Love,' TV And Rock'N'Roll

Disney and Plain White T's put their hearts—and music—into dating show

By Phil Gallo

During the next few months, the Disney labels are making a play for grown-ups. With releases that include Demi Lovato's fourth album, an EP from Plain White T's and a Selena Gomez single that coincides with her 21st birthday, Hollywood Records is aiming to broaden the demographics for artists who first caught on with youngsters. ♪ Lovato, whose "Heart Attack" is No. 15 on the Billboard Hot 100, has an expanded awareness thanks to her role as a judge on Fox's "The X Factor," and Gomez has branched beyond family-friendly films with the tarted-up "Spring Breakers." Plain White T's are going the reality-

relationship route with "Ready for Love," an unscripted NBC show that premiered April 9 after "The Voice" and was watched by 3.7 million viewers, according to Nielsen.

Plain White T's guitarist and occasional lead singer Tim Lopez is one of three bachelors on the show hoping to find romance. The program is also the launch pad for a new Plain White T's four-song EP that includes their new single, "Should've Gone to Bed." Originally scheduled for an April 23 release, the EP was moved up to April 9 after NBC gave "Ready for Love" the plum post-"Voice" slot.

Following a performance of "Hey There Delilah" on the premiere, the band's hits—"Rhythm of Love," "1, 2, 3, 4"—and other older songs appear throughout the series. The single and a second new track, "The Giving Tree," will also be used in the show.

Disney Music Group VP of licensing Dominic Griffin and Plain White T's publisher Warner/Chappell seized on this opportunity by striking a below-market rate for the program. Generally speaking, reality shows have minimal music budgets—usually for a score—and their shelf lives

tend to be limited to a single run.

"It would be weird to have the Plain White T's on a show but none of their music," Griffin says, noting that the publisher started pitching the new songs to NBC's marketing department for use in promos about two weeks before the premiere. "The marketing guy inside of me is always saying, 'Use the new songs,' but one, we didn't have all the finished music [during filming], and two, I'll take exposure on the catalog. It seemed like the perfect catalog for the show."

Jason Ehrlich, an executive producer on "Ready for Love," says the intention was to use music extensively from the start. The show enlisted Secret Road Music Services to deliver independent artists—Amy Stroup's "Hold Onto Hope Love" is the show's theme song—but the Plain White T's music became part of the storytelling and score.

A crucial element in the use of TV or film to break artists is obviously the opportunity it offers to present a personality.

In the cases of Lovato, who'll return to "The X Factor" for a second run in the fall, and Gomez, who has wrapped shooting on a comedy and an action thriller, the challenge is getting audiences to accept them as young adults. With Plain White T's, there's still a need to put a face to the band and "Ready for Love" presented a rare opportunity for the group to set up its next full-length, which is expected in late summer.

"It's more difficult today than, say, 20 years ago to change your image from album to album," Walt Disney Music Group president Ken Bunt says. "It's more difficult to reinvent yourself because there's so much information available, so it has to be authentic. People sniff out inauthenticity." ●



DIGITAL

Playing The Cazzette

Swedish duo teamed with Spotify, topped the dance chart and won a record deal, all without selling a single song

By Alex Pham and William Gruger

.biz

Mel Karmazin earned \$11 million in 2012, his last year as CEO of SiriusXM, up from \$10.7 million in 2011. He stepped down in December as Liberty Media took control of the satellite radio company.

Four months ago, few had heard of Swedish EDM duo Cazzette.

Today, the act, two DJs from a small coastal town on the outskirts of Gothenberg, Sweden, has crested not just one Billboard chart, but three—Dance Club Songs, Global Dance Songs and On-Demand Songs. The group then capped its accomplishments with a contract with Island Def Jam—all without having sold a single track.

Cazzette's unlikely rise to prominence wasn't an accident. Rather, it was an orchestrated affair between Spotify and Cazzette manager Ash Pournouri, a scrappy EDM up-and-comer who also manages Avicii. Each brought different agendas, but they united over a common goal: to lift Cazzette out of obscurity. Pournouri wanted to leverage Cazzette's success as a strong second act to launch his own EDM label, PRMD. Spotify wanted to show the world it was capable of breaking a new artist, the way broadcast radio could.

Combined, their Pygmalion plan for Cazzette was unconventional for a number of reasons. First, Cazzette decided not to sell any tracks from its debut album, *Eject*. "It's important for people to like your music before you start selling it," says Sebastian Furrer, 19, who with Alexander Björklund makes up Cazzette. "I remember when Skrillex's first EP came out for free. Two months after that, he was huge."

Second, *Eject* was released in three phases, with new tracks coming out a month apart. The first set of tracks was radio-friendly, the second had a house feel, and the third had a hard edge. The original idea was to build momentum and slowly milk the album during a longer period of time. The accidental outcome was that Cazzette, having not been pigeonholed into any genre, wound up attracting three different audiences, each gravitating to the different sounds on the album.

Finally, neither Pournouri nor Spotify spent money on marketing. Aside from the usual social media outreach and promotion at live performances, the group leaned heavily on Spotify to hype the album. In addition to a blizzard of email promotions, Spotify pushed Cazzette through recommendations on its Facebook app, as well as through in-house ads, both audio and visual, on the service's mobile and browser platforms.

The results: Cazzette's Facebook likes more than doubled from 42,969

on Nov. 2 (11 days before the act released the first set of tracks) to 92,564 as of April 8. Likewise, Twitter followers grew from 19,663 to 38,832 during the same period. Average gate attendance grew from about 1,500 people per show to 8,500 for Cazzette's most recent solo show in Monterrey, Mexico, according to Pournouri. In total, the album's tracks were streamed more than 16 million times on Spotify, peaking at 300,000 streams a day in late February. Lead single "Beam Me Up" debuted at No. 20 on the On-Demand Songs chart on March 23, topped Dance Club Songs in early April after an eight-week climb and spent 10 weeks on Global Dance Songs, peaking at No. 16 on April 6.

Regardless of who deserves credit for Cazzette's achievements, everyone got what they wanted. The group landed a major-label contract. Pournouri got an anchor client to launch his own label. And Spotify earned bragging rights by breaking a new band, as well as becoming a case study on building a marketing platform for artists that's akin to what broadcast radio can offer.

"Our partners in the music industry are now coming to us and saying, 'I would like to have that opportunity.' It was not at all lost on them the level of visibility we gave to Cazzette," Spotify global head of content Steve Savoca says. "That was the level of interest we were hoping to attract. The music industry's understanding of the value of Spotify is much clearer now." ●



Cazzette released debut album *Eject* in three phases.

Luke Bryan (left) and Blake Shelton co-hosting the ACM Awards.



CBS SYNERGY
The Academy of Country Music Awards on April 7

posted their highest ratings since 1998, which was largely attributed to ramped-up promotional activities across the 125 stations in the CBS Radio network and their various online properties. CBS' country stations promoted the awards from the nominations announcement forward. Other genre stations keyed on tune-in promotions during ACM weekend, helping attract 15.5 million viewers to CBS for the three-hour telecast (according to Nielsen), which featured Brad Paisley, Blake Shelton and others.



PANDORA MILESTONE
Pandora's steady growth spurt continues

as the company recently surpassed 200 million registered users. Impressively, half of those users signed up for the service in the past two years, while it took six years to reach the first 100 million. The number of users who actively use Pandora each month, however, has remained relatively stagnant at 69.5 million listeners.



THE SKINNY ON IFPI

The first growth year for

the global music industry since 1999 was spurred by increases in digital, performance rights and sync revenue as well as rising consumption in emerging markets, according to the big annual report released April 8 by IFPI. Physical sales are the only revenue stream to have decreased year over year, according to the report. Global sales totaled \$16.5 billion in 2012, up 0.2% from the year before.



WIND-UP TIES IN WITH CLEAR CHANNEL

Wind-up

Records will get a piece of digital and broadcast revenue from plays of its catalog on Clear Channel radio stations thanks to a deal the independent label recently struck with the radio giant. Under the deal, details of which weren't disclosed, Wind-up and its artists, including Creed and Evanescence, will get a percentage of revenue from ad sales sold against plays of their music, be they online or on terrestrial radio. Big Machine was the first indie label to strike such a deal with Clear Channel last summer. Glassnote, Dualtone and others followed suit shortly after.



Evanescence label Wind-up did a deal with Clear Channel.



Streaming services. Services that rely on algorithms and user preferences to deliver recommendations are shifting toward a curated approach. Spotify's Spotlight program represents one such subtle but significant shift away from algorithmic neutrality toward active promotion of a handful of bands. Expect similar programs to crop up.

Labels. Services like Spotify are picking up some of the A&R and artist development tasks for less mature talent that record companies once assumed, which is good news for resource-strapped labels. Rather than regard such efforts as usurping their roles, labels can view these programs as a sort of minor leagues for burgeoning acts.

Artists. Musicians now have an additional channel to actively market their work. But taking advantage of these opportunities will require extra strategic planning—in order to get the promotional push, for example, they may need to kick in exclusive content.

DIGITAL

Does Discovery Matter?

Two new studies suggest most listeners aren't passionate about music discovery

By Glenn Peoples

An ever-growing number of startups have launched and much venture capital has been invested under the presumption that people actively seek new music and would be interested in independent fare if given the opportunity to hear it. And indeed, some people actively seek out new music—but just some.

Playlists are one way that music fans discover new songs. For example, one of Spotify's early, unique selling points was based on the idea that people will discover music through the sharing of songs and playlists. Over time the service has added third-party apps that create new and different ways to discover music—for example, concert reviews by Pitchfork, charts by Billboard—but the playlist is still at the heart of the Spotify experience.

But playlists don't seem very popular in light of a February survey by Nielsen that revealed music fans of all stripes aren't devoted to them. Half of only one group—those who Nielsen calls “digital fans”—enjoys sharing playlists with their friends while the other five groups showed far less interest. Overall, less than half of the people surveyed enjoy compiling playlists with a specific theme.

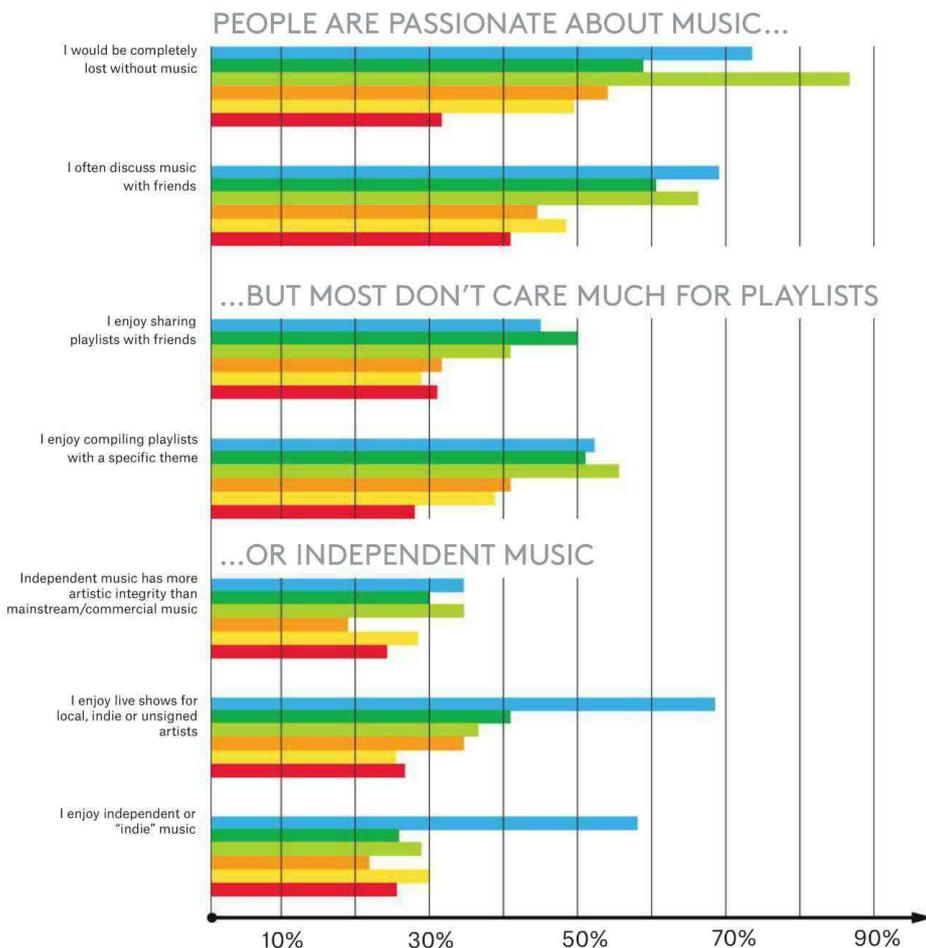
Nor are the six consumer groups in Nielsen's study particularly interested in independent music. Disinterest in indie music is important to music services. It makes up the majority of releases in a given week. Services' editorial coverage and recommendations often focus on independent releases. In most cases, the concept of music discovery is synonymous with music that is out of the mainstream.

Only “aficionados”—the most active and highest-spending music fans—really like indie music and going to concerts by indie or unsigned artists. All other music fans, who comprise 86% of consumers and 66% of music spending, can be described as being indifferent to indie music.

The uncomfortable truth is most people don't invest much time in discovering. Arbitron's new Infinite Dial 2013 report shows that AM/FM radio ranks well ahead of YouTube, music TV channels, Facebook and Pandora for music discovery. With the exception of Facebook, each is a passive experience. Platforms that demand more interaction, such as music blogs and Spotify, are at the bottom of the list.

The fact that most people are quite passive with music discovery suggests many business models are targeting only one small segment of consumers. From music discovery services (the Twitter-owned We Are Hunted) to concert ticket services (Thrillcall, Tixie) to Internet radio (Earbits, Shuffler.fm), an in-

MUSIC DISCOVERY & INDEPENDENT MUSIC



TYPES OF FANS

AFICIONADO

Buys from Amazon, interested in using technology for music—except discovery.

DIGITAL FAN

Listens to music through Facebook, influenced by recommendation engines. Apple customer.

BIG-BOX FAN

Likes music heard in movies, TV, videogames, commercials. Discount shopper.

OCCASIONAL CONCERT CONSUMER

Listens in car but not much at home. Will go to concert of favorite band. Uses Pandora.

AMBIVALENT CONSUMER

Not connected to favorite band on social media. Uses Pandora. Willing to pay for unique content.

BACKGROUND MUSIC CONSUMER

Spends some money on TV and movies, but spends only time on music.

Source: “The Buyer and the Beats: The Music Consumer and How to Reach Them,” Nielsen, March 2013

credible amount of services are built on consumers' love of indie music. That may be appropriate for the 14% of consumers who told Nielsen they mostly like indie music, but it doesn't address the majority of those who aren't interested.

Music startups have to make a choice: Super-serve a small group of indie-loving, discovery-hungry music lovers, or create a product that appeals to the

masses. Products that allow people to discover music passively, such as radio and TV, have mainstream potential. All others might need to make discovery easier to win over lucrative mainstream consumers. ●

TAKEAWAY: Only hardcore fans seem to seek out new music while the vast majority of fans remain passive, giving radio a head start introducing them to new music.



In the April 13 issue, a story on Paramore should have listed the band's booking agents, Ken Fermaglich and David Galea at the Agency Group. Also, the group has dates in Europe and South America June through August.

In the same issue, a story on late producer Phil Ramone misstated that Interscope will release Matthew Morrison's new album. In fact, it will arrive on Adam Levine's new label, 222.



Ty Roberts
photographed at
the Gracenote
offices in San
Francisco.

[MY Day]

Ty Roberts

*Co-Founder/Chief Technology Officer,
Gracenote/Sony Corp.*

As chief music nerd at Gracenote, Ty Roberts gets involved in some of the industry's more experimental efforts to leverage technology and deep data to drive music discovery and sales. Gracenote provides a treasure trove of information for entertainment services, from artist and actor bios to album metadata and song recognition. Based in San Francisco, Roberts is elbow-deep in a number of projects.

9.00 AM **Coffee with Jerry Harrison**, who was one of the Talking Heads, at the Starbucks in San Rafael. He's a producer now, and he's very interested in streaming live concerts. We're developing technology in our labs that could help Jerry assemble live video feeds in a new and interesting way.

10.00 AM **Quick call with a curator** at London's Victoria & Albert Museum to check up on a display we helped create for the "David Bowie Is" exhibit. Ten years ago, I wrote a piece of software for Bowie and Brian Eno called the Verbasizer. It randomly generated sentences that they used for lyrics. The museum asked us to reproduce that software for the exhibit.

11.00 AM **I have a call** with the head of Sony's TV group in San Diego to develop a second-screen app that combines our electronic programming guide with the images we have of cast and crew.

12.00 PM **My lunch meeting** is with Graham McKenna, our head of PR, about kicking off a series of hack-a-thons. We'll be releasing a video API in a few weeks that will include our TV listings data, images of cast and crew, and video recognition technology.

3.30 PM **Our CEO Stephen White** and I meet with Neil Schwartzman, the CEO of Spinlet, which operates a streaming music service in Africa. They're helping us build a comprehensive African music database, a lot of it independent and regional music.

5.00 PM **Dinner with Jim Buczkowski**, director of research at Ford Motor and a Ford Technical Fellow. We talk about integrating Gracenote's database to safely deliver personalized entertainment to drivers, based on their mood. After dinner, I take Jim to the Independent in San Francisco to see Marco Benevento, an incredibly talented keyboardist.

—Alex Pham

The Deal

Roc Nation Goes Universal

WHAT: Roc Nation, the joint-venture label created by Live Nation and Jay-Z when the superstar signed what was termed a \$150 million deal with the concert promoter to tour at its arenas and issue his albums, has signed a global production and distribution deal with Universal Music Group. Other than being described as a “new age deal” by Jay-Z, the terms and scope of the pact weren’t disclosed in the announcement. But sources say that at the very least, it goes beyond P&D, as UMG will also provide label marketing services to the Roc Nation label, and that Roc Nation will have the choice of issuing albums through marketing partnerships with whichever UMG label it prefers, even on an artist-by-artist basis. According to sources, Roc Nation has agreed to a deal with an upfront value of \$5 million-\$10 million during a multiple-year contract with UMG.

WHY: In signing with UMG, Jay-Z is coming home to the label where he evolved from a star to a business executive—he served as Def Jam president and signed Rihanna—and to the place where he’s probably most comfortable. He knows all of the label heads and UMG corporate execs and how to work the UMG system. Besides, he and Roc Nation also likely got a sweet penny in moving over to UMG, as press reports indicate the company also engaged in talks with Sony Music and Warner Music Group, which would likely bid up the cost of signing the deal.

WHO: Roc Nation is one of the premier hip-hop companies in the music industry. In addition to the label, it has a publishing unit, which entered a deal with Warner/Chappell Music in February, and artist management, which handles some of the biggest pop and R&B/hip-hop stars and producers in the business, including Rihanna, Timbaland, Shakira, Kylie Minogue, M.I.A., Santigold, Deadmau5 and Stargate. While the label has plenty of top-selling tracks, so far it has only two hit albums, Jay-Z’s *The Blueprint 3* and J. Cole’s *Cole World: The Sideline Story*. Roc Nation formed in 2008, and while Jay-Z had spent most of his professional career at Island Def Jam in the UMG galaxy, he chose to cut a deal with Atlantic and WMG to issue *The Blueprint 3*, while signing a deal with Sony Music Entertainment in 2008.

IF: For UMG, the deal can only enhance its domination of the R&B/hip-hop marketplace, where it had a 46% share of U.S. R&B/rap albums in 2012, according to Nielsen SoundScan. This deal also allows UMG to grow market share, without worrying about the scrutiny it was under for acquiring EMI’s recorded-music division. The collective clout of UMG, the premier distributor in R&B/hip-hop music, and Roc Nation and its leaders Jay-Z and Jay Brown could serve as a magnet to attract talent, something UMG is clearly counting on. —Ed Christman



For UMG, the deal can only enhance its domination of the R&B/hip-hop marketplace, as well as allow it to grow market share and attract new talent.



Rihanna, who is managed by Roc Nation, is let out of her last album on Island Def Jam, but she stays with Universal Music Group as a Roc Nation act. With only one album left on her deal, sources say, negotiations had previously included some talk about leaving if she didn’t get the terms she wanted.



J. Cole and Rita Ora, who will reportedly stay with Sony Music Entertainment. When a distribution deal ends and an artist stays behind, it’s usually an indication that the Roc Nation deal, or those artists’ projects, are “upside down,” or unrecouped against the advance.



The deal widens the U.S. R&B/rap album market share between Universal Music Group and Sony, which stood at 29.2% for the latter at the end of 2012, but also affects Warner Music Group’s R&B/rap efforts because it won’t get Jay-Z’s solo album.



warner | music | group

0.2%

Roc Nation's average album-plus-TEA market share

2m

Units sold of Roc Nation's top seller, Jay-Z's *The Blueprint 3*

680k

Units sold of Roc Nation's No. 2 seller, J. Cole's *Cole World: The Sideline Story*

EXECUTIVE TURNTABLE



George Augusto, Laurel Stearns and Chris Maltese (from left) photographed at the Primary Wave offices in New York.

MANAGEMENT

Steve Hutton, head of rock at Primary Wave Talent Management (a division of Primary Wave Music), is expanding his team with the addition of management partners Chris Maltese, Laurel Stearns and George Augusto. "We've all had experiences with [major labels] where artists get lost in the shuffle, and I didn't want to replicate that with the division I'm trying to build," says Hutton, the founder of Upper-cut Management, who joined Primary Wave in September

2012. "So I'm bringing in people I know personally who are hands-on and believe in personal management." New York-based Maltese, founder of Maltese Management, brings acts Secondhand Serenade and Bronze Radio Return; Los Angeles-based Stearns and Augusto, partners at management/creative marketing company Dilettante, bring artists Jenny O., the Moor and Luke Rathbone, among others. Primary Wave Talent Management's team also includes Larry Mestel (CEO), Tom Maffei (president, West Coast), Blue Williams (owner/founder, Family Tree), Hosh Gureli (head of EDM) and Clive Black (head of the U.K. office).

RECORD COMPANIES

Legacy Recordings promotes Jim Parham to senior VP of global marketing. He was VP of marketing.

Virgin Records names Taylor Testa A&R manager. She was an assistant at Sony/ATV Music Publishing.

PUBLISHING

BMG Chrysalis appoints Leo Tee director of licensing administration for film and TV. He was manager of music clearance and licensing at Warner Bros. Television.

TOURING

ICM Partners taps Melanie Davis as head of marketing for the agency's concert division. She was head of tour marketing at Azoff Music.

RELATED FIELDS

Record Plant Recording Studios in Los Angeles names Jason Carson VP/GM. He was chief engineer.

—Mitchell Peters, exec@billboard.com

Further Dealings

TuneSat, a company founded in 2009 that monitors TV broadcasts in 14 countries including the United States, the United Kingdom, Germany and France, has raised \$1.2 million of new equity in order to further expand into the digital space and continue beefing up its global TV analyses. The company tracks use of its clients' music in order to alert them to copyright infringements and royalty discrepancies in collection societies' reports. The company raised more than \$6 million in funding in 2011, led by General Electrion Pension Trust and buttressed by investors like former Gracenote chairman/CEO Scott Jones. TuneSat is partnered with SESAC in the United States and GEMA in Germany, which both pay out royalties based on data provided by the company. "With the new funding, we're going to be able to get [clients] more of their money even faster," a TuneSat representative says. "They are changing the snacking land-

scape as we know it today—over 35% of their meals are snacks and they're willing to eat dessert before breakfast," says Unilever director of ice cream Nick Soukas, who's referring to millennials, the target demo of his company's music-centric marketing push behind its only planned U.S. product launch this year: Fruttare Fruit Bars. Unilever has paired Ne-Yo and Cher Lloyd on a songwriting partnership that will have the duo mining hashtagged social media posts for lyrical inspiration. "I always try to look on the bright side of things, so it's cool to have the opportunity to bring that philosophy to life in a new song," Ne-Yo said in a statement. In addition to Ne-Yo and Lloyd's collaboration, Fruttare will be a sponsor at Coachella this year, hosting the Fruttare Hangout Booth while providing shade for attendees as well as product samples. "Coachella has quickly become the quintessential music festival and is one of the key places where our tar-

get consumers are checking out the latest bands and newest sounds," Soukas says. . . . Emilio Estefan, Latin superstar and 19-time Grammy Award winner, will continue his partnership with Target on "Emilio Estefan's Picks," a Latin-themed entertainment section installed in some of the big-box store's Hispanic-centric locations. Estefan curates around 20 titles for the section, rotated every six weeks. On April 14, the next round will debut and include Target's exclusive Billboard Latin Music Awards compilation and Justin Timberlake's *The 20/20 Experience*. "Emilio Estefan's Picks" will debut at 70 stores throughout the year, including Los Angeles, Miami and Texas. In addition to the retail section, Target and audio company Monster have partnered to offer a specialized pair of headphones, Emilio's Sound Machine. The device is "equalized for percussive sounds and horns," Monster CEO Noel Lee says.



Universal Music Publishing Group signed a deal with Sugar Hill Music to administer its catalog in the United States. Sugar Hill's repertoire includes much of the early hip-hop and R&B that sprung up in the '80s.



Quenching The Thirst



As the desert temperature rises during this year's Coachella festival (April 12-14, 19-21) in Indio, Calif., environmental nonprofit Global Inheritance will offer festival-goers free shots of purified water in an effort to educate them on the potential water sources of the future.

The water bar, dubbed the Oasis, will be set up near the Gobi Tent on Empire Polo Field and manned by Ph.D. students from the University of California Los Angeles. In exchange for taking a brief quiz about drinking water, festival attendees will be served free shots of purified H2O from 13 untraditional sources, including Los Angeles sewer water, the Colorado River, desalinated water from the Pacific Ocean and rain water.

"The way we drink water today is definitely going to change or will need to evolve," Global Inheritance executive director Eric Ritz says, noting that the program is being underwritten by Coachella producer

Oasis water bottles (above) and an artist rendering of the tent where the water will be available at Coachella.



Goldenvoice. "So what we're trying to do is highlight the technology and sources of tomorrow."

Similar to a wine tasting, the Ph.D. students will act as bartenders, educating festival-goers on each water type and its practicality for the future. The crowd will also learn about how water was purified before reaching the festival grounds through videos, signage and live demonstrations. Ritz says the results from the quiz—which features questions like "Would you consider drinking waste water?" and "Do you drink tap water at home?"—will be posted on GlobalInheritance.org.

"The goal is to get people to think," says Ritz, whose nonprofit is also organizing recycling and carpooling programs at Coachella. "They're at a festival to have a good time and we understand that. We're asking questions that we hope are pretty simple to answer, but at the same time are somewhat thought-provoking. So when they walk away from the Oasis, they have a few ideas and are a little more aware and educated." —Mitchell Peters

Think Tank

ON THE ROAD RAY WADDELL

Show Me The Money

The Rolling Stones' latest tour is as much about strategic planning as it is about the ins and outs of big finance



In the touring industry, as in life, the ability to tap into deep financial resources can come in handy.

This truism was proved yet again with the story of how the **Rolling Stones** came to work with AEG Live in promoting the upcoming North American dates on the band's 50 and Counting tour. As the team that put up an estimated \$25 million for the five shows marking the band's 50th anniversary last December, Australian promoter **Paul Dainty** and Virgin Music had the inside track to do the 2013 North American dates—provided they could come up with the money, believed to be about \$76 million in guarantees. As *Billboard* reported last week, and before, Dainty put together a satisfactory deal—on paper. In fact, it was probably all but done after Dainty's team successfully pulled off the anniversary shows.

And though AEG bid hard on the Stones for both December's shows and this year's (as did Live Nation, in partnership with promoter **Michael Cohl**), AEG had all but conceded victory to Dainty by March. But Dainty, who couldn't be reached for comment, still had to produce the money, partly in cash and partly in the form of a letter of credit. According to sources, Virgin declined to reach into its pockets, and Dainty went to a variety of U.S. independent promoters and even the arenas for backing. Ultimately, he apparently couldn't secure it.

Raising money for a Stones tour is hardly unprecedented. When Cohl began promoting the Stones on a global basis in 1989, he solidly beat incumbent promoter **Bill Graham's** offer with a unique global touring model and a deft ability to secure funding. And even though the Stones' tours became sort of self-sustaining financially after the



The Rolling Stones performing in London on Nov. 29, 2012.

Steel Wheels run in '89, until Cohl sold his company to SFX (now Live Nation) a decade later, he still had to raise money for tours like *Voodoo Lounge* (1994-95) and *Bridges to Babylon* (1997-98). After that, for each subsequent tour with the Stones, Cohl used what's now Live Nation for financing and to partner in executing those tours on the ground. The relationship between Cohl and the Stones was massively productive, culminating with the 2005-07 *A Bigger Bang* tour that grossed \$558 million, according to *Billboard* Boxscore.

Dainty's recent situation wasn't so much that he was outbid—according to insiders, it was more about his ability to get the necessary finances together. When it turned out he couldn't, industry insiders were shocked it had gotten as far as it did, with the tour set to begin in May. Historically, in the Stones' world it was never enough to just guarantee the millions—one had to prove it and secure it, and the financials for the deals with Cohl were in order as much as a year in advance. Beyond the short setup time necessary to tap into the 50th-anniversary milestone (though surely everyone

knew *that* was coming), it could well be that the retirement of legendary Stones financial adviser **Rupert Loewenstein** in 2009 factored into the uncertainty surrounding the promotional rights for 50 and Counting. Whatever the case, when the Stones' camp turned to AEG, billionaire owner **Philip Anschutz** was able to OK the necessary cash and letter of credit in less than an hour, according to a source familiar with the deal.

All of this underscores the increasing role big money plays in launching events and mega-tours. Secure financing was part of the reason Cohl sold to SFX in the first place, and why independent promoters like Lollapalooza producer C3 Presents turned to the investment community to help fund expansion. Whatever their skill as promoters may be, those who must seek funding every time they want to launch a multimillion-dollar project are behind the eight ball. ●

TAKEAWAY: For big tours, knowing how to pull together financing is as important as figuring out how to put on the show.

DIGITAL DOMAIN GLENN PEOPLES

Synch's Challenges

Seen by some as a thriving new revenue stream for the music biz due to the proliferation of videos, the reality is actually more prosaic and steady



If you think synchronization revenue is soaring in this golden age of cable TV, product marketing and YouTube, you're wrong. U.S. synch revenue is stuck in a rut. Increased supply and demand of licenses has led to lower prices, higher volume and roughly equivalent rev-

enue from one year to the next.

U.S. recorded-music synch revenue fell 3% to \$191 million in 2012, according to figures the RIAA released in March. That small drop is typical of the last four years in which synch revenue has slipped more than 5% from \$201 million in 2009. While other major revenue categories have risen—digital—or fallen sharply—CD and mobile—in recent years, synch stands out for more or less holding its ground. Synch revenue also fell in the United Kingdom (down 6.1%), Germany (down 4.6%) and France (down 2.9%) last year, according to new data from IFPI.

Synch revenue is an increasingly important part of music publishers' revenue mix—even if the aggregate revenue isn't growing. According to the National Music Publishers' Assn., synch made up about 29% of industry revenue compared with 36% for mechanical royalties, 30% for performance royalties and about 5% for other categories (such as use of lyrics) in 2011, the latest year for which data is available. (The NMPA collects revenue-share data, not revenue for each category. It's customary for publishers and labels to generate an equal amount of revenue for the use of a song.) NMPA president/CEO **David Israelite** says the synch share of publishers' revenue is trending upward due to falling mechanical royalties and stagnant performance royalties.

While aggregate revenue is nearly flat, there's much activity occurring behind the numbers. In technical terms, a synch license allows the licensee to "synch" music with visual images. In the last few years, the market for licenses—for use in everything from TV ads to movie trailers—has been reshaped as the larger market changes.

Publishers want to replace falling mechanical royalties from lost CD sales. Online platforms allow more licensing to be handled more efficiently. One theory is that major publishers have helped justify recent acquisitions by licensing a high volume of songs. These factors lead to a greater supply of licenses.

Licensees are offering more opportunities and becoming more sensitive to mid-tier pricing. The premium songs get premium dollars, lower-tier music can be licensed more affordably, and "the middle has dropped out of the market," one U.S. executive says.

Fierce competition has led some publishers to take a lower synch fee in the hopes of making it up on broadcast royalties from the performance rights organizations, which one executive calls "a disturbing trend." ●

TAKEAWAY: Synchs will continue to do well for the music business, but at current growth rates will not be the holy grail.

.biz

Kid Rock will take a "pay cut" this summer, or at least risk one, by structuring a deal that allows for a \$20 ticket price across the board at amphitheaters, and working with promoter Live Nation to lower prices on everything from beer to parking to merch.

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SOUND & VISION PHIL GALLO

Jimmy Battles Jimmy

Late-night TV shifts should only mean good things for music



acts and performers known mostly from blog write-ups and club tours poised for breakthroughs.

Lorne Michaels will continue as producer of the Fallon-led "Tonight Show," and there's little reason to believe the program will make dramatic shifts away from its already solid music imprint. History tells us that networks are skittish about putting on post-midnight humor at 11:30 p.m. When Leno slid behind the desk to replace Johnny Carson in 1992, though, there was little reason to expect "The Tonight Show" to change—and by and large it hasn't. In 2014, the appetite for a new version of "The Tonight Show" is far greater, and it appears Fallon has a chance to deliver strong demo ratings by bringing in edgier artists.

Fallon will have some stiff musical competition from "Letterman," where producer Sheila Rogers has expertly expanded the vision of the show's role in presenting music, whether it's concerts outside the Ed Sullivan Theater and/or online where artist performances extend well beyond the last four minutes of a night's show. CBS recently began offering day-after streams of "Letterman" through the network's app on iPhones and iPads, another asset in the show's booking arsenal.

Kimmel, meanwhile, launched a yearlong deal with Sony Electronics as concert series partner on March 19 with an appearance by T.I. The relationship will include 146 shows that will live on a newly launched Jimmy Kimmel Live Music YouTube channel, which has 1.5 million subscribers and far outdistances his late-night competition. That alone increases Kimmel's value to the music industry as a whole.

Fallon, however, has a history of using social media and the Internet to expand the audience for music, while Kimmel is much more connected to comedy.

Both Fallon and Letterman's shows have done well to extend musical performances onto the Internet. It will be intriguing to see what publicists are able to bargain for once bidding wars start for big-name acts beginning in 2014. ●

TAKEAWAY: Kimmel may become the king of Los Angeles, but Fallon's music star will remain undiminished after he brings "The Tonight Show" to New York.

NBC will move "The Tonight Show" to New York in 2014 and you have to figure no one could be happier than the team behind Jimmy Kimmel.

With Burbank and Jay Leno out of the picture, ABC's "Jimmy Kimmel Live!" will be the only network option in Los Angeles at 11:30 p.m., giving the show extra clout when it comes to attracting star acts that have traditionally picked the higher-rated "Tonight Show." Since moving up a half-hour, Kimmel has dramatically increased his audience.

In February, one of three months in which ratings are used to determine advertising rates, "The Tonight Show" averaged 3.5 million total viewers to Kimmel's 2.5 million, according to Nielsen. CBS' "Late Show With David Letterman" fits between the two with 3.3 million. All three shows have about 1 million viewers in the 18-49 demographic. "Late Night With Jimmy Fallon" won the 12:30 a.m. hour with an average of 1.7 million total viewers.

Without network competition, the Kimmel couch will become valuable real estate for movie stars the week their movies open. Bigger stars should mean larger audiences for the musical acts that close Kimmel's show nightly.

The good news for the music industry is that forward-thinking music programming will dominate late-night TV. The strength of Jimmy Fallon's reputation relies heavily on his show's musical hipness and openness to experimentation, from the then-novel idea of the Roots as a house band to weeklong stunts involving Justin Timberlake, Bruce Springsteen and the Rolling Stones. "Fallon" musical booker Jonathan Cohen has proved particularly prescient in spotting talent on the verge of breakthrough. No other show has as rich a combination of established



Jimmy Kimmel's L.A.-based program will benefit from Jimmy Fallon's "Tonight Show," which is moving to New York.

QUESTIONS Answered

Bob Morelli
President,
RED Distribution



Bob Morelli photographed at RED's offices in New York.

What did you wake up thinking about this morning? Broadly speaking, I wake up every morning thinking how I and the RED team can assist our labels in developing and marketing records and ultimately selling more records. Then I dive into figuring out how exactly we do that. For instance, is it maximizing existing drivers or creating new initiatives to sell records? Simultaneously, I am always looking to see if I have the correct structure at RED to deal with this ever-moving marketplace. I am actually pretty quick in tweaking, or if necessary, re-creating the structure.

Describe a lesson you learned from failure. When I first got here about eight years ago, I created RED Merchandise. I thought it was a unique idea, and ultimately it didn't work because it wasn't a core part of what we do. We are a sales and marketing organization, so I then quickly started up 'stachemedia, our in-house marketing and label service division. It has been a big success for us and our labels. It supplements the sales part of what we do, with very complete marketing services. It gives the artists and labels that we sell the most comprehensive approach that we can. Some of our labels don't need to use it. The labels can mix and match what they need through our menu. But some use all of our services. We are launching the band the Lone Bellow, and they're tapping into the full menu of the services we offer.

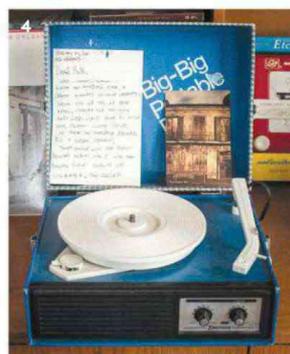
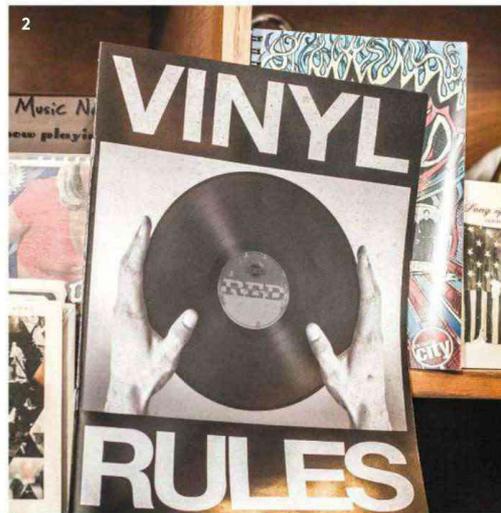
What will define your career in the coming year? We just concluded our fiscal year and RED had a very good year. We want to do it again and grow all aspects of what we offer. Since 2006, our albums with [track-equivalent albums] market share has grown from 2.2% at the end of 2006 to 4.3% at the end of 2012. We have had a nice stretch. I want to continue to expand and grow the services we offer the artists and labels we distribute. I am confident that we will.

Who is your most important mentor, and what did you learn? Pete Jones [former president of BMG Distribution]. He was the best salesperson, the best marketing person and the best at dealing with label partners. He was the best at anticipating problems and opportunities. But the thing that I learned from him the most was how to deal with people. He could be as tough as anybody you have ever dealt with, but generally he was respectful to bosses, peers and the people who worked for him. It was significant to watch how he dealt with our youngest employees to how he would deal with people like [Tower Records founder] Russ Solomon or [Zomba founder] Clive Calder.

Name a recent project you're not affiliated with that has most impressed you. Legacy put out a new Jimi Hendrix album [People, Hell & Angels]. The music was very good, but the marketing launch was amazing. They tied into his 70th birthday, the Hendrix database, with TV tie-ins for synchs and strategic partners. It debuted at No. 2. When I saw what they did I told Richard Story [president of Sony Music Entertainment's Commercial Music Group] that we would use that launch as a "best practice" for our company when we have releases without radio.

Name a desert island disc. John Coltrane and Johnny Hartman, the best album ever made. —Ed Christman

"I always look to see if RED has the correct structure to deal with this ever-moving marketplace."



1 "The RED skull blanket was a promotional item we gave out to everyone who attended the RED company meeting last year."

3 "There's no shortage of guitar-god memorabilia in my office. This is a limited-edition Jimi Hendrix collectible bronze statue."

4 "This is an original '60s phonograph player given to me by Ben Jaffe of the Preservation Hall Jazz Band. Tom Waits used it while recording our Preservation—A Benefit album."

2 "We're constantly promoting all sorts of different offerings from our artists and labels. This is a brochure we previously distributed highlighting our vinyl product lineup."

Age: 58

Favorite breakfast: "Egg whites and whole wheat toast at the Coffee Shop in Union Square in New York."

First job: "I got a job running the record department as the nighttime manager at Hampton's, an electronic store on Long Island."

Memorable moment: "Last October, when RED had the No. 1 album for four weeks in a row, the last week of September and the first three weeks of October, thanks to Mumford & Sons' *Babel* and Jason Aldean's *Night Train*."

Advice for young industry executives: "Prepare for virtually everything that you do. That is important."

TOURING

Playing The Blues

House of Blues sees U.S. Northeast corridor as template for its national strategy

By Ray Waddell

An organizational retooling and surge in venue growth for House of Blues Entertainment (HOBE) in the Northeast corridor is serving as a microcosm for a national synchronized marketing and club/theater touring strategy that is selling tickets and developing acts.

Already unofficially the most trafficked region in the world for small-venue touring, the Northeast has been a “good template” for House of Blues’ national efforts, division COO Ben Weeden says. “In that corridor—[Washington] D.C. to Philadelphia, through New Jersey to New York City into Long Island—we’ve probably experienced the largest growth in our portfolio the last couple of years, but it’s certainly not limited to that area,” says Weeden, who just completed a “road show” with other HOB executives to showcase their strategy to agents, labels and managers.

In 2011, HOB programmed seven venues in the Northeast corridor, a number that has now grown to 22 rooms, most all of them owned and operated by Live Nation. Nationally, Weeden and HOBE CEO Ron Bension run a division that since 2010 has grown from 32 venues owned (primarily House of Blues and Fillmore clubs) and another 10 exclusively booked, to 40 owned and some 30 more booked. Among those 70-odd rooms, some 45 buyers promote about 6,000 shows annually.

“In the past 18-24 months, the focus has been on making sure we have the best possible promoters and structuring around them locally, and making sure we build a business that can help bands at the small-cap level—500- to 4,000-cap venues—at which point [the team of Live Nation co-presidents of North American concerts Mark Campana and Bob Roux] takes over at the amphitheaters and arenas,” Weeden says.

While Weeden asserts that promotion at the club level is a “local business,” there has been increased focus for House of Blues in tapping into the rich marketing assets provided by Live Nation and especially Ticketmaster. “The majority of the markets we’re in now have a venue graduation process, but on top of that we also have the marketing capability similar to what the artists in the past got from the labels,” Weeden says. “When you have something like 100 million names in the U.S. database, with a reach of over 5 million people in our social assets, you start to get into how you can effectively market to fans. We can help not only sell tickets, but expose new bands.”

Artists. The coordinated use of regional marketing, supported by the broad and deep marketing assets of Live Nation and its Ticketmaster division, is adding quantifiable juice to tours for acts like **Blackberry Smoke**, now winding down a career-best national tour as part of House of Blues’ Ones to Watch spotlight efforts.

Agents. In the saturated club market, agents have the opportunity to support national touring with targeted plays in House of Blues Entertainment (HOBE) markets and tap into the rich database marketing assets of Live Nation and Ticketmaster.

Live Nation. HOBE and Live Nation’s theaters and clubs division not only improves return on investment with up-and-coming acts, but developing relationships here can serve as a “feeder system” of sorts for amphitheaters and arena tours.

That’s particularly true in the Northeast, where “obviously there is a large amount of ticket buyer affinity data,” Weeden says. “That is one where we believe if we’re able to work with 300- or 3,000-cap artists, we can help you there as a microcosm for the entire country.”

Case in point: Blackberry Smoke. The Southern rock/country band was slotted into House of Blues’ Ones to Watch program for 18 shows this year, and as part of that matched with a data algorithm that pinpointed likely ticket buyers. Based on Ticketmaster and Live Nation data, the promoters separately targeted 1 million fans each of the Zac Brown Band and of edgy country-rock acts like Lynyrd Skynyrd, Eric Church and Jason Aldean. Email blasts to those affinity groups, plus a control group of 800,000 names, yielded promising results.

“The control group performed on average what our normal emails generate in terms of click-throughs and conversions, but the Zac Brown and Southern rock fans had five times the conversions on these emails,” Weeden says. “We’ve averaged close to 1,000 tickets across these 18 markets. Before, our data shows that New York, for instance, did 450 [tickets] last time, and over 900 this time. The incredible part is 90% of purchasers were first-time buyers.”

“The control group performed on average what our normal emails generate in terms of click-throughs and conversions, but the Zac Brown and Southern rock fans had five times the conversions on these emails,” Weeden says. “We’ve averaged close to 1,000 tickets across these 18 markets. Before, our data shows that New York, for instance, did 450 [tickets] last time, and over 900 this time. The incredible part is 90% of purchasers were first-time buyers.”

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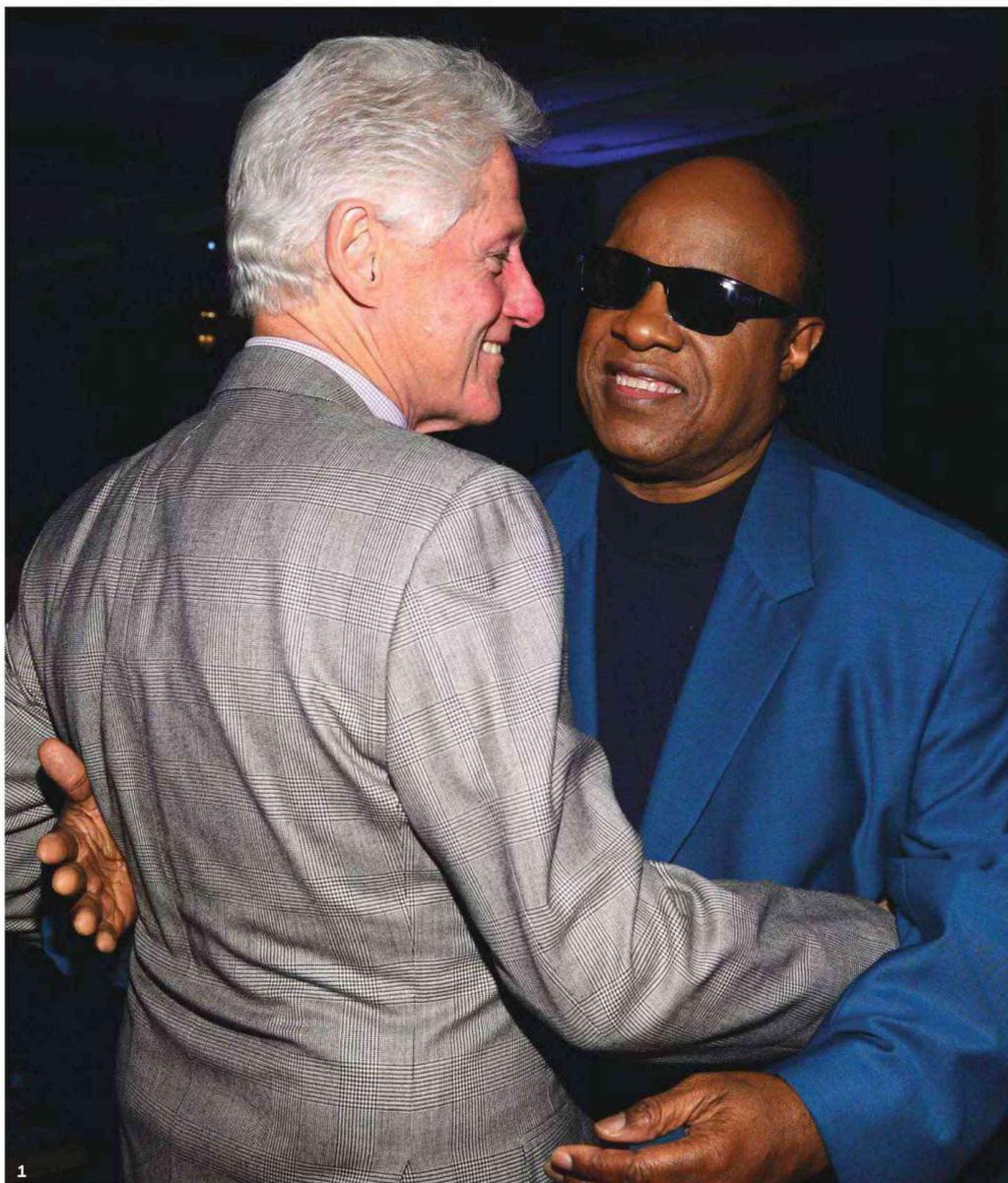
Bill Clinton and **Stevie Wonder** rock Pier 60 in New York to honor lobbyist **Liz Robbins** and the Paul Newman SeriousFun Children's Network, while **Mark Ronson** and **A-Trak** spin up a bromance at the Red Bull Thre3Style National Championship in Los Angeles.

1 Fast Friends: Former President **Bill Clinton** and **Stevie Wonder** at the Paul Newman SeriousFun Children's Network event. Joining in on the fun: Hillary Clinton, Jimmy Fallon, Jerry Seinfeld and Melanie Griffith.

2 A flaming hot time: Warner Bros.' **Michelle Edgar** (left) and **Chanel Auguste** show support for Flaming Lips frontman **Wayne Coyne** at Billboard's raucous and rum-fueled listening party for the band's new album, *The Terror*, at the General in New York on April 3.

3 Phoenix rising: A day before its "Saturday Night Live" appearance, alt-rock band Phoenix treated lucky SiriusXM listeners to a private concert at Brooklyn's Music Hall of Williamsburg on April 5. From left: SiriusXM's **Steve Blatter**, Phoenix guitarist **Laurent Brancowitz**, Glassnote Records' **Daniel Glass**, Phoenix bassist **Deck D'Arcy** (kneeling), SiriusXM's **Steve Leeds** and **Randy Dry**, Phoenix vocalist **Thomas Mars**, SiriusXM's **Ross Zapin** and **Jeff Regan**, Phoenix guitarist **Christian Mazzalai** and Glassnote's **Nick Petropoulos**.

4 Powerhouse DJs **Mark Ronson** (left) and **A-Trak** took turns spinning beats for the packed crowd at Red Bull's Thre3Style National Championship at Los Angeles' Lure nightclub on April 5.



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"When I won, I don't even know what I was seeing. It was like I was on a Tilt-a-Whirl."

—Luke Bryan



Country Strong

Luke Bryan scored big at the Academy of Country Music Awards, stealing two-time winner Taylor Swift's thunder to accept the entertainer of the year honor. Country infiltrated Las Vegas, with stars teeing off on the greens and partying all around town.

1 Sweet victory: Luke Bryan got lifted after taking home the night's biggest prize—entertainer of the year—at the 48th annual Academy of Country Music Awards April 7 at Las Vegas' MGM Grand Garden.

2 Sony Music Nashville's Gary Overton and Miranda Lambert backstage after Lambert's performance of her hit "Mama's Broken Heart." The artist took home four ACM trophies.

3 Taylor Swift and Big Machine founder Scott Borchetta at the ACM Awards.

4 Industry vets rally backstage ahead of the ACM's Party for a Cause event on April 5. From left: Dick Clark Productions' Mike Mahan and Allen Shapiro, ACM CEO Bob Romeo, NASCAR reporter Jamie Little and Big Machine's Scott Borchetta.

5 Universal Music Group Nashville's Mike Dungan (far right) collected four awards for the label and celebrated with (from left) David Nail, Easton Corbin and Eric Paslay.

6 Jason Aldean proudly displays his male vocalist of the year prize alongside ACM CEO Bob Romeo at the awards.

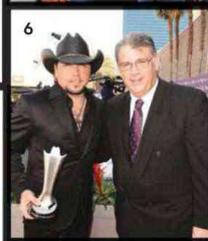
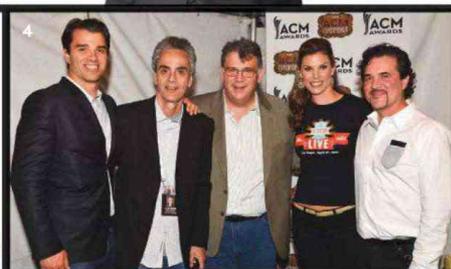
7 Faith Hill and Warner Music Nashville's John Esposito at the ACMs.

8 Fore! Lady Antebellum's Charles Kelley brought the heat at the ACM Lifting Lives Celebrity Golf Classic at TPC Summerlin on April 6.

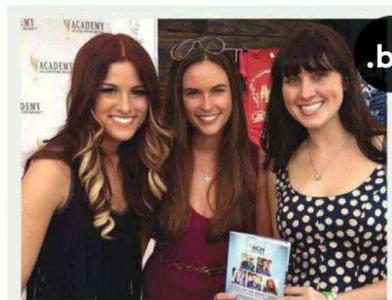
9 The Museum of the Moving Image in Queens is celebrating the art and influence of the music video with its exhibition "Spectacle: The Music Video," which museum director Carl Goodman (left) and Vevo's Rio Caraeff inaugurated on April 2.

10 Beastie Boy Mike D attended the "Spectacle" opening reception with his wife, filmmaker Tamra Davis.

11 Party on: '80s icons Billy Idol and Def Leppard's Joe Elliott electrify backstage following Def Lep's residency show at the Joint in the Hard Rock Hotel & Casino on April 3.



INSTAGRAM US! #BACKBEAT



At the ACM's Party for a Cause, ACM Lifting Lives gave \$25,000 each to the Wounded Warrior Project and Folds of Honor. ZinePak's Kim Kaup (center) and Brittany Hodark (right) huddled with Cassadee Pope. @zinepak with @TheVoice winner @CassadeePope at #acm Party for a Cause @Billboard #backbeat

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

T & E Report

Memphis

Beale Street Music Festival, May 3-5



BROWSE

Few cities are so deeply defined by their music heritage as Memphis. After all, even when Bob Dylan was “stuck inside of Mobile” he still had the Memphis blues. The city’s **Beale Street Music Festival** (memphisinmay.org/musicfestival/), a key feature of the extravagant Memphis in May event, draws a tremendous range of acts—this year’s lineup includes the Smashing Pumpkins, the Black Crowes, the Roots and Big Boi; hipster acts the Joy Formidable and Phoenix; and, of course, local icons Jerry Lee Lewis and Mavis Staples. As for the lay of the land, Goner Records (goner-records.com) co-founder **Zac Ives** points to the Midtown district of **Cooper-Young**: “That’s where the shop is and several of my favorite bars and restaurants.” He also recommends checking out the up-and-coming **Overton Square** and **Crosstown** areas. **John Doyle**, executive director of the **Memphis Rock ‘N’ Soul Museum** (memphisrocknsoul.org), likes **South Main** in downtown, which is “packed with diverse galleries, restaurants and farmers markets.” But as Memphis in May president/CEO **Jim Holt** is keen to point out, you can “feel the city’s rich musical history in the air as you walk the streets where legends like Elvis Presley, B.B. King, Johnny Cash, Alex Chilton and Jeff Buckley once strolled.”



STAY

Preferred Hotel Group’s storied **Peabody Hotel** (peabodymemphis.com) has hosted everyone from Faith Hill to Justin Timberlake to U2 within its opulent walls; it was also where Elvis attended his prom in 1953. But its most adored feature is its famous Duck Parade, which counts Peter Frampton and Kevin Bacon among its list of celebrity Duckmasters. The more stylishly modern **Madison Hotel** (madisonhotelmemphis.com), favored by the likes of Tom Waits, is actually music-themed; guests are encouraged to bang out a couple of numbers on the lobby’s grand piano.

EAT

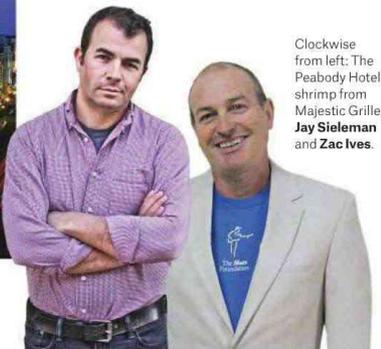
Hitting up one of the famous barbecue joints like **Charlie Vergos’ Rendezvous** (hogsfly.com) or **A&R Bar-B-Que** (aandrbbq.com) is a must for carnivorous visitors. But **Jay Sieleman**, president/CEO of the Blues Foundation, says the **Majestic Grille** (majesticgrille.com) “has a mix of great people and great food.” He also notes that **Itta Bena** (ittabenamemphis.com), above **B.B. King’s** (bbkingclubs.com), “consistently delivers.” (The Creole specialties are recommended.) **Robbie Crowell** of Rhode Island alt-country band Deer Tick, which is on the Beale Street festival bill this year, gushes that **P&H** (pandhcafe.com) “has the best fried pickles anywhere.”



Ives recommends hipster magnet **Lamplighter** on Madison Avenue for a late-night burger, while Doyle insists that “for real soul food, head to **Ellen’s** on South Bellevue.”

PLAY

Deer Tick’s **Ian O’Neil** laments, “We don’t get to play Memphis as often as we’d like,” but fondly recalls hitting the stage at the **Hi-Tone** (hitonememphis.com), and also points out that “their pizza is great.” The legendary venue has played host to the hip Gonerfest, and will be opening in a new location this spring. **Chris Shaw** of Memphis garage-punk indie fave **Ex-Cult** recommends a few rounds at the **Buccaneer** (1368 Monroe Ave., 901-278-0909), “a pirate-themed dive bar built kind of like an old house. Everyone from the Black Lips to Mike Watt has played there.” Sieleman says that “Blues Hall is the sure bet for real deal blues,” while Holt recommends “**Tom Lee Park** [memphisriverfront.com], at the foot of Beale Street along the banks of the mighty Mississippi... truly the birthplace of rock ‘n’ roll and blues music.” —**Ken Scrudato**



Clockwise from left: The Peabody Hotel, shrimp from Majestic Grille, Jay Sieleman and Zac Ives.



THE MUSIC THAT MADE ME

Geddy Lee

TALK

@Paul-McCartney Paul has confirmed he will perform at the FedEx Forum in Memphis on 26th May. #OutThere

@jtimberlake Memphis... go! #finders-keepers #the2020-experience

@awolnation Excited to announce we are playing Beale Street Music Fest! @bealestreetmusic fes #BSMF13 #awol2013

@jacob-latimore APRIL 20 Im hosting the Heal the Hood Foundation n MEMPHIS. GET ur tix 2day & donate to build The Gift Center

@Jasonsbell Memphis Music Hall of Fame is the best @ Jeopardy category ever, although I was yelling at the screen on the AL Green question.

After nearly 20 years of angst-filled waiting, Rush fans were finally vindicated when it was announced in December that the Canadian progressive rockers would be inducted into the Rock and Roll Hall of Fame on April 18. Despite the long wait, the band isn’t taking much time off for celebrating: It will begin the next leg of its *Clockwork Angels* tour on April 23 in Austin. Here, bassist/singer Geddy Lee looks back on the musical firsts that shaped his life, along with some of Rush’s musical milestones.

First piece of music that you bought or received as a gift: It was a single by **Billy Joe Royal** called “Down in the Boondocks.” It was kind of a dumb pop song. It was a birthday gift. I didn’t really have a musical opinion about anything at that time. It was just a song that kind of stuck in my head.

First concert or album that made you have an epiphany: That’s a big question. The first song that made me interested in music was “Oh, Pretty Woman” by **Roy Orbison**. It was the guitar intro, that riff, that I really liked and made me listen in a different way.



First song you learned to play on bass: I can’t remember the first song I learned to play on bass, but the first song I learned to play on guitar was “For Your Love” by **the Yardbirds**. That kind of was the beginning for me. I thought it was a great song and I loved the open chord progression at the beginning of that song. That and I remember trying to figure out “Pretty Woman” the first time I got a guitar, so it kind of got me getting into music.

First song you wrote that you were happy with: Still waiting for that experience [laughs]. The first song I wrote was with [Rush guitarist] **Alex Lifeson**, and the first song we wrote that we kind of liked was “In the Mood,” one of our early songs.

First Rush gig: Playing at a drop-in center called the Coff-In in Willowdale, Ontario. I had received a call from Alex to fill in for a bass player who couldn’t make the gig, and I came down early, we learned a few songs and played it together. That was the first time I played with Alex and **John Rutsey**, our original drummer.

First time you heard a Rush song on the radio: It was “In the Mood” from our first album on CHUM FM in Toronto. I was at home. The album came out and we got all our friends and family to keep calling radio stations requesting our songs and we waited to see if someone would play it, and finally they did. I was really excited. Kind of an unreal experience.

—Christa Titus

Gear

The Mix Master

No matter what studio he's working from, Jay-Z's engineering Guru delivers the perfect sound



Name: Young Guru

Provenance: Grew up in Wilmington, Del., and started out as a DJ in Washington, D.C.

Big break: Recording and mixing Jay-Z's 1997 album, *In My Lifetime, Vol. 1*.

Biggest lesson learned from Jay-Z: "He's always thinking about tomorrow. That's the key to longevity: Never get too caught up in the success of right now. By the time a song wins a Grammy, I did it a year ago. I appreciate it, but I think about what's going to win the Grammy next year."

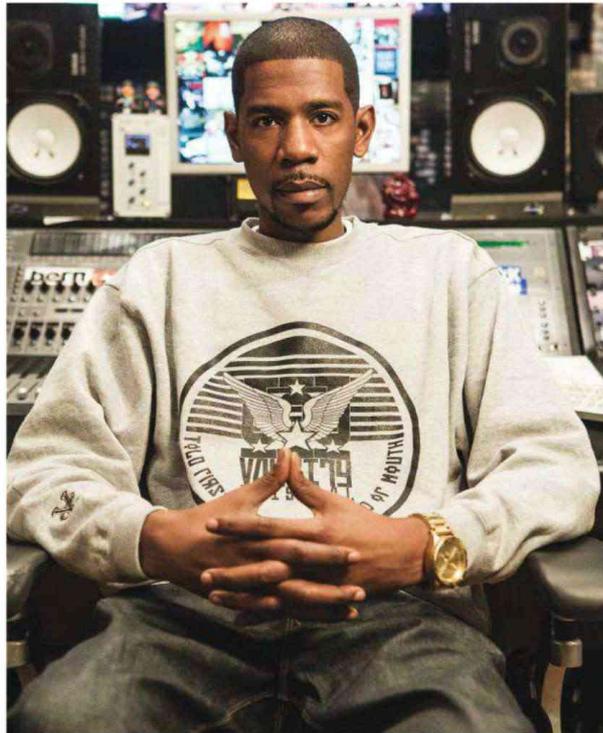
Gimel "Young Guru" Keaton doesn't need Shirley Bassey, Kanye West or Jay-Z to tell him diamonds are forever—as his connection to the glory days of Roc-a-Fella Records is proving to be equally timeless.

The esteemed engineer/DJ/producer is perhaps the most renowned mixer in hip-hop, thanks to numerous on-wax shout-outs from Jay-Z, the rap equivalent of a Times Square billboard. Young Guru, who also serves as Jay-Z's tour DJ, mixed the rapper's last 10 albums—mostly at New York's now-defunct Baseline Studios, which served as home base for Roc-a-Fella artists including West and producer Just Blaze, who co-owned the space. "We used to work nonstop," says Guru, who has also mixed for Beyoncé and Drake, of his days at Baseline. "I basically considered it my New York apartment because we were there all the time."

So, in 2010, when Just Blaze shuttered Baseline and set up shop at Stadiumred on a bustling corner of Harlem's 125th Street—taking Baseline's beloved SSL G+ Console with him—Guru knew he had a new crash pad. "I followed Just," says Guru, who also often works out of Jay-Z's Roc the Mic Studios. "It's an extension of what we've been doing for years."

Guru is currently ensconced in the studio C4, where he's recording and mixing for Ratking, a young crew of '90s rap revivalists signed to XL Records, as well as for Joey Bada\$\$\$. The space is tiny, but a huge, high-definition photo of New York's skyline that fills the wall behind the console helps Guru keep perspective—and a tight schedule. "If you sit in a room with no window, time sort of goes away," he says. "I look at this and it's like I'm standing outside on a rooftop. It gives me the feeling that I'm taking over the city—it's motivation."

Guru's sky-high ambitions include a headphone line with AIAIAI and the 13-city Era of the Engineer tour, a lecture series presented by the Recording Academy's Grammy U educational initiative that will find him talking to college kids about the history—and continued relevance—of audio engineers. "It's especially important today, when people are recording themselves and studios are falling apart," Guru says of the series, which launched April 8 at Philadelphia's Drexel University. "In order for the lessons to be passed down, in order for people to get the information that's not in books, you need things like this." —Alex Gale



1 Serato Live: "This goes with me everywhere. I come from the era of having to carry six crates of records in the club, so this is much easier. If I'm producing, I like to use Serato and just skip through to find the part I want to sample as if I was listening to a record."

2 A Bob Marley portrait lights up the room. "I mainly use this for vocals, but it's versatile. Sessions I've done with DJ Quik, he'll plug a guitar straight into this and overdrive it and get a really good amp sound."

3 Yamaha NS10s monitors: "I grew up with them—they're the industry

standard. But they're really a crap pair of speakers. They aren't forgiving, but that's good: If you can get it sounding good on NS10s, it will sound good on anything."

4 Avalon 737 preamp: "I mainly use this for vocals, but it's versatile. Sessions I've done with DJ Quik, he'll plug a guitar straight into this and overdrive it and get a really good amp sound."

5 A Buddha statue brings a Zen air to the studio.



"You don't have to have a super-budget. If the music is good, it will speak for itself."

Power Trio

Madonna, Bieber, Gaga—
Guy Oseary, Scooter Braun and Troy Carter
have helped manage the careers of
three of music's biggest acts. Now they've set
their sights on finding the rock stars
of tech, companies like Spotify, Uber
and SoundCloud. A look at how they're
changing the way the entertainment
and tech industries intersect

BY ANDREW HAMPP

PHOTOGRAPHS BY BRYCE DUFFY



Guy Oseary,
Scooter Braun
and Troy Carter
(from left)
photographed
at Oseary's
estate in Beverly
Hills.





GUY OSEARY IS SITTING IN THE SPRAWLING YARD OF his Beverly Hills estate, listing all the things he's said "no" to in the past 16 years. It is not a short list.

Though he's built an enviable career as co-founder of Maverick Records, business partner-turned-manager of Madonna and a powerful partner in A-Grade, an investment fund with Ashton Kutcher and supermarket billionaire Ron Burkle valued at more than \$20 million, Oseary has done little press since 1997. That was the year he agreed to talk with the Los Angeles Times' Calendar section regarding Maverick's meteoric ascent as the little boutique that could—breaking Candlebox, Alanis Morissette and, later that year, the Prodigy—and the last time he can remember participating in any type of profile that focused more on him than Madonna.

He has just turned down an interview request from another business magazine before Billboard arrived at his house, and it will be 24 hours before he agrees that this conversation can be on the record. When he does, the floodgates open, and nearly everyone who moves money around Los Angeles wants to talk about Oseary and his investment activities.

It's an exceptionally sunny L.A. afternoon, and Oseary is friendly, focused and remarkably forthcoming for someone who doesn't like doing interviews. He's also exhausted—it's early January, and he's been home for barely two weeks after being on the road with Madonna's *MDNA* world tour, Billboard's highest-grosser in 2012, no less. "It's nice to just be in one place for a while, you know?"

So why is he talking now? Since 2009, Oseary has become an increasingly important presence in the tech and entertainment startup scene, partnering with

Kutcher and Burkle for A-Grade's investments in more than two dozen companies (Fab.com, Airbnb, Vyclone, Path and Tinchat among them). In addition, Oseary's personal investments that have helped take companies at varying stages of maturity to the next level (including INDmusic, the video music service now known for helping monetize the YouTube videos driving Baauer's "Harlem Shake" meme).

In turn, he's inspired two of his most notable peers—Troy Carter and Scooter Braun—to build their own tech portfolios and rewrite the definition of what it means to be a successful music executive in the social media age. Oseary, Carter and Braun are already the managers of three of music's biggest stars—Madonna, Lady Gaga and Justin Bieber, respectively. How big? Billboard Boxscore calculates their 2012 touring revenue at \$582 million combined, and the trio's combined album sales stand at 83.5 million units and digital singles at 89.1 million, according to Nielsen SoundScan.

Not bad, but not enough. The music business that Oseary came of age in from the late '80s to the early 2000s could rely on album sales and touring as principal revenue streams. No more. Being a manager in the age of disruption means staying abreast of every ripple and current in not just pop music, but social media, technology and even consumer products. Promotional opportunities and brand partners are constantly surfacing. Some demand attention and evaluation; others need to be sought out and understood before they cannibalize your business.

In part, that puts managers like Oseary, Carter and Braun at the forefront of emerging technologies, able to spot investment opportunities as early if not earlier than seasoned venture capitalists. This trio invested early in Turntable.fm, SoundCloud and Spotify. Together, they're helping redefine not just the profile of a music manager in 2013, but also how Hollywood's gradual merger with Silicon Valley (or "Silicon Beach," as some have dubbed it) unfolds.

"I have a lot of friends tell me, 'The house you're at was paid for by the music business,'" Oseary says from his patio, nodding at the expansive property that includes several wings, fresh orange trees and a private tennis court. "Absolutely. Maverick Records was sold and bought me this house. My life is music, no matter what part of my soul I'm using." But that said, he'd rather be funding SoundCloud, Spotify or INDmusic than working with a traditional record label. "I don't control these labels. I don't control the managers and lawyers. It's very complicated. I'd rather support pipes."

The transition that Oseary, Braun and Carter are looking to spearhead for the music industry comes with a healthy dose of skepticism from veteran tech investors. "I think they are actually distractions," says Fred Davis, a founding partner at investment group Code Advisors, of managers who enter the investment world. "Are they misusing their platform as a representative to an artist to sweet talk their way into investment deals they should not be a part of, or are they good investors? Good investors provide value, and if they're not good investors, they can be distracting."

Shervin Pishevar, co-founder of investment fund Sherpa Foundry and a powerful investor in his own right as former managing director of Menlo Ventures, sees Oseary, Braun and Carter as assets, if not major money players. "They're value creators—they're not value extractors in this context," he says, having worked with all three on mobile car service Uber. "They're definitely not the most cash in a deal, but they bring way more value than just their money."

In many instances, celebrity managers can create the most value through access to their respective Rolodexes. Airbnb co-founder/CEO Brian Chesky credits Oseary with introducing him to the company's now-heads of international and for playing a hands-on role in Airbnb's global growth. (The online travel housing company was valued at more than \$2.5 billion in a Wall Street Journal report last October.) "Guy's really focused on big, not small steps," he says. "Expanding internationally was a major thing for us, and the outcome was we eventually became the overwhelming leader in our category. We are far ahead of the clones and all the other international companies—we're no longer an American company."

Social commerce site Fab.com co-founder Jason Goldberg also cites Oseary's introductions to fashion designers who've sold on the Fab platform and other key partners as having a direct correlation to his company's current valuation—Fab was expected to complete \$500 million in revenue by 2013, according to Goldberg's comments at TechCrunch's Dispute confab in 2012. "I can say without a doubt that Guy's involvement with Fab has added tens of millions of dollars to Fab's value as an enterprise."

Oseary knows how important valuations and exit strategies are in defining an investor's ultimate success, and teases that A-Grade is prepping an announcement in the coming month that'll make some of his own projects a little more clear. "We have investments in a lot of companies that haven't exited. Their growth is all you can measure," he says. Kutcher adds, "What we do as a team is more valuable than some celebrity marketing your product. We're trying to figure out the direction of the product and the direction of the company. We put our money where our mouth is, not create some promotional vehicle for myself or Guy."

Coming to the table with battle-tested instincts is a critical strength in investments, but so is another skill well-cultivated in Hollywood: a proven eye for talent capable of capturing the public's imagination (and dollars). To hear Oseary tell it, signing an artist isn't so different from evaluating a startup tech founder: "At Maverick, we were a small label, so I had to have a quick gut check. Most artists I signed were within the first songs they played me. Alanis walked in and played me I think the first 30 seconds of the song 'Perfect' and I said, 'I'll sign you.' Or Muse—I stopped them after the first song and said, 'You can keep playing, but I'm good.' If you don't do that when you're a small company, you're just waiting for someone to come in and overpay—and you can't compete and they take it from you. Today, I'm not doing music, but you got to meet the founder. The founders are kind of like our artists now. It's a different kind of experience, but we still make quick decisions because we know what we like. I know I have a partner who also

**"I don't control the labels. I don't control the managers and lawyers. I'd rather support the pipes."
—Guy Oseary**

has a strong gut, so together if we both love something, then we know it's right on."

TO FULLY UNDERSTAND THE POWER

and speed of Scooter Braun's network in action, one need only spend a few minutes at his home in the Hollywood Hills, just off the Sunset Strip.

Braun is 31, and has a Zen-like dedication to his many ventures. Although a viral video of Bieber smoking pot at a party has widely circulated less than a week before Billboard's visit, and there are likely 15 projects demanding his attention at this moment, Braun just wants to talk about business, eat some sushi and maybe catch up on the Lakers game, which is on mute on a giant TV that frames his spacious living room.

Joined by SB Projects chief marketing officer Brad Haugen and COO Scott Manson, Braun is sharing the story of how he helped close a Series C round of funding in 2012 for Stamped, a user-recommendation app already backed by himself, Bieber, the New York Times Co., Bain Capital Ventures and Google Ventures. To help him tell the story, he calls up Robby Stein and Bart Stein, the (unrelated) co-founders of Stamped, to see if they can tell the tale of how Braun was a little... preoccupied, to say the least, during the funding process.

Reached within minutes, Bart Stein recalls, "I was at Scooter's house, and he was saying he was going to get these influential and cool people to invest, and then he just disappeared. I asked Brad, 'What happened to Scooter?' Suddenly my phone starts buzzing and I got an email from Mark Cuban being like, 'Send me the deck, please.' And in the next 20 minutes I get emails from Cuban, Ryan Seacrest, Ellen DeGeneres and [an A-list actor and a major pop star who didn't end up getting involved], and Scooter's still not in the room. Then I go back to Brad and say, 'Is Scooter in the bathroom?' and he says, 'Yeah, it happens all the time. He's most productive in the bathroom.'"

Now, both Steins and Stamped are in the middle of Yahoo's transition to more of a startup mentality under new CEO Marissa Mayer, with Braun, Bieber and DeGeneres among the early investors who exited handsomely during the company's sale for \$10 million. Artist equity is often a smaller part of many conversations at Troy Carter's management/investment firm Atom Factory (Gaga has a sizable stake in social network Backplane) and Oseary's ventures (Madonna is an investor in YouTube channel DanceOn, but has otherwise used a handful of A-Grade products for promotional purposes).

But equity is almost always on the table at SB Projects when it comes to the business of Bieber. "Sometimes it's equity, sometimes it's investment-only. It depends on what the ask is from the companies, too," Braun says.

Haugen adds, "And sometimes it's 'We want your talent to tweet about it, and we want you to run marketing for us.' We either say 'no,' but that's a different discussion when it becomes 'Can you put money in?'"

"Don't put your talent into deals unless they're passionate—I learned that the hard way," Braun says. "Then it's easy and you overdeliver. If it's not easy and you don't deliver, then it hurts your reputation. That I don't like. When it comes to tech products and our clients, not only do I want them to look at things and give me advice, I want them to lead me. I want them to be pushing me and saying, 'This is cool!' I've had that experience with Justin a lot of times."

Braun is an investor in more than a dozen companies through his SB Projects and his incubator, Silent Labs—Songza, Sojo Studios, Viddy, Tinychat, Spotify, Uber, GifBoom and Pinterest among them. There are others, too, but, he chides, "You'll know about those when you see the [Securities and Exchange Commission] filings."

He was also recently appointed by Universal Music Group chairman/CEO Lucian Grainge as UMG's entrepreneur in residence, a role that has seen him setting up key meetings with the company and his investments like Spotify and Songza, as well as bringing other music and tech-related opportunities to him first. "The key to success in any business is having access to communication," Braun says. "By being an entrepreneur in residence, I basically connected people



Scooter Braun, Guy Oseary and Troy Carter (from left)

Where The Angels Tread

Looking to meet with a Hollywood angel investor? Try these conferences, events and incubators

Y Combinator: Since 2005, this semi-annual Silicon Valley tech meet-up has been a place where more than 500 startups have met with potential investors to receive seed funding. Among the successful companies to receive funding in Hollywood: Airbnb, Dropbox, Rap Genius, Loopt and Songkick.

Launchpad LA: Located mere footsteps from the beach in Santa Monica, this "startup accelerator" offers accepted companies free office space for four months, \$100,000 in funding and access to powerful mentors, advisers and potential investors. Since its accelerator program launched in 2011, Launchpad LA has graduated 18 companies that have collectively raised more than \$30 million in funding.

Start Engine: One of Los Angeles' largest startup accelerators, Start Engine is the brainchild of Activision co-founder Howard Marks and Bristol Capital Advisors founder Paul Kessler.

Meeting of the Minds: This more informal networking event, where the Hollywood and Silicon Valley tech scenes meet in L.A. every two months or so, was co-founded by Guy Oseary's head of digital Abe Burns first as a music tech meet-up. It has evolved into an invite-only affair for professionals across all tech and entertainment sectors.

Amplify: Launched in late 2011 with \$4.5 million in funding from backers like Mark Burnett, Eric Schmidt and Brian Grazer, Amplify has quickly established

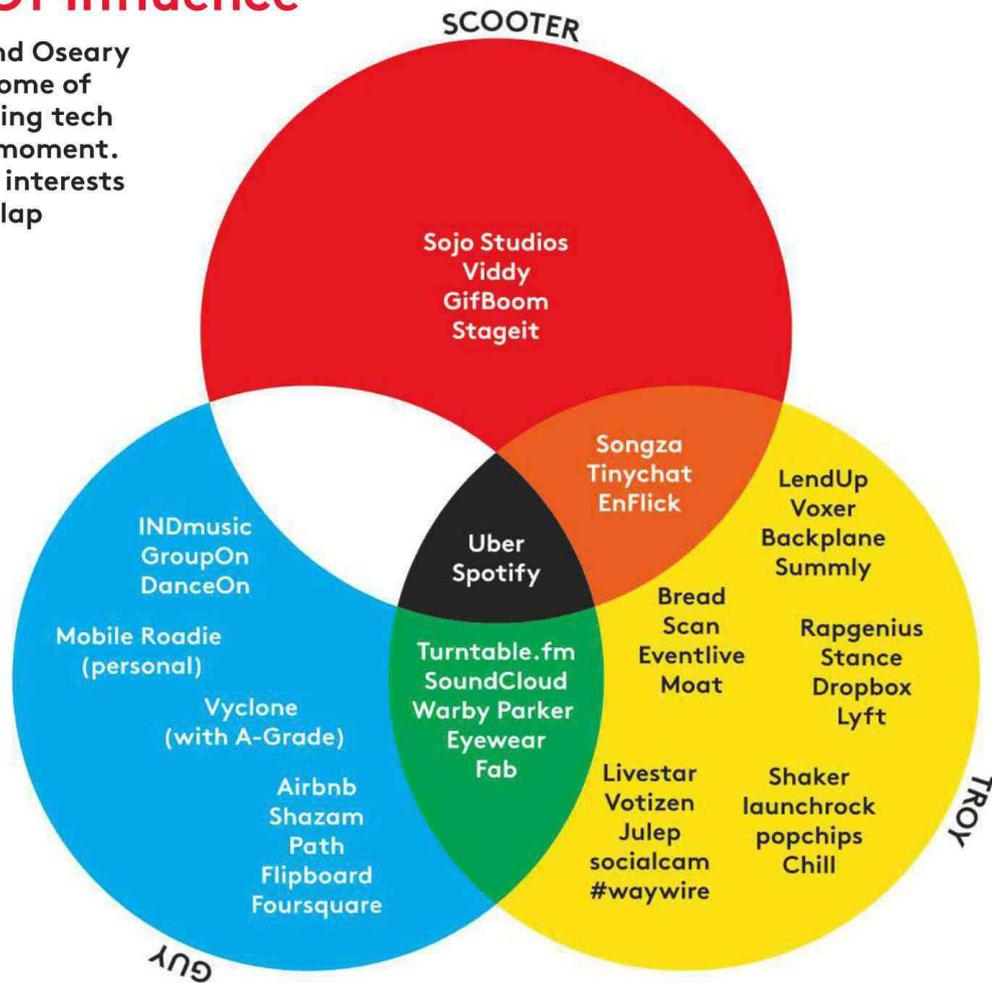
itself as another L.A. startup accelerator worth pitching—alumni receive \$50,000 in seed funding.

Science: Former Myspace CEO Mike Jones introduced this Santa Monica accelerator in November 2011. Urban Remedy, Dollar Shave Club, EverySignal, TopFloor, Pinpuff and Dog Vacay are among the first companies to receive seed funding.

Hollywood Hack Day. A startup meet-up for the developer set, Hollywood Hack Day was co-founded by Oseary's Abe Burns, Bill Silva Entertainment's Ryan Chisholm and Rovi's Rahim Sonawalla to incubate new projects for tech and entertainment during a heavily caffeinated 48-hour period. —AH

Spheres Of Influence

Braun, Carter and Oseary are invested in some of the most promising tech startups of the moment. Here's how their interests unfold, and overlap



with the big-dog record label so they could have a real, open, honest dialogue. That is the only way we're going to get the answers we need, by actually speaking to each other. Otherwise you have a lawyer calling six months later."

IT'S FOUR DAYS BEFORE LADY GAGA'S BORN THIS WAY

Ball is about to kick off its ill-fated North American run, but Troy Carter has plenty of other items of business to keep him busy—about 40, to be precise. That's the number of logos painted on the walls of his offices at Atom Factory, illustrating all the investments he's made in the last two years, ever since Braun brought him in on his first investment around Christmas 2010. That includes everything from link shorteners like Bre.ad, news apps like Summly (recently in the news when Yahoo bought it for an estimated \$30 million last month), chat services like Socialcam and Tinychat and consumer products like Pop Chips and Warby Parker Eyewear. "There's a lot of different sectors, but great founders are the common denominator," he says.

On a busy Tuesday, several of those founders pass through Atom Factory's headquarters—a bright, white warehouse situated directly across the street from the Sony Pictures lot in Los Angeles' Culver City. The space is part office, part garage and part "brand studio," with a whole suite of rooms dedicated to hosting business meetings with partner companies and testing products like Pop Water, a new low-calorie beverage Carter funded in-house that launched in Southern California in the spring. Atom Factory has a diverse, largely young staff of 24, including a VP of operations who's a former schoolteacher and a director of technology partnerships, Allison Streuter, who used to work at William Morris Endeavor (WME) as head of music Marc Geiger's assistant.

The guys from Rap Genius pop by for a quick check-in, having previously worked with Carter on one of the company's biggest success stories. In May 2012, Carter helped enlist Nas, a former management client, to become the hip-hop annotation site's first verified rapper. The site quickly exploded in audience and captured the interest of Silicon Valley behemoths Marc Andreessen and Ben Horowitz, whose venture capital fund put \$15 million into the site last October. "Our thinking was, 'You get Nas and a lot of people are going to follow,'" Carter says. "He's going to be able to give you great advice on the product. He built so much credibility on the rap side, that now people are annotating presidential speeches, Shakespearean

plays, country lyrics. Our bet, and Andreessen Horowitz's bet now, is that after a few months people are going to be able to utilize the site for just about anything."

Later that day, Carter is sitting in his office, surrounded by various Gaga artifacts (the exploding bra from the "Bad Romance" video, an MTV Video Music Award), and he wants to discuss data and how to own it. That's largely through direct relationships with Backplane's launch of Little Monsters, a social network exclusively for Gaga fans. Designed to host in-depth connections among fans and with Gaga herself, the site was created in part with hopes that it could unlock fan data like "time spent" and amount of content created that Facebook and Twitter just aren't equipped to isolate for artist pages. Many of Atom Factory's other investments were made with in depth-connections to fans in mind. The same can be said of its management clients—earlier this month, Carter signed Lindsey Stirling, a violinist who became famous for her classical take on dubstep on YouTube and has translated her online following into sales of more than 100,000 copies for her self-released debut album.

"The next phase of data is going to be transparency and also a deep dive into analytics—is it being used in a way that doesn't violate the trust between the artist and the fans and the consumer and the brands?" he says. One recent example of how Carter is preparing for that next phase of data lies in Atom Factory music client Ceremonies, an indie band whose music Carter shared with Songza to see how fans of similar bands would engage with it. "We wanted to see which songs they're listening to from start to finish, which songs they're skipping and which are the best playlists in which those songs could exist," he says. "That's helping us realize what sorts of music are going to work at which format, and whether this song should follow the other on a particular release. It's an ongoing education and we're learning a lot."

Little Monsters has also acted as a presale hub for Gaga's 2013 Born This Way Ball U.S. dates, giving fans an exclusive one-day jump on presales from sponsor Citi and promoter Live Nation. In some cities, Carter says, "we were doubling and even tripling what sponsor presales were and what other artists' fan sites have done." That included selling upwards of 6,000-7,000 tickets per show from Little Monsters presales alone, he adds.

No wonder the industry has its eyes on Backplane's performance. "If Backplane launches successfully, it will move everything forward because Troy's involved and connected it and developed it," WME's Geiger says. "And primarily because



it's written from the music business utility perspective outward, not tech inward."

Of the trio, Carter is certainly the most vocal about his investments in tech, having spoken at conferences for the likes of Wired, AllThingsD, Ad Age Digital West and, in March, South by Southwest (SXSW) about the intersections of tech, entertainment and big data. Braun and Oseary often make the rounds of the big conferences like DLD (Digital Life Design) and TED, too, though not always as speakers.

"Despite being in music so much, they are all at these events to learn and apply it to their own field," Spotify founder Daniel Ek says. "Any aspiring manager should take note of that, especially as more and more music is being played online. Troy called me a couple weeks ago about a data insights company he met at a conference, just because it interested him. He's one of the very few people who's interested in building data, not just having the data but building tools from it, and that's really unique."

Though Carter, Oseary and Braun are cited by many in Silicon Valley as the three most active music executives in startup investments, they'll have company before too long. "People realize how deeply these guys are thinking about and spending on technology, and that has a really deep impact on them," Sherpa's Pishevar says. "Music in today's form is in fact made of digital bits, which is no different than software. Once you bring it down to the code level, down to the actual bits, then it changes. It's how you share the experience socially that makes the difference. And that's why the music guys figured it out first, because the music industry got disintermediated by technology for a while."

In March, Oseary, Braun and Carter all descended upon Austin for SXSW, with Carter making a brief trip to speak on a panel for Fast Company titled "Generation Flux," a new term given to the psychographic mind-set of millennials and post-millennials. During the discussion, Carter makes the case for why the music industry has been forced to embody the Generation Flux attitude after having "the luxury of getting our asses kicked for the last 10 years [by digital piracy]. The new generation of music executives and artists—they're breaking down distribution models, they're breaking down any sort of barriers or intermediaries when it comes to reaching audiences, and the companies that are sticking to their guns are the companies dying off now. With us, you evolve or die on your business. Nothing wakes you up like cold concrete," he says.

Less than two hours later, Oseary and Braun gather two black SUVs full of business partners, colleagues and friends for a casual lunch at barbecue ranch the Salt Lick, located about 30 minutes outside of Austin in Driftwood, Texas. It's Oseary and Braun's first time at SXSW Interactive, and they're joined at lunch by Kutcher, SB Projects' Haugen, "Two and a Half Men" creator Chuck Lorre, actress Sophia Bush, Uber head of global operations Ryan Graves, BBH LA managing director Matt Ross and others. "We're going to go see a bunch of stuff together today," Braun says of Oseary,

asking Haugen to pass the brisket basket. "There's a couple companies we both want to see that we've been sharing each other. We're more powerful together than apart."

Oseary estimates it's been about 20 years since his first trip to SXSW Music, though. "I'm not very reflective of where I was at a certain time," he says. "I've always worked my ass off since I was 14. I was working at 17 already at [Warner Bros.] and didn't really look back. And my goal has always been to be able to work with my friends, which is really great."

Later that night, Oseary and Kutcher host A-Grade's first SXSW party at the Austin W downtown, and the scene is—appropriately—straight out of Hollywood. Outside, dozens of young startup execs, agents and a few of A-Grade and Oseary's own partners are frantically calling and texting anyone who can get them in, so limited is the guest list. Houston Rockets point guard Jeremy Lin even gets turned away at one point. But inside, a mix of A-list entrepreneurs (Mark Cuban, Gary Vaynerchuk), entertainment executives (Lorre, Maker Studios' Courtney Holt) and big brands (Coca-Cola head of global sports and entertainment Emmanuel Seuge) mingle amid a noisy set from Jane's Addiction and a bar line that requires a very dedicated 15-minute wait.

Though it's Oseary and Kutcher's party, Braun is there all night alongside his friend and frequent business partner. His enthusiasm is, as always, unflagging, and it's clear he's feeding off the energy of SXSW Interactive, which seemed unbridled and optimistic in a way the music portion of SXSW hasn't for many years. "I'm here at Interactive because I primarily work in the world of music," Braun said earlier in the day, "but I surround myself with people whose passion 24/7 is tech and I want to be around them. I want to learn from them. The biggest mistake is thinking you're an expert because you have one thing you're good at. I want to learn from everyone and surround myself with people that I love." ●

"The new generation of music executives and artists are breaking down any sort of barriers when it comes to reaching audiences. The companies that are sticking to their guns are dying off." —Troy Carter



Scooter Braun, Troy Carter and Guy Oseary (from left) photographed in Beverly Hills.

Saving Fall

Three years after announcing a hiatus that felt like a split, the pop-punk titans plotted

Out

'Save Rock and Roll,' their full-force comeback, behind closed doors

Boy

By Jason Lipshutz



“What if the Smiths got back together? How would I want it to go down?” Fall Out Boy bassist and main songwriter Pete Wentz asks rhetorically. “I’d want a song right away, shows right away . . . ‘And by the way, they’ve already recorded the album.’ The whole time you thought they were secretly meeting, they *were* secretly meeting. How crazy would that be?”

Speaking from a hotel room in London’s West End, Wentz is using his personal fandom to explain the events that transpired Feb. 4, the day Fall Out Boy confirmed it had reunited three years after announcing an indefinite hiatus. But that wasn’t all: The band also announced a new album, *Save Rock and Roll*, fully recorded under cover of darkness; unveiled a North American tour, beginning May 14 in Milwaukee; and released a new single, “My Songs Know What You Did in the Dark (Light Em Up),” along with its accompanying music video. Oh, and the band was playing a show that night, at the 400-capacity Subterranean in its native Chicago, in addition to five other “intimate” performances around the world. For pop-punk diehards, the blitzkrieg reunion was the equivalent of Morrissey and Johnny Marr tossing out a joint EP on a random Monday morning.

In a music industry where social media-enhanced transparency is the norm, how can an arena-level rock group plot a comeback in complete silence? Rumors of a Fall Out Boy reunion had been floating across message boards for more than a year, but the auteurs of gloriously emotional pop hits like “Sugar, We’re Goin’ Down” and “Dance Dance” weren’t tweeting photos from the Santa Monica, Calif., studio in which they made *Save Rock and Roll* with producer Butch Walker last fall. Nor did the band hint at a live return: According to longtime manager Bob McLynn, Fall Out Boy’s upcoming 33-city spring tour was organized amid widespread oaths of secrecy, and aside from a few

leaked venues that had to be hastily changed, the upcoming run remained unexposed until the big reveal.

It also helped that Wentz, singer Patrick Stump, drummer Andy Hurley and guitarist Joe Trohman all actively denied that the group was re-forming before the Feb. 4 announcement. (“Don’t hold your breath that it’s happening,” Wentz told a Chicago Tribune reporter about a reunion during a Feb. 2 interview.) And for the most part, people believed them. In January, when rapper 2 Chainz shared a photo of himself arm in arm with Wentz with the caption “Fall Out Boyz feat. 2 Chainz?” to his 648,000 Instagram followers, Wentz figured the band’s cover had been blown.

“I was like, ‘Fuck. That’s it,’” recalls Wentz, who had worked with 2 Chainz on the “My Songs Know What You Did in the Dark” video and a remix of the single. “And kids were like, ‘Nope, too crazy.’ They actually denied it themselves.”

Save Rock and Roll, due April 16 on Decaydance/ Island Records, is a rock spectacle that’s both mus-

cular and wildly eclectic (the guest list includes Elton John, Courtney Love and Big Sean). But Wentz firmly believes that the album couldn’t have been made if the world knew the band was making it. After forming in 2001 and releasing its debut album, *Take This to Your Grave*, in 2003, Fall Out Boy became one of pop-punk’s most accessible entities, thanks to Stump’s helium-voiced hooks, Wentz’s irony-fueled songwriting and the collective’s relentless run of Vans Warped tour shows and international festival appearances.

After four albums and seven years of heavy promotion, however, communication had broken down among the four friends from the Chicago area; by the time 2008’s *Folie a Deux* was being promoted with a spring 2009 tour, the bandmates were speaking to each other through management. Fall Out Boy was also seeing diminishing commercial returns—*Folie a Deux* has sold 452,000 copies, according to Nielsen SoundScan, after the band’s breakout LP, 2005’s *From Under the Cork Tree*, moved 2.8 million.

“The guys just needed a break from each other,” McLynn says. “Certain guys didn’t want to talk to each other, they didn’t want to make the same music—they all just needed to do different things.”

In the three years following the fall 2009 hiatus announcement, all four members moved on to side projects: Stump released an R&B-infused solo album, *Soul Punk*, in 2011, while Hurley and Trohman spent time in metal supergroup the Damned Things. Wentz, who formed electronic group Black Cards in 2010, says that his “personal life got super fucking toxic” during the hiatus. He and Ashlee Simpson filed for divorce in February 2011, after two-and-a-half years of marriage. And although there weren’t any formal plans for Fall Out Boy to ever reunite, the group was never officially broken up in the minds of its members.

“I always wanted to do it to make Fall Out Boy better,” Stump says of *Soul Punk*, which has sold 23,000 copies. The vocalist recalls having to choose which label would release his solo debut, and eventually

Fall Out Boy’s Pete Wentz, Joe Trohman, Andy Hurley and Patrick Stump (clockwise from bottom)



settling on Fall Out Boy's home, Island, because he was concerned another deal might threaten the interests of the scattered quartet. "I knew that, sink or swim, if I do a solo record on any other label, it ultimately becomes something contractually that messes with Fall Out Boy, and then maybe I don't get to do Fall Out Boy down the line."

The reunion moved glacially: There was an impromptu but unsuccessful writing session between Wentz and Stump, then another with more compelling results, and then an all-day meeting involving all four members in New York in late 2011 in which new ideas were laid out. Fall Out Boy's plan was always to come back with a new album instead of reunite solely for a comeback tour. "The goal was always about the future of Fall Out Boy, not the past," McLynn says.

For its part, "My Songs Know What You Did in the

Dark (Light Em Up)" doesn't sound much like any previous Fall Out Boy single, but atop its bombastic percussion and laser-show guitar riffage is Stump's familiar, jittery voice once again spouting Wentz's lacerating turns of phrase ("I've got the scars from tomorrow and I wish you could see/That you're the antidote to everything except for me"). Since its digital launch on Feb. 4 and debut televised performance during the NBA All-Star Weekend, the single has sold 770,000 downloads and given the band a top five hit on Billboard's Rock Songs chart while climbing to No. 26 on the Billboard Hot 100. "It's still early in the game [for the single] on the pop side," says Sharon Dastur, PD for WHTZ (Z100) New York, which has played the song 254 times since April 7, according to Nielsen BDS. "But what we're seeing in New York and around the country is

Team Fall Out Boy

ALBUM: *Save Rock and Roll*

LABEL: Decaydance/Island Records

RELEASE DATE: April 16

MANAGEMENT: Bob McLynn, Crush Management

PRODUCER: Butch Walker

PUBLISHER: Sony/ATV

BOOKING AGENT: Andrew Simon, Creative Artists Agency

TOURING: May 14-June 30 (North American theaters), Sept. 5-29 (North American arenas)

UPCOMING TV: "Watch What Happens Live" (April 15), "Good Morning America" (April 16), "Conan" (April 17), "The Tonight Show With Jay Leno" (May 6)

PUBLICITY: Karen Wiessen, the Door; Laura Swanson, Island Def Jam

ATTORNEY: Mike McKoy

SITE: FallOutBoy.com

TWEETS: @falloutboy

pretty phenomenal, as in research scores and all the other indicators we look at."

Tickets for the band's spring tour went on sale Feb. 8 through Ticketmaster, following the arduous process of plotting the entire trek behind closed doors. "Most of the promoters we used throughout the tour were all promoters that had been in the Fall Out Boy business in the last eight to 10 years, so it was a very close-knit group of people," booking agent Andrew Simon says. After those shows sold out in a matter of minutes, a 16-date North American arena tour was quickly booked for the fall and announced in late March. And Simon adds, "There's a lot of foreign territories to get to, so there will be a lot of international [dates] for 2014 as well."

The combined response to the lead single and initial tour dates prompted Island to move the album's release date up from May 7 to April 16. "That was an amazing phone call to get, but also terrifying," Stump says with a laugh. Fall Out Boy is planning to release a music video for all 11 songs on the album (a clip for "The Phoenix," offered as a free download with an iTunes pre-order, debuted March 24), and upcoming appearances on "Good Morning America," "Conan" and "The Tonight Show With Jay Leno" will coincide with more sync placements for the first single, which has already been used in programming on ESPN and NBC.

On April 8, *Save Rock and Roll* was posted in its entirety on Fall Out Boy's website, with a loving note that thanked the band's fans for "wishing or waiting—because without you, the most important piece, this record would never have been made." When asked why the group posted the full album for free eight days before its release, Wentz initially points to the inevitability of leaks, but then doubles back on the motivation for recording an album in secrecy.

"This whole rollout's been about thinking what the antithesis of the industry standard would be," Wentz says. "When we were like, 'Let's put up everything at once,' we got the momentum going, and it's hard to catch back up." ●

VINYLL MANIA



Record store devotees like Shirley Manson, Jack White, the Postal Service—and labels big and small—are all serving up something special on April 20

By Hilary Hughes

When Garbage met Screaming Females, it was love at first sound check. Generations in rock separate them—Garbage embarked on a seven-year hiatus the year before Screaming Females even picked out a name for themselves in 2005—but their penchant for hard noise, a kindred fondness for Patti Smith and the seismic vocal chemistry between lead singers Shirley Manson and Marissa Paternoster laid the foundation for creative kismet when the alt-rock stalwarts brought the indie/punk upstarts along on their comeback tour last fall.

The idea to cover “Because the Night,” Smith’s incendiary single co-written by Bruce Springsteen, was suggested by Paternoster when the bands opted to close one of the tour’s final shows with a duet—the only one Manson had ever performed on the Garbage stage—and it eventually made its way to tape. “We kept on saying, ‘We have to get up onstage and sing together,’” Manson recalls. “When she said, ‘We have to do “Because the Night,”’ we said, ‘That’s the perfect choice.’ We were

playing it a couple of times on the road, and we thought it’d be the perfect opportunity to solidify a recording and do something really special for the fans and for all the independent record stores.”

The result—which shreds the rock standard to pieces in the most exceptionally merciless way—is a modern, fitting take on a classic collaboration, and the first thing Garbage thought of when the members were looking to contribute to Record Store Day. No stranger to the industry holiday, Garbage previewed songs from *Not Your Kind of People* nearly a month before its official release with an in-store performance at Austin’s Waterloo Records on Record Store Day in 2012. This year, the record that the band is putting out—a limited run of mint-green 10-inch vinyl that features “Because the Night,” along with a new Garbage track and a remix of “Automatic Systematic Habit”—represents more than the kinetic chemistry Garbage and Screaming Females harnessed while trying their hand at a Patti Smith song. Since it’s a special package, the product of an unpredictable pairing and a release from an independent label (Garbage’s own Stunvolume), the Garbage/Screaming Females release embodies the shifts brought on by Record Store Day that impact the music industry across the board—and the shaping trends that have fueled Record Store Day’s meteoric rise from a community experiment to an international movement.

“Sales were stronger than ever before in 2012,” Rhino Entertainment senior VP Mark Pinkus says. “We’ve never sold out of [Record Store Day] titles as fast as we did this year. We’ve been a huge supporter of indie retail since the beginning of our label, and when Record Store Day came around, we immediately supported it. It’s been a growing area of focus for us, but the leap between 2012 and 2013 is huge. It’s astronomical.”

Pinkus’ sentiment and Rhino’s current order status reflect a climbing growth in vinyl sales that’s outpaced expectation during the course of Record Store Day’s six years. According to Nielsen SoundScan, vinyl sales in 2012—which clocked in at 4.6 million units—were up 17.7% compared with 2011’s 3.9 million. To break it down on a week-by-week level, indie record stores enjoyed a 26.6% gain in album sales when they moved 528,000 units the week of Record Store Day 2012, while the prior week’s sales amounted to 417,000.

When the needle drops, Record Store Day is about capitalizing on collection and creation for the labels, artists, stores and, ultimately, consumers. For Legacy Recordings VP of sales Scott Van Horn, providing a special edition of an archetypal title is a pursuit that’s grown easier with each passing Record Store Day. Of Legacy’s contributions in 2013, which include Aerosmith’s first three albums remastered from the source tapes and pressed on 180-gram vinyl, the orders for the original mono mixes of Jimi Hendrix’s “Hey Joe” are already “through the roof,” and Van Horn attributes this in part to Record Store Day’s regular acquisition of exclusive, covetable content.

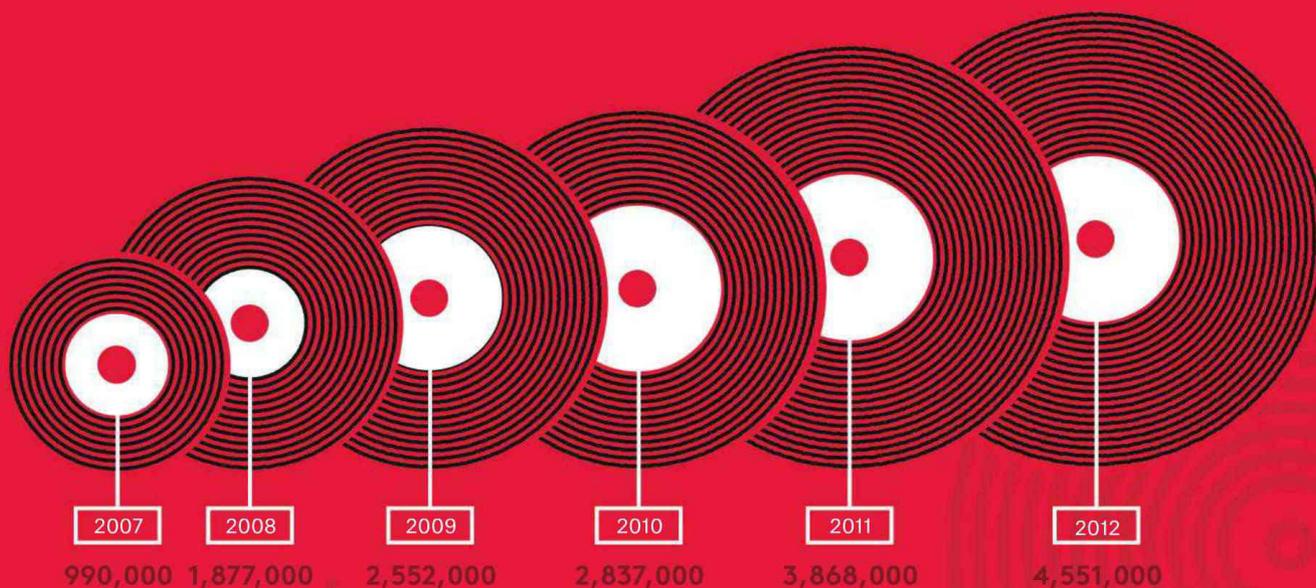
“As Record Store Day has grown, there have been more and more artists that have really embraced it,” he says. “There was a time early on where I’d have to explain to them what Record Store Day was all about. Now, it’s a very easy sell for me to call an artist or a manager to say, ‘What do you think about this exclusive release or piece for Record Store Day this year?’ It’s universally almost always a ‘yes.’”

A more pressing challenge presented by Record Store Day lies in keeping the vinyl from flying off the warehouse shelves too fast, according to Pinkus. Rhino Records will put out 14 titles on Record Store Day, up from the five it released in 2012, and eight of those will be pressed on a rainbow of colored vinyl, including the



Vinyl enthusiast Shirley Manson embraces Record Store Day.

1. VINYL ALBUM SALES BY YEAR



2. WEEKLY SALES

Weekly jump in vinyl sales in the week that includes Record Store Day, going back to 2007:



3. VINYL VS.

2012's vinyl unit sales as compared to other configurations:



In 2012, vinyl album sales reached **4.6 million**, breaking the previous record of 3.9 million LPs sold in 2011.



67% of all vinyl albums were purchased at an independent music store in 2012.



Vinyl album sales in 2012 were up 19% compared with 2011 and accounted for **1.4%** of all album sales and **2.3%** of all physical album sales.

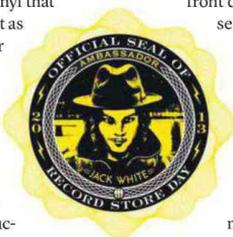
Notorious B.I.G.'s *Ready to Die* on white.

"Retailers want collectible items," Pinkus says. "The key is making sure we're not creating too much demand, and that we're not creating an expensive collector's item, which we too often do. *Ready to Die*—that was limited to 3,000 copies. If I had to do that over again, I'd make that 5,000 copies based on demand... Here's all this limited-edition vinyl that you have to buy that day or it's gone. That's about as exciting as you can get. Holding that LP in your hand and knowing that you got one? That's like going to Willy Wonka's chocolate factory."

For independent labels, collaborations—much like the Garbage/Screaming Females single—and tried-and-true catalog favorites shine brightest under the Record Store Day spotlight. Jack White, dubbed 2013's Record Store Day Ambassador for his demonstrated success as both an artist and founder of independent label Third Man Records, is releasing the White Stripes' *Elephant* on vinyl in the United States for the first time in a decade. Seattle's Sub Pop is treating Record Store Day as a promotional vehicle for the deluxe, 10th-anniversary edition of the Postal Service's *Give Up* (out April 9), in that the duo will be performing at Coachella on the day itself while signed copies of the record are given away at a handful of stores. Sharon Van Etten and Shearwater performed a rendition of Stevie Nicks' "Stop Draggin' My Heart Around" on tour together last year, and that, along with "A Wake for the Minotaur," an original they wrote

on the road, will be released as a split single from Sub Pop as well. Sub Pop head of sales Richard Laing says, "Record Store Day provides an outlet to release projects that wouldn't always make sense, but you can put together these special one-off projects that people get excited about."

Whether those stepping up to the line unfurling from the front door of a record store on April 20 are collectors searching for the latest David Bowie boxed set or the Icky Blossoms/Black Lips single put out by Saddle Creek, Record Store Day is a movement built on maximizing opportunities across the music industry. The majority of the releases dropping either exclusively for or in partnership with Record Store Day—which amount to more than 350, up from the 250 released last year—reflect this as a myriad of audiophile trophies. It gives labels a second go at exploring options for best-selling and nostalgic titles in new formats. It provides artists—like Garbage and Screaming Females—with a platform for expanding upon a sound they can't ignore while releasing new material that doesn't otherwise fit in with their current commitments. It supports the record stores with a swath of in-store performances and exponential spikes in foot traffic—and it gets that Aerosmith reissue, or that Van Etten/Shearwater Nicks cover, or that pressing of the Notorious B.I.G.'s *Ready to Die* on white vinyl in the hands of someone who can't wait to throw it on a turntable. ●



Vinyl Resurgence

The format's had a significant sales uptick since the first Record Store Day, but remains niche
By Ed Christman

While vinyl's ascension has moved beyond the realm of cool into an important moneymaker for key niches in the U.S. music industry, for all of its growth, the format still remains a small percentage of sales.

In 2012, vinyl album sales totaled 1.4% of U.S. album sales, or 4.6 million units, compared to 0.4% in 2008 when vinyl sold 1.9 million units. But some of that percentage gain is also due to the decline of album sales from 428.4 million units in 2008 to 316 million last year, according to Nielsen SoundScan.

Still, labels like Epitaph and Yep Roc say vinyl album sales can make up anywhere from 12% to 20% of dollar sales volume during the first month of a title's release. In the case of Yep Roc, that's up from about 4% in 2008, according to label principal Tor Hansen, who reports that the label-owned distribution company Redeye also experiences similar percentages for its distributed labels.

For example, the Redeye-distributed Grizzly Bear album *Shields* (2012) has scanned 12,000 vinyl units of its 111,000 sales total, while the band's prior release, *Veckatimest*, has moved 21,000 vinyl albums of the 236,000 units scanned since its 2009 release. While those percentages work out to about 9% and 11.5%, respectively, on a unit basis, vinyl is priced much higher than the CD. Moreover, at retail, merchants like Criminal Records in Atlanta say that vinyl now comprises 70% of the store's sales.

At Rainbo Records, a CD/DVD/vinyl/cassette manufacturer based in Canoga Park, Calif., vinyl has grown from 18% of the company's sales volume three years ago to about half, according to Rainbo president Steven Sheldon.

"Record Store Day launched the vinyl resurgence," says Michael Kurtz, president of indie coalition Department of Record Stores, which oversees Record Store Day. "Without the megaphone of Record Store Day, there wouldn't have been a stage for vinyl to shine on. Can you imagine a label executive saying six years ago, 'We will ship millions of dollars of vinyl to stores around the world.' That guy would have either been fired or laughed out of the room."

At the other end of the spectrum, Cobraside, a wholesaler in Glendale, Calif., is very dependent on vinyl. "When we started 12 years ago, it was pure dumb luck that we staked out the vinyl business," principal Randy Hoyt says. "Eighty percent of what we sell is vinyl."

Then there are players like Touch Vinyl, a vinyl-only store that opened in Los Angeles in July 2012. "By the end of the year, I knew we weren't going anywhere," owner Sebastian Mathews says, meaning the store wouldn't go out of business.

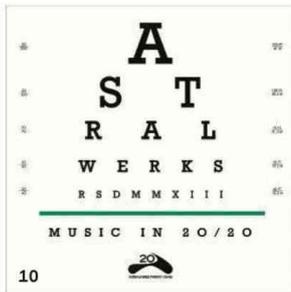
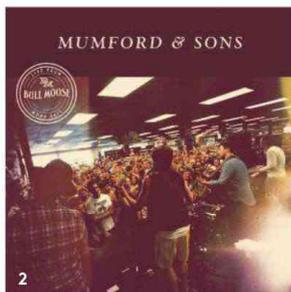
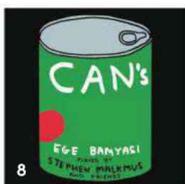
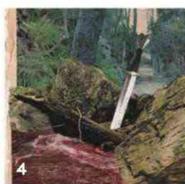
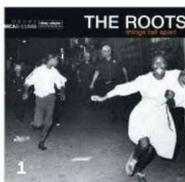
While vinyl sales are posting large percentage increases annually and are big business for some niche players, it's still a small percentage overall. And that is reflected in turntable sales, which have been static in five of the last six years, hovering around the 110,000-unit mark (actually ranging from 104,000 to 115,000), according to the Consumer Electronics Assn.

"We have to keep in mind this is very much a niche market," CEA senior analysis manager Sean Murphy says. "We are talking annual sales that are slightly more than the number of iPads Apple sells every two days. It's safe to say that the glory days of the LP, like that of the CD, are gone and will never return." ●

HOT WAX!

An abridged selection of Record Store Day exclusives

- 1 The Roots.** *Things Fall Apart* 12-inch (IGA)
- 2 Mumford & Sons.** *Live at Bull Moose* (Glassnote)
- 3 Jimi Hendrix.** "Hey Joe" mono (Legacy)
- 4 The Thermals.** *Desperate Ground* demos (Saddle Creek)
- 5 Titus Andronicus.** *Record Store Day EP* (XL Recordings)
- 6 A Place to Bury Strangers.** *Strange Moon* vinyl (Dead Oceans)
- 7 The Band.** *The Last Waltz* triple-LP (Rhino)
- 8 Stephen Malkmus & Friends.** *Can's Ege Bamyasi* vinyl (Matador)
- 9 Bonobo.** *The North Borders* boxed set (Ninja Tune)
- 10 Various Artists.** *Astralwerks: Music in 20/20* boxed set (Astralwerks)



TOP SHOPS

From limited-edition reissues to new exclusives, vinyl treasures await the avid record collector at the country's most-loved independent stores By Hilary Hughes



EAST COAST
A.K.A. RECORDS
27 N. Second St., Philadelphia
akamusichilly.com

One of those treasure troves that practically guarantees an encounter with the hip-hop standard you've been trying to snag on vinyl or an obscure soul compilation, A.K.A. will be hosting Restorations' in-store set on Record Store Day (with the potential for more live surprises).

BULL MOOSE
bullmoose.com

Bull Moose has numerous locations throughout Northern New England, but the store in Scarborough, Maine, boasts the distinction of having played host to Mumford & Sons, the Decemberists and Regina Spektor. This year, Record Store Day provides a double-whammy: Mumford & Sons' Scarborough in-store set will be released on vinyl, and the Doors' John Densmore will be signing copies of "The Doors: Unhinged" at the Bull Moose in Portland, Maine.

CRIMINAL RECORDS
1154-A Euclid Ave. NE, Atlanta
criminalatl.com

Owned by Record Store Day co-founder Eric Levin, Criminal Records has served as a local institution for music nerdery since 1991. Vinyl is black gold here, with approximately 60% of its sales coming from LPs, 7-inches and the like. Criminal will launch its own in-store recording series on Record Store Day, featuring an after-hours concert with Atlanta bands von Grey and Christ, Lord and subsequent LPs.

GENERATION RECORDS
210 Thompson St., New York
generationrecords.com

This infamous oasis for punk and metal wax is not only stocking up on some of the exclusive titles Record Store Day is endorsing, but hosting Forgetters (members from Against Me! and Jawbreaker), Doug Gillard of Guided by Voices and Nada Surf, Swearin', Livids (ex-New Bomb Turks) and DJs Tom Scharpling (WFMU New York's "Best Show"), Eric Davidson, Hank Fischer and Zachary Lipetz.

OTHER MUSIC
15 E. Fourth St., New York
othermusic.com

Tricky to find (and trickier to pronounce) foreign house titles? Got 'em. British indie on wax? Just received a shipment yesterday. Justin Timberlake's latest? Maybe not, but visitors will be too distracted by the eclectic gems here to care. The store also posts an online update featuring the newest additions to its inventory so music fans can track down their goods before hitting the store. Live DJs will be spinning on Record Store Day.

THE SOUND GARDEN
1616 Thames St., Baltimore
djjoint.com

Five thousand people rifle through the shelves and stacks of the Sound Garden on an average day. That number doubles on Record Store Day, and owner Bryan Burkert and his staff work a 14-hour stretch to ensure the in-stores go smoothly—this year, Baltimore's Clutch will be performing—

and get patrons the limited pressings they need. "It fills up an entire room, the amount of new product that comes in," Burkert says.

WEST COAST
EASY STREET RECORDS
4559 California Ave. SW, Seattle
easystreetonline.com

A tried-and-true favorite, and it's easy to see why: Easy Street provides a regular rotation of can't-miss in-store appearances; a well-stocked mix of old and new vinyl; and a selection of exclusive releases music fans won't find anywhere else. Look for Mad Season's limited-edition vinyl while there—the 10-inch pressing of "River of Deceit"/"I Don't Know Anything (Live)" is a Record Store Day exclusive from the grunge-era supergroup and an ideal trophy from the West Seattle landmark.

FINGERPRINTS RECORDS
420 E. Fourth St., Long Beach, Calif.
fingerprintsmusic.com

This Long Beach audiophile haven—which celebrated its 20th birthday in 2012—offers a selection of painstakingly handpicked vinyl that's taking over the store's 9,000-square-foot expanse crate by crate. Jimmy Eat World and Best Coast will both celebrate their own Record Store Day releases here.

RASPUTIN RECORDS
rasputinmusic.com

Metallica hit Rasputin for a live set to support the first Record Store Day in 2008, but the flagship location of the independent music retailer on San

Francisco's Telegraph Avenue has been a destination for vinyl diving and rock worship since long before then. Today, Rasputin's covetable collection of new, used and rare vinyl is spread across the packed shelves of 10 stores in the Bay Area. The members of thrash metal band Testament will be hanging out on Record Store Day signing copies of their latest album, *Dark Roots of Earth*.

CENTRAL U.S.
BLACK & READ
7821 Wadsworth Blvd., Arvada, Colo.
blackandread.net

Black & Read's location—a bit off the beaten path in Colorado between Denver and Boulder—is less of a hindrance and more of an asset to the cavernous music, movies, books and gaming emporium. According to Nielsen SoundScan, Colorado was one of the top 10 participating states in Record Store Day 2012, and the spike in foot traffic indicates a hefty portion of those customers picked up their Record Store Day releases at Black & Read—though this year, old-school hip-hop sets from DJ Buncha Grief and an in-store performance from local metal act Speedwolf will draw a crowd as well.

ELECTRIC FETUS
Minneapolis
electricfetus.com

Bon Iver, Gayngs, Astronautalis, Polica, Doomtree: Minneapolis has time and again proved to be a hotbed for artists, musical collectives and producers that redefine the meaning of "indie" on a song-by-song basis. This year, the local scene of Minneapolis is represented with Record Store Day in-house performances from Greg Grease, 40thefloor, Frankie Lee and the Dave King Trucking Company.

JAZZ RECORD MART
27 E. Illinois St., Chicago
jazzmart.com

Jazz Record Mart has been Chicago's home for jazz, blues and hard-to-find vintage vinyl since 1959, and it's also a must for fiends looking for live tunes on Record Store Day. Local blues singer Tail Dragger will be stopping by for a set, as will free jazz saxophonist/composer Nick Mazarella.

WATERLOO RECORDS
600A N. Lamar Blvd., Austin
waterloorecords.com

Austin is home to a handful of impeccably curated record stores—and given Waterloo's exceptional selection and a lineup of shows that rivals those of Sixth Street's packed rock clubs, it's no shocker that it's among the top national retailers. Waterloo is one of Austin's prime destinations for music fans, whether they're shopping or not. Ian McLagan will be stopping by to sign limited-edition releases from Small Faces' discography, as will psych rock icon Roky Erikson.

Baltimore's Sound Garden (above) and Waterloo Records in Austin can expect more foot traffic on Record Store Day.





PRESENTS

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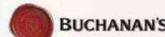
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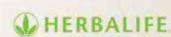
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MUSIC



Adult Contemporary
Twenty-two singles on the AC chart, including 15 top 10s, four of which went to No. 1. Chart-topper "Haven't Met You Yet" crossed over to the Adult Top 40 (No. 8 peak), Mainstream Top 40 (No. 21) and Billboard Hot 100 (No. 24) charts.

Billboard 200
Michael Bublé (2003), No. 47, 2.7 million; *It's Time* (2005), No. 7, 3.7 million; *Call Me Irresponsible* (2007), No. 1, 2.4 million; *Crazy Love* (2009), No. 1, 2.3 million; *Christmas* (2011), No. 1, 3.1 million

Grammy Awards
Three wins—all for best traditional pop vocal album—in 2008 (*Call Me Irresponsible*), 2010 (*Michael Bublé Meets Madison Square Garden*) and 2011 (*Crazy Love*).

POP

Bublé's Beautiful Day

The crooner finds his voice on eighth album 'To Be Loved'

By Andrew Hampp

Michael Bublé got his start in his 20s paying homage to great crooners like Frank Sinatra, Bing Crosby, Bobby Darin and Dean Martin, and making a pretty decent living at it—he sold 20 million albums worldwide before releasing 2009's *Crazy Love*, according to Warner Bros., establishing him as a crossover star at adult and mainstream top 40 with hits like "Haven't Met You Yet" and "Hollywood." It was the latter project that the singer credits with helping him find out "what Michael Bublé's distinct voice was," he says, and for paving the way for new set *To Be Loved* (April 23), executive-produced by rock producer Bob Rock (Metallica, Bon Jovi) and his first project for Warner Bros. without longtime partner David Foster.

"A lot of stuff I did before *Crazy Love*, I was honestly just trying to do an impersonation," Bublé says from Paris, where he's in the middle of a major European

ARTIST: Michael Bublé
ALBUM: *To Be Loved*
LABEL: 143/Reprise
MANAGER: Bruce Allen, Bruce Allen Talent
PRODUCER: Bob Rock
PUBLISHER: I'm the Last Man Standing Music (SOCAN)
BOOKING AGENTS: Don Fox, Beaver Productions; Rob Light, Creative Artists Agency
TWITTER: @michaelbuble

promotional tour. "It was that point in my career where I had done so many live shows and had finally put together who I am and also felt like I had enough power to say, 'This is how I'm going to do it.'"

In addition to recruiting Rock to oversee the project, Bublé teamed with longtime songwriting partner Alan Chang on four new tracks (the most original material to appear on any Bublé project), including lead single "It's a Beautiful Day," which has already become Bublé's fastest-growing music video on YouTube, notching a career high of 1.3 million views in its first week. The track also climbs to No. 14 on Billboard's Adult Contemporary chart this week.

"What it really does is elongates our campaign at radio, because radio loves originals," Warner Bros. Records co-president/COO Livia Tortella says. "He's given us plenty to work with as an internationally known artist, so it's at least an 18-month global campaign. This is a marathon."

Other cuts include standout power ballad "I Got It Easy," love song "Close Your Eyes" and the rocking "After All," a duet with fellow Vancouver native Bryan Adams. The lattermost pairing was particularly inevitable, given that Bublé, Adams and Rock all share a manager in Bruce Allen. "It was really an honor for me because I walked in the studio and there was Bob, whom I've managed since he was in his late 20s; Bryan, who I've been with since he was 17; and Michael in the room," Allen says.

Adding to Bublé's newfound self-empowerment is the enormous success of *Christmas*, which sold nearly 2.5 million copies in the last two months of 2011, according to Nielsen SoundScan, enough to become the

year's second-biggest seller next to Adele's 21. The album's blockbuster sales and accompanying holiday specials on NBC in 2011 and 2012 helped cement Bublé as a well-rounded entertainer and personality in the vein of his idols, the kind of guy who can work the talk-show circuit on all fronts. "It's really been a part of our strategy to not only have him perform but really get some couch time," Warner Bros. Records VP of marketing Mitra Darab says. "You can't deny that man's charisma and charm."

To wit, the U.S. promotional schedule for *To Be Loved* will include stops on "Today," "Live With Kelly and Michael," "Late Night With Jimmy Fallon," "Chelsea Lately," "The Ellen DeGeneres Show" and a hosting slot at Canada's Juno Awards on April 21. Talks are also in the works with NBC to make Bublé's "Christmas" specials become an annual tradition following the ratings success of the first two installments.

Touring for *To Be Loved* kicks off with an ambitious 10-day residency at London's O2 Arena, which began as a six-show residency with AEG before selling out in 24 hours. Tickets for the additional four dates disappeared in another 36 hours, Allen says. A fall North American tour will begin in September and run through the holidays.

However, don't expect the same nonstop schedule Bublé might have kept up on tours past—the singer is expecting his first child, a son, with wife Luisana Lopilato in August. "You know what's weird? I can tell you that this is my best record yet, and of course I'd love it to sell a million copies," Bublé says. "But if it doesn't, I got bigger fish to fry. I got a kid coming, so that's my biggest concern." ●

THE BIG NUMBER

Worldwide sales of Michael Bublé's albums, double the number sold before 2009's *Crazy Love*, according to Warner Bros.

40
MILLION

ARTIST: MS MR

ALBUM: *Second Hand Rapture*

LABEL: Columbia

MANAGERS: Matt Shay, Zeitgeist Management; Louise Latimer, Golden Arm

PRODUCERS: Max Hershonow, Tom Elmhirst

PUBLISHER: BMG Chrysalis

BOOKING AGENT: Creative Artists Agency

TWITTER: @msmrounds



YUNA

From Malaysia to Myspace to Verve Records—that's the unlikely journey of Yuna, the newest signee to the legendary label, more known for its legacy jazz acts than young pop stars with indie cred. "People in the business will be shocked that she ended up with me rather than all the other people that were after her," Verve chairman David Foster says. "But I don't want to sign just the music that I know how to make—I want to sign great acts." Yuna started out self-releasing her dreamy, intimate pop songs on Myspace, growing a sizable fan base in her native Malaysia and attracting the attention of Los Angeles-based production company Indie Pop, which helped her ink a deal with Fader Label to release an EP, *Decorate*, in 2011 and a self-titled full-length last year. With her contract with Fader having expired in 2012, Yuna's launching her new Verve tenure with a five-song EP, due in May. "It's an introduction to the new me," Yuna says of the disc.



produced by Incubus guitarist Mike Einziger and others, "but it will still mainly be pop." The EP was preceded by Yuna and Owl City's duet "Shine Your Way," the theme song to animated film "The Croods," which they performed on "The Tonight Show With Jay Leno" last month. Yuna will follow that with a Stageit performance on May 7 and plans for a summer tour. Foster, who hopes a full-length will arrive later this year, is thinking long term with Yuna. "She has this timeless quality to her music," he says. "She's a great artist—and I don't give a shit if it takes her three albums to get there." —Alex Gale

POP

His 'N Hers

'Gloom pop' duo MS MR comes out of the shadows with sought-after debut 'Second Hand Rapture'

By Andrew Hampp

As co-founder of Neon Gold Records, Lizzy Plapinger has helped distribute some of the earliest digital and 7-inch singles of now-major acts like Ellie Goulding, Gotye, Marina & the Diamonds, Passion Pit and Icona Pop. But as half of self-professed "gloom pop" duo MS MR, Plapinger herself could soon join the ranks of the acts whose careers she helped jump-start.

MS MR's Columbia Records debut, *Second Hand Rapture* (May 14), is full of sweeping, dramatic pop in the vein of Florence & the Machine but with the visual dynamic of Eurythmics—the often multi-color-tressed

Plapinger on enigmatic vocals, bandmate Max Hershonow (the "Mr.," as it were) on production and backup.

The equal-parts-glam-and-grotesque music video for lead single "Hurricane" debuted April 8 on Vevo, and the song will get a push to alternative radio later this month. The project is also preceded by brooding album cut "Bones," which was featured in a widely watched trailer for the third season of HBO's "Game of Thrones," and helped propel the song onto Billboard's Rock Songs chart (No. 49) and the band's accompanying *Candy Bar Creep Show* EP onto Heatseekers Albums (No. 7). "Hurricane," "Bones" and another cut, "Salty Sweet," have also received numerous TV placements on shows like "Gossip Girl," "The Vampire Diaries," "Pretty Little Liars" and "Grey's Anatomy" in recent months.

Second Hand Rapture is a nearly 3-year-old passion project for Hershonow and Plapinger, who began quietly seeding online demos for the band's first songs not long after Neon Gold signed an upstream, first-look deal with Columbia in 2011. It was so covert, in fact, that Plapinger did it without notifying her business partners.

"I actually discovered the music right around the same time the Columbia guys did—they didn't even know at the time it was Lizzy," says Matt Shay, who became the band's manager at Zeitgeist Management shortly after discovering MS MR's Bandcamp page. "I think she and Max kind of wanted to let the music live

on its own." By September 2011, the band signed to Columbia, several months after which Plapinger finally told Columbia A&R rep Andrew Keller that she was actually involved with the band.

"Max and I came to this project with a fully formed identity and had the power and the understanding of how to stay in control and see our creative vision come through as much as possible without compromise," Plapinger says from a promotional tour stop in the United Kingdom, where a third MS MR single, "Fantasy," has already taken off. "But MS MR also informs the other side of things, too. I've never had more of an understanding of the process that my artists have been through or are going through than now."

Rapture was produced by Hershonow and Tom Elmhirst (Amy Winehouse, Adele, Goldfrapp) and inspired in part by severe weather and other environmental elements. "We write our best songs when there's a tension in the air, an unease or in-between feeling that happens when something wild is happening or about to happen in the weather," Hershonow says. "We wrote our first EP during the weekend that the *Rapture* was supposed to happen, and our first single 'Hurricane' after Hurricane Irene nearly hit New York."

The band is wrapping up a U.S. tour with Jessie Ware before embarking on its first headlining dates in May around release week. It will also make festival stops at Governors Ball, Lollapalooza and Outside Lands as well as England's Glastonbury with several other offers pending.

Columbia is planning a big promotional push for the band in the coming months, too.

"They spent the last year cultivating a vibe that's ultimately accessible but cool, and there's a lane for that with people like Florence & the Machine being out there in the forefront and giving them that lane to follow in kind," Columbia senior VP of marketing Scott Greer says. "The mainstreaming licensing opportunities show there's hunger for them out there, and we continue to find opportunities to expose all the music." ●

"We write our best songs when there's a tension in the air, an unease or in-between feeling when something wild is happening in the weather."

—MAX HERSHENOW, MS MR



Pattie Moreno, top 40 KHHM Sacramento, Calif. Ariana Grande featuring Mac Miller, "The Way." I haven't felt this way about a song since Mariah Carey and Puff Daddy's heydays. It makes me feel so good, and sounds familiar from the first listen. Ariana is a pop star already coming from Nickelodeon's "Victorious."



Nikki Williams, "Glowing." A creeper: I believe in this artist and her young but sexy persona, just in time for Electric Daisy Carnival (June 21-23, Las Vegas) and all the other festivals. Nikki sets the mood in her video of being young, free and living out loud. Every time we throw this record on, the girls go crazy.



Will.i.am, featuring Justin Bieber, "#thatPOWER." Anyone who underestimates the power of this current-sounding record should catch up to the rest of the universe. Leave it to Will.i.am to step into summer early with a crazy, futuristic pop sound that makes you want to bang your head and shake your body.

ARTIST: Amy Grant

ALBUM: *How Mercy Looks From Here*

LABEL: Sparrow Records/
Capitol Christian Music
Group

MANAGER: Jennifer Cooke

PRODUCER: Marshall Altman

PUBLISHER: Grant Girls Music
(ASCAP) administered by the
Loving Company

BOOKING AGENT: John Huie,
Creative Artists Agency

CHART HISTORY: *Christmas
Memories* (2011), No. 15 Top
Christian Albums, 28,000;
*Have Yourself a Merry Little
Christmas* (2011), No. 39 Top
Christian Albums, 53,000;
Somewhere Down the Road
(2010), No. 2 Top Christian
Albums, No. 41 Billboard 200,
151,000

TWITTER: @amygrant

CHRISTIAN

Takes A Little Time

Amy Grant to release first all-new set in 10 years, featuring A-list guests

By Deborah Evans Price

With philanthropy, touring and teasing fans with a few new tunes on holiday and hits packages, Amy Grant has remained visible, yet it's been a decade since she released an album of all-new songs. That will change May 14 with the arrival of *How Mercy Looks From Here*.

"I never stopped being creative, but I didn't have the drive to get in the studio and work in a focused way, and that had a lot to do with my parents' health," says Grant, whose mother died in 2011 and whose father suffers from Alzheimer's. "After Mom died, after that first wave of debilitating grief, I found an incredible amount of energy. That energy was the driving force for this record."

Grant poured herself into the new album, writing or co-writing every song with the exception of country newcomer Eric Paslay's "Deep As It Is Wide," which she recorded with Paslay and friend Sheryl Crow. She also enlisted two of her musical heroes, Carole King and James Taylor: King joins Grant on "Our Time Is Now" and Taylor sings on first single "Don't Try So Hard," which went to Christian AC radio stations on March 29. Decca Records will release the album on May 20 in the United Kingdom, and work the single

there as well.

Grant launched her career as a teen, and later became Christian music's first crossover act when "Baby, Baby" and "Every Heartbeat" propelled her to mainstream pop stardom. Grant is a member of the Gospel Music Hall of Fame who has earned six Grammy and 25 Dove Awards as well as three multi-platinum albums, six platinum and four gold. She has a record 15 No. 1s on Billboard's Top Christian Albums chart, two Billboard Hot 100 chart-toppers and has sold 17 million albums in the United States, according to the RIAA.

After 30 years with Word Entertainment, Grant moved to EMI Christian Music Group (now Capitol Christian Music Group) in 2007 in what was originally a catalog deal. "We had it in our agreement that if Amy ever made a new record, she would agree to talk to us about it," CCMG CEO Bill Hearn says. "I'm just really flattered, humbled and grateful that Amy chose to do a new record with us. Her catalog has performed very well and it's encouraged her to tour and to make new music. Not only have we done a great thing for our company, we've done a great

thing for our music industry to get Amy back out in the marketplace."

"The wait has been worth it," CCMG VP of marketing David Sylvester says. "Amy and [producer] Marshall Altman have made a significant record that top to bottom is an incredible listen."

How Mercy Looks From Here marks Grant's first time working with Altman (Natasha Bedingfield, Marc Broussard, Matt Nathanson). "Marshall and I both thrive in slightly different versions of the same organized chaos," Grant says. "I felt instantly at home creatively with him, and I looked forward to every single day of work. Because I felt so comfortable with him right off the bat, I was able to speak my greatest insecurities about my creativity, and then after we got to know each other, it made the process in the studio very free form."

Now that the record's done, Grant has been working with the label to get the word out. "One of our main strategies is to reconnect Amy with key retailers," Sylvester says. "We worked to create opportunities for them to spend time with her and hear the album. It's been so long since she's had a new studio album that it was crucial to focus there. We also did key visits with major mainstream and Christian accounts. Lifeway and Family Christian were incredibly excited about the album and built very strong plans. We have early pre-orders going there, which are off to a strong start. There is a digital deluxe, and the physical deluxe is exclusive to Target."

Grant has channeled a lot of living into this collection of songs, and she hopes her experiences help others see their own challenges in a new light. "What I want is for somebody to hear this record and feel compelled to reframe the difficult things in their life in a way that they can see the value in it," she says. "That's the experience I had as I was writing these songs." ●



LUCKY STARS: Following a bus accident last August (and subsequently losing bassist **Matt Maggioni** and drummer **Allen Bickle** due to issues stemming from the crash), metal band **Baroness** looks to rebound with a new tour in 2013, adding two new members in bassist **Nick Jost** and drummer **Sebastian Thomson**. Booked by **Nick Storch** at **ICM Partners**, the tour will land at **Union Transfer** in Philadelphia (May 24) before moving through **Center Stage** in Atlanta (May 29), **Firebird** in St. Louis (June 5), **Mr. Small's** in Pittsburgh (June 14) and closing at **Heavy MTL** in Montreal (Aug. 10-11).

HYPERBALLAD: **Björk** will embark on a self-described "intimate" West Coast tour in May and June. Booked by the **Richard de la Font Agency**, the run will launch at the **Craneway Pavilion** in San Francisco (May 22, 25, 28) before hitting Los Angeles' **Hollywood Palladium** (June 2, 5) and **Hollywood Bowl** (June 11), as she continues to support 2011's *Biophilia*. Both the Craneway and Palladium will accommodate her original *Biophilia* specifications, with audiovisual tricks and an in-the-round setting, further aiding the intimacy.

MERELY FRESHMEN: Following **XXL's** announcement of its 2013 "Freshman" list, a three-city tour has been booked with select acts from the magazine's lists through the years. The **Monster Energy Outbreak Tour Presents XXL Freshmen** will include **Action Bronson**, **Schoolboy Q**, **Ab-Soul** and **Big K.R.I.T.** The tour's kick-off at New York's **Best Buy Theater** (May 21) will feature all of the freshman class. Prior to that, Bronson will perform with K.R.I.T. in Philadelphia at the **Trocadero Theatre** (May 1), as well as with Ab-Soul and Schoolboy Q at the **Nokia Theatre** in Los Angeles (May 18).

GET BACK: **Hanson's** new single, "Get the Girl Back," is from the trio's *Anthem* album (June 18, **3CG Records**) and the band is planning a world tour in support. Booked by the **Agency Group**, the run will begin in Buenos Aires at **Vortex** (July 18), then visit **House of Blues** in Dallas (Sept. 16), the **Vogue Theatre** in Vancouver (Oct. 2), **Crofoot** in Detroit (Oct. 20) and **Amos** in Charlotte, N.C. (Nov. 20).

—Nick Williams

"Producer Marshall Altman and I both thrive in slightly different versions of the same organized chaos." —AMY GRANT

Reviews

POP

Lavigne Still Refusing To 'Grow Up'

"We don't ever stop—and we're never gonna change," Lavigne gleefully intones during the first verse of her comeback single. But some things have indeed changed for her: Now engaged to Nickelback's Chad Kroeger, Lavigne has harnessed her fiancé's knack for brash, glass-raising hooks by recruiting him as co-writer on "Here's to Never Growing Up," an ode to the stubbornness of youthful irresponsibility. And unlike the songs from 2011's *Goodbye Lullaby*, which too often strayed from the second part of Lavigne's "pop-rock" domain, her new single collects good favor through clean guitar chords and drum rolls. Still, Lavigne will always be renowned for her tongue-wagging punk sensibilities, and this track's bratty title fits her teenage worldview to a tee. The song immediately reintroduces the most enjoyable version of Lavigne, and never lets up. —**JK**



Avril Lavigne

"Here's to Never Growing Up" (3:34)

PRODUCER: Martin Johnson

WRITERS: various

PUBLISHERS: various

Epic

Lavigne is renowned for her tongue-wagging punk sensibilities, and the track's bratty title fits her teenage worldview to a tee.

APP

SoundCloud Sets Up Playlist Feature

Last month, the free, 15 million-user recording/sharing app SoundCloud added "sets," or playlists, to its iPhone and iPad apps, making it easier to curate gems from SoundCloud's vast treasure trove of music. Everyone from Daedelus to the New Yorker to Mad Decent uses the Berlin-based company's Android and iOS apps to share audio without friction; 10 hours of sound is uploaded to the site every minute. Now, users can create sets of their favorite tracks, which appear in the user's stream, profile, other users' profiles and in search. (Users can also like, repost and share sets.) The update is obvious and essential—both a throwback to mix-tape curation and a tool to tame an increasingly vast SoundCloud community. —**DD**



Ten hours of sound are uploaded to SoundCloud every minute.

SINGLES

ROCK

DALE EARNHARDT JR. JR.

"If You Didn't See Me (Then You Weren't on the Dancefloor)" (4:37)

PRODUCERS: Dale Earnhardt Jr. Jr., Ben West

WRITERS: Joshua Epstein, Daniel Zott

PUBLISHERS: Johnny Panic Music/DNZ Music (ASCAP)

Warner Bros. Records

These Detroit-based indie-pop tunesmiths try on a funky wardrobe with their latest single, part of the band's new *Patterns* EP. Between impossibly catchy coos, the duo layers synth upon synth, which unfurl like Slinkies on a staircase. "You're supposed to roll your hips in time," they sing. Mission accomplished. —**RR**

COUNTRY

JUSTIN MOORE

"Point at You" (3:00)

PRODUCER: Jeremy Stover

WRITERS: Ross Copperman, Rhett Akins, Ben Hayslip

PUBLISHERS: various

Big Machine Label Group

Behind every bad boy is a good woman, and with Moore's "Point at You," he opens up about his better half. There's no sappy love story in question on the single—Moore still proudly promotes his recklessness—but the rising country artist sings to his gal, "If they wanna see my sweet side/My soft side, my best side/I just point at you." The affair's a tad cheesy, but "Point at You" boasts a sharp electric solo and an engaging vocal performance. —**JM**

R&B

CHRIS BROWN

"Fine China" (3:34)

PRODUCERS: Rocstar & PK

WRITERS: various

PUBLISHERS: various

RCA Records

Brown dusts off the Moog synthesizer for

the first single from his forthcoming *X* album: Channeling the soul of the late Michael Jackson, Breezy delivers a refreshingly upbeat romantic cut. Snares and violins stand at attention as Brown brings the patient vibrancy of '80s pop to 2013. Like with real fine china, this track is meant for a special occasion. —**KI**

LATIN

ROBERTO JUNIOR Y SU Z

"El Coco No" (2:57)

PRODUCER: Fernando Camacho Tirado

WRITER: Marco Guzman

PUBLISHER: FERCA Global Music (ASCAP)

ASL/Disa/Universal Music Latin Entertainment

Rich horns ricochet throughout this track, as Roberto Junior chants "no" to the "coconut" in question. Leaning heavily on euphemism, the manic pop track's simplicity can lead to euphoria under the right circumstances. Go down, up, left and right; Repeat four times, and you've danced to "El Coco No." —**KI**

POP

JONAS BROTHERS

Pom Poms (3:18)

PRODUCER: Nick Jonas

WRITERS: Nick Jonas, Kevin Jonas, Joe Jonas, Paul Phamous

PUBLISHERS: Jonas Brothers Publishing (BMI), Kid Brother Media (SESAC)

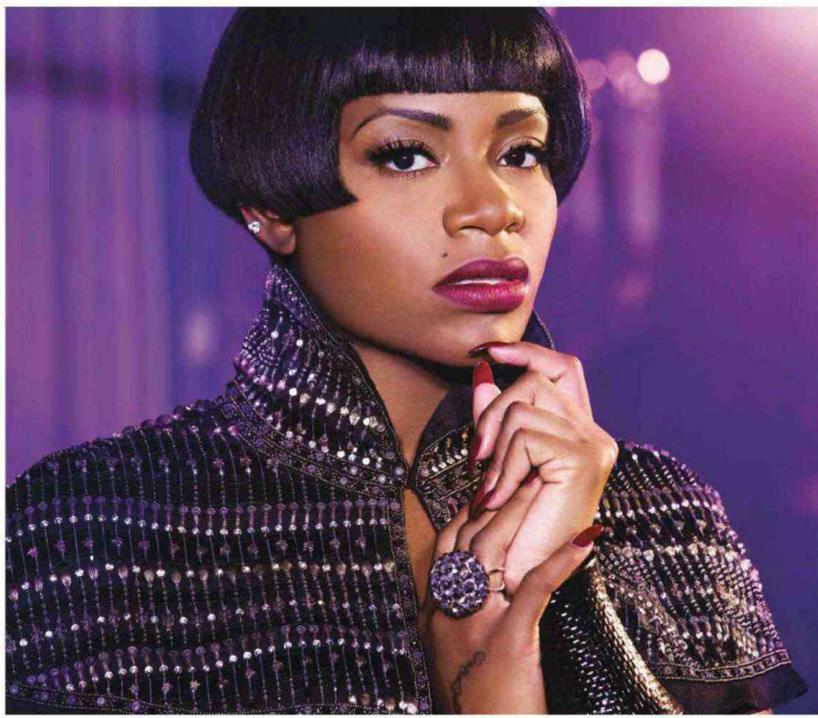
Jonas Brother Recording

The Jonas Brothers are back together and all grown up on "Pom Poms," their most "adult" single to date. Featuring a big-band arrangement and some of Joe Jonas' throatiest vocals yet, "Pom Poms" is a playfully racy ode to... submission of some sort, asking a girl to "put your pom poms down for me." The song lends the trio some much-needed edge while still standing on its own as catchy bubble-gum rock. —**AH**

LEGEND & CREDITS

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

CONTRIBUTORS: Chuck Dauphin, David Downs, Gary Graff, David Greenwald, Andrew Hampp, Kathy Iandoli, Jason Lipshutz, Kerri Mason, Jill Menze, Gail Mitchell, Ryan Reed, Mick Stingley
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.



R & B

Fantasia's 'Rock Soul'

Fantasia eschews the de rigueur boatload of producers for her fourth album, focusing on a sound she's dubbed in press materials as "rock soul." Produced primarily by Harmony Samuels, the set finds the singer also flexing her songwriting muscles with the London transplant, as well as Emeli Sandé, Missy Elliott, Andrea Martin and Eric Bellinger. Discouraging on love and life in frank terms, Fantasia reps her rock soul concept most winningly on "End of Me," lead single "Lose to

Win" (which samples the Commodores' "Nightshift") and the piercing title track. She also throws dashes of reggae ("Ain't All Bad"), church (the "Girl Talk" interlude), old-school partyin' ("Get It Right") and hip-hop (the sweetly emphatic "Without Me," featuring Elliott and Kelly Rowland) into the mix. More international in flavor and more adventurous than earlier outings, *Side Effects of You* gives Fantasia the chance to fully show off her vocal versatility. —GM



Fantasia

Side Effects of You

PRODUCERS: Harmony Samuels, Naughty Boy, Andrea Martin

19/RCA Records

RELEASE DATE: April 23

CHART HISTORY: *Back to Me* (2010), No. 2 Billboard 200, No. 1 Top R&B/Hip-Hop Albums, 489,000

LIVE



ARTIST: Alicia Keys

VENUE: Barclays Center, Brooklyn

DATE: April 5

Clad in black tuxedo pants, a sheer blouse and a dark, wide-brimmed hat recalling Diana Ross in "Mahogany," Alicia Keys immediately put the sold-out Barclays Center crowd on its feet with opening number "Karma" from 2003's *The Diary of Alicia Keys*. It didn't take long for the powerhouse vocalist to further win over the audience: "It feels so good to be here in New York City, because that's where I was born and raised," she charismatically stated. Backed by a four-piece band and three singers, Keys glided from her piano to the male dancers onstage, acting out the spoken parts of "You Don't Know My Name." After heating up the crowd, she turned to the soulful "Tears Always Win" and "Listen to Your Heart," from last year's *Girl on Fire*, which earned Keys

her fifth No. 1 album on the Billboard 200. Not a performer who relies on numerous costume changes to dazzle fans, Keys' tremendous voice radiated on "Try Sleeping With a Broken Heart." Other highlights of the evening included a guest appearance by rapper Method Man, who joined the singer for a cover of Mary J. Blige's "All I Need." R&B charmer Maxwell also stopped by to lend his smooth vocals on the duet "Fire We Make." Keys closed the show with the larger-than-life "New York State of Mind," which featured a video of Jay-Z lending his flow to her version of the hit. Earlier in the night, opener Miguel—who's scheduled to appear at the Billboard Music Awards in May—turned up the heat early with his funky R&B, eerily channeling Prince with his sensual stage presence. His brief set was highlighted by a rousing performance of hit single "Adorn," which left fans screaming for more. —MS

ALBUMS

FOLK

IRON & WINE

Ghost on Ghost

PRODUCER: Brian Deck

Nonesuch Records

RELEASE DATE: April 16

Ambitious alt-folk act Iron & Wine dips into jazz and blue-eyed soul on its Nonesuch debut. A horn section wails in "Lovers' Revolution," while opener "Caught in the Briars" channels Van Morrison's laid-back confidence. Leader Sam Beam's voice, once a whisper, powerfully rises to match the energy of his backing band. —DG

COUNTRY

GRANGER SMITH

Dirt Road Driveway

PRODUCER: Granger Smith

Pioneer Music/Thirty Tigers

RELEASE DATE: April 16

Long a top artist on the Texas scene, Smith takes aim at expanding his audience. Rocking hard on "We Do It in a Field," he turns romantic on "Silverado Bench Seat" and "I Am the Midnight." Releasing his strongest collection of material yet, Smith is ready for that next step. —CD

COUNTRY

BRAD PAISLEY

Wheelhouse

PRODUCER: Brad Paisley

Arista Nashville

RELEASE DATE: April 9

Not many artists could get away with singing about "Those Crazy Christians," but Paisley's musicianship and winning demeanor allows him to traverse that tricky terrain and come out alive. And he's as clever as ever here, with help from friends like Dierks Bentley, Roger Miller, Hunter Hayes and LL Cool J. —GG

ROCK

YEAH YEAH YEAHS

Mosquito

PRODUCERS: David Sitek, Nick Launay, James Murphy

Interscope Records

RELEASE DATE: April 16

Mosquito tosses aside the dance moves of 2009's *It's Blitz!* for gospel choirs and murky atmosphere. "Subway" is the most hushed the Yeah Yeah Yeahs have ever been, while "Buried Alive" lays Dr. Octagon rhymes over U2-grade stadium rock. But the gritty title track proves the band still knows how to rage. —DG

ELECTRONIC

THE KNIFE

Shaking the Habitual

PRODUCER: The Knife

Mute/Rabid/Brille

RELEASE DATE: April 9

As multiple songs break the 10-minute mark, pop hooks are sanded away, with electronic twitches and found-sound clanging used to fill the elongated silences. *Shaking the Habitual* is a hugely ambitious project focused on gender politics, but one wishes that its sticking points were more accessible. —JL

ELECTRONIC

JAMES BLAKE

Overgrown

PRODUCER: James Blake

Republic Records

RELEASE DATE: April 9

The 10 half-lit tracks on Blake's sophomore effort splice the Weeknd's electronic soul with Burial's haunted dubstep. It's fitting that ambient pioneer Brian Eno co-produced eerie single "Digital Lion," but Blake's songcraft ties the rest of the collection to the earth, redefining "singer/songwriter" for the modern age of the producer. —KM

.biz

Following the death of former U.K. prime minister Margaret Thatcher, a Facebook campaign has been driving U.K. sales of Judy Garland's "Wizard of Oz" classic "Ding Dong! The Witch Is Dead" in the wake of less-than-fond remembrances from the likes of Morrissey and an outpouring of anti-Thatcher sentiment online.



COUNTRY

'Cruise' Control

Florida Georgia Line wins the ACM's best new artist award, crosses to top 40 with new remix featuring Nelly

By Alex Gale

Nearly a year after Florida Georgia Line's country chart-topper "Cruise" first took off, a remix featuring the duo's Universal Nashville labelmate Nelly is putting new gas in its tank.

"Cruise" has been on Billboard's Hot Country Songs chart for 36 weeks, topping it five times since December (it rises 8-1 this week), but the remix is helping the track crack the Mainstream Top 40 airplay chart for the first time: This week, its third on the tally, "Cruise" rises 38-31, and also re-enters the Billboard Hot 100 at No. 8. The remix is a strong seller, moving 186,000 copies last week, according to Nielsen SoundScan. These numbers only take into account a few hours of buyer reaction to Florida Georgia Line's big night at the Academy of Country Music Awards on April 7, where the band won best new artist and performed a rollicking version of the original "Cruise."

"Some pop radio stations wanted a version of 'Cruise' that they could play, and we wanted to push the envelope," FGL's Bryan Kelley told Billboard from his Las Vegas hotel the morning after the ACMs. "We've been pumping Nelly's music since we were kids. We were blown away that he jumped on the track. He took 'Cruise' to another level."

Along with Nelly's sing-songy verse, the remix fea-

tures big drum machines and new Auto-Tuned vocal bridges. The poppy changes are just what KDWB Minneapolis PD Rich Davis ordered. "Late last year, [Republic Nashville] sent me the regular version and asked me what I thought of it for pop," Davis says. "I said, 'It's a great song, but it's pretty country. You guys would have to do something pretty cool to make it more mainstream for top 40.' When they sent me the Nelly version, I knew it was a home run."

For Jimmy Harnen, president of Republic Nashville and executive VP of Big Machine Label Group, the decision to retro-fit "Cruise" for mainstream ears was a no-brainer. "We live in a format-less world now, with the iPod playlist and so forth," he says. "So when you get a record that goes to No. 1 in country, you know there's a bigger audience."

Nelly—who was also in Vegas to perform with FGL for "Tim McGraw's Superstar Summer Night Special," set to air May 19 on CBS—says the remix fits in with some of his past format-jumping hits. "Considering I worked with Tim McGraw on 'Over and Over' and I just dropped 'Hey Porsche,' 'Cruise' wasn't really far off," he says. "[Genre] don't matter to me: A hit is a hit." Nelly gave the remix an additional boost by playing a few bars of it at the end of his video for "Hey Porsche," which peaked at No. 24 on the top 40 chart on March 9.

Meanwhile, FGL's major-label debut, *Here's to the Good Times*, has sold 483,000 copies and charted on the Billboard 200 for 18 weeks, landing this week at No. 13.

The ACMs are helping fuel a big boost in the group's social-media metrics as well. On April 8 the group netted 6,033 new Facebook likes (up 119% from the day before) and 11,140 new Twitter followers (up 392%).

Look for these numbers to keep growing as the duo unveils a video for the "Cruise" remix (the original has 18.8 million views on Vevo), continues opening for Luke Bryan through October and drops a third single, "Round Here."

For now though, FGL's Tyler Hubbard is content to bask in the glow of the band's ACM triumph. "[Today] feels like a hangover," he says with a laugh. "The crowd was electric. I don't know if it's completely sunk in yet." ●

Florida Georgia Line's "Cruise" remix has sold nearly 200,000 copies.

THE Numbers

Academy Of Country Music Awards

The Academy of Country Music Awards proved to be a force, as usual, in pop culture and on the Billboard charts. The ACMs offered more than 20 performers during its April 7 broadcast on CBS, hosted by Luke Bryan and Blake Shelton. Performances included a live collaboration from Garth Brooks and George Strait honoring the late Dick Clark, and an all-star show opener featuring Shelton, Bryan, Brad Paisley, Sheryl Crow and Pistol Annies.

↑ 17.5%
15.4M

Viewers totaled 15.4 million, up 17.5% from last year's 13.1 million. This year's telecast was the most-watched ACMs since 1998—its first on CBS—which tallied 17.3 million viewers.

↑ 181%
1.9M

According to Twitter's Bluefin Labs, the ACMs garnered 1.9 million social media comments for the week ending April 7, up 181% from the 676,000 registered in 2012. (Comments include tweets and public Facebook posts.)

↑ 18.8%
4.2M

Country song downloads were up by 18.8% for the week ending April 7, according to Nielsen SoundScan, as the genre sold 4.2 million for the week (up from 3.6 million the previous week). The haul was the genre's largest since the week ending Dec. 30, 2012 (7.2 million). Note that this week's charts reflect only a few hours' worth of sales, as the sales week ended the night of the awards.

+ 44K

Two new songs that premiered on the show made their sales starts this week. Luke Bryan's "Crash My Party," from his upcoming fourth album, moved 26,000 downloads, while Hunter Hayes' "I Want Crazy" shifted 18,000.

—Keith Caulfield



Labrinth Amazes With Sandé

As Emeli Sandé scales multiple format charts with breakout hit "Next to Me" (Capitol), she's likewise scoring airplay as a featured act on Labrinth's "Beneath Your Beautiful" (Sycorax/RCA), which is approaching the Adult Top 40 chart. The latter song topped the Official U.K. Singles chart in November and has racked up a whopping 37 million YouTube views. Labrinth, aka 24-year-old British singer/songwriter/producer Timothy McKenzie, wrote "Beautiful" with Sandé and Mike Posner ("Cooler Than Me"). The song appears on Labrinth's debut album, *Electronic Earth*, due for a forthcoming U.S. release after reaching No. 2 in his native country.

For every video Cash Money shoots, Tyga shoots three.

Lawhorn Lifts Off

JJ Lawhorn's "Stomping Grounds" is gaining a foothold at country radio, with spins at 23 stations monitored by Nielsen BDS for the Country Airplay chart. The native Virginian, signed to Average Joes, recently wrapped a string of dates with labelmate Colt Ford. He's working on a full-length album to be released this year. Lawhorn's first single, 2011's "Sittin' on a Tailgate," meanwhile, sports 335,000 YouTube views. Lawhorn also has a writing deal with EMI Music Publishing.

Radio Answers Kstylis' 'Booty' Call

Kansas City, Mo., newcomer Kstylis cracks the Mainstream R&B/Hip-Hop chart, as "Booty Me Down" (Epic) debuts at No. 39. The self-proclaimed "King of Twerk" boasts 41 million views on his official YouTube channel, including 14 million for the "Booty" audio clip. The song's proper video will be released April 15. Kstylis is joining rapper Future on select dates on the latter's *Pluto 3D* tour this month.

Renzo Arrives

With a refreshing and youthful interpretation of merengue, Renzo makes his Billboard chart entrance with debut single "Mi Favorita" (Mayimbal). The track enters the Tropical Airplay ranking at No. 30, with spins detected in nine reporters. A gifted dancer, the 22-year-old pairs modern choreography with his performances, offering a fresh visual take on the classic musical style.

Reporting by Wade Jessen, Amaya Mendizabal, Raully Ramirez and Gary Trust.

RAP

Eye On The Tyga

Cash Money rapper works multiple styles, videos for follow-up to breakout album

By Kathy Iandoli

Tyga, who released his third album, *Hotel California*, on April 9, is arguably the dark horse of Cash Money Records. The album's existing singles include the Rick Ross-assisted "Dope," which debuted and peaked at No. 19 on Billboard's Hot R&B/Hip-Hop Songs, and "Molly," which hit No. 22 on the chart three weeks ago and peaked at No. 66 on the Billboard Hot 100. However, stats like these aren't necessarily indicative of the potential success of Tyga's latest offering.

Last year's *Careless World: Rise of the Last King* debuted at No. 4 on the Billboard 200, fueled by the colossal "Rack City," which reached No. 7 on the Hot 100. However, "Rack City" was the third single off *Careless World*. The previous two—"A

Way" and "Still Got It"—only reached Nos. 86 and 89, respectively. The album has sold 343,000 copies, according to Nielsen SoundScan.

"It definitely felt like, 'Do I have to make this type of music all the time?'" Tyga says following the success of "Rack City." *Hotel California* hosts sounds ranging from club-ready to midtempo love songs. "I would be inhuman to not switch subjects and to have one emotion."

According to Cash Money Records A&R rep Joshua Berkman, Tyga was given free rein with this project. "We said, 'Do you. Follow your vision,'" Berkman says. "Of course we helped mold him and brand him, but the creative side was all him."

This time, Tyga isn't focused on releasing another monster hit like "Rack City." Instead, he releases videos based upon fans' demands. "What's an official single anymore?" he asks. "You don't want to spend all of that time pushing one record. It's better to have multiple looks." Berkman explains that for every video the label shoots, Tyga shoots three. He's currently shooting one for the Chris Brown-featured "For the Road," while his clip for "Molly" arrived last week.

"A lot of artists just shoot cliché videos and it doesn't help the song out," Tyga says. "I've always wanted my videos to make the songs bigger." Tyga hopes this unorthodox approach will build to yield the results of his previous album, if not better. "I've got people's interest. I know I'm doing the right thing." ●

Battle Plan: New Kids On The Block



New Kids on the Block made *10*, the quintet's first new album in five years, "for the fans," according to the group's Jordan Knight. The faithful responded; the set debuts at No. 6 on the Billboard 200.

3 MONTHS AGO	6 WEEKS AGO	RELEASE WEEK	NEXT UP
<p>After "ramping up our fans over social media" with teases during the holidays, according to group manager Jared Paul of fac-ul-ty, NKOTB appeared on ABC's "The View" on Jan. 22 to announce the album, its first single ("Remix") and a summer tour (the Package) with 98 Degrees and Boyz II Men that begins May 28. The group held a fan event the next day at New York's Irving Plaza. Ryan Seacrest debuted "The Remix" on Jan. 25, with the song going on sale Jan. 28 (it's sold more than 23,000 downloads, according to Nielsen SoundScan), the same day a lyric video—incorporating then-and-now photos submitted by fans—premiered on Vevo.</p>	<p>NKOTB premiered its flashy "Remix" video as a Live Nation exclusive through the promoter's online channels. The clip registered more than 500,000 views during the first 24 hours and has been seen more than 2 million times total. VH1, meanwhile, aired an exclusive "making of" story about the video. The group announced a deluxe version of <i>10</i> on March 18, while Jordan Knight chatted with fans on March 25 on Twitter and the group performed and held a Q&A with fans on March 30 in Boston. The quintet was also surprised with a full-page Billboard ad that members of its Block Nation fan club self-financed to celebrate the album's release.</p>	<p>It was hard to miss NKOTB as <i>10</i> rolled out on April 2. Following a "Countdown to 10" campaign and prerelease streams of the album on iHeartRadio, Vevo and SoundCloud, NKOTB signed autographs at Manhattan's J&R Music that night. Release-week appearances included "The View" and NBC's "Today," a live Huffington Post chat and SiriusXM Town Hall, and an April 4 concert for iHeartRadio in New York. The week wrapped with "Live at the Vineyard" shows in California's Napa Valley on April 6 and 7, the former for industry representatives and the latter for fans. Target ordered more copies of its version of <i>10</i>, due to demand.</p>	<p>NKOTB moves the <i>10</i> campaign to Canada during the week of April 13, including an appearance on the finale of the Canadian edition of "The Voice." Then the group's fifth cruise sets sail May 18 from Miami for five days, followed immediately by the Package tour. Meanwhile, manager Paul says, "We'll continue to work the single and promote the whole record as we go through the tour," which currently runs through Aug. 4. "[NKOTB] has a massive fan base, and we cater to them really well and will continue to do that," Paul says. "It's been five years, and it's clear that [fans] were very hungry for some new music." —Gary Trust</p>

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CHARTS

LIL WAYNE'S *HUMAN BEING* // SALES THIS WEEK
68,000
 ⬆️ 69%

COUNTRY DIGITAL SONG SALES, YEAR TO DATE
47.5 MILLION
 ⬆️ 5.3%

ROCK DIGITAL SONG SALES, YEAR TO DATE
95.5 MILLION
 ⬆️ 7%

OVER THE COUNTER KEITH CAULFIELD

Justin Rules, Again; Streaming Charts Bow

Timberlake's '20/20' tallies third week at No. 1, while the Band Perry nets its best week ever at No. 2



Justin Timberlake's *The 20/20 Experience* holds at No. 1 for a third straight week on the Billboard 200, selling another 139,000 copies, according to Nielsen SoundScan (down 56%). It's the first set to spend its first three weeks at No. 1 since Taylor Swift's *Red* (Nov. 10–Nov. 24, 2012) and the first by a male artist in nearly three years. Eminem's *Recovery* was the last by a male to rule in its first three weeks: July 10–July 24, 2010. Total sales for *20/20* now stand at 1.4 million.

The Band Perry makes a robust start at No. 2 on the chart, as its second album, *Pioneer*, debuts with a stronger-than-expected 129,000 (its best week ever). It also launches at No. 1 on the Top Country Albums chart, the act's first No. 1 on that tally. For more on the Band Perry's big week, see page 52.

Another country act might replace the Band Perry in the runner-up slot on the Billboard 200 next week, as Brad Paisley's new *Wheelhouse* could start at No. 2. Industry sources suggest the album may sell 80,000–100,000. The next issue's No. 1 will likely be Paramore's new self-titled album, with perhaps 110,000. It will mark the rock band's first No. 1, after previously peaking at No. 2 with its last release, 2009's *Brand New Eyes*. Timberlake's current leader may fall to No. 2 or No. 3, depending on how Paisley finishes the week.

Paisley, though a country superstar, has yet to claim a No. 1 on the Billboard 200. He's logged six No. 1s on Top Country Albums, yet he's never been to the penthouse on the Billboard 200, despite having notched a whopping seven top 10 sets. And, in a statistic that only a chart geek can love, he's one of only three artists to have tallied at least three No. 2 albums without reaching No. 1. His No. 2 albums are *Time Well Wasted* (2005), *American Saturday Night*

(2009) and *This Is Country Music* (2011). Also in this club: Sting, with three, and Sheryl Crow, with four. (Poor Crow. At least Sting had a No. 1 with the Police's *Synchronicity*.)

Not counted in this No. 2 roundup is the *Kidz Bop Kids* series, with five No. 2s but zero No. 1s. Technically an act, the ensemble's voices (which seem to change from album to album) are anonymous to the public, so it's not exactly accurate to put them in same category as Paisley, Sting and Crow.

Discount Drivers: Bruno Mars collects his fifth No. 1 single on the Billboard Hot 100 with "When I Was Your Man." The song's climb was aided by sale pricing last week, as it was discounted to \$0.69 at iTunes and Amazon MP3. That's down from the standard \$1.29 price of most current hits. The new No. 1 comes five weeks after Mars tallied his first chart-topper on the Billboard 200, fueled by sale pricing at Amazon MP3. On the March 16 chart, Unorthodox Jukebox sold 95,000—up by 96% compared with the previous week. Its sales were bolstered by Amazon MP3 selling the set for \$1.99 for one day (Feb. 26) during that chart's tracking week, and then selling it for \$3.99 the rest of the frame.

Genre Streaming Charts: Less than two months after launching the Streaming Songs chart, which blends data from a variety of streaming services into one ranking, this week Billboard unveils seven genre-specific charts utilizing the same methodology.

Rankings for country, R&B/hip-hop, rap, R&B, rock, Latin and dance/electronic will serve as 25-position distillations of the pan-genre Streaming Songs chart and appear weekly on Billboard.com (15 positions deep) and Billboard.biz (in full).

The data that fuels the Streaming Songs chart, and the new genre rankings, combines with download sales and radio airplay totals to inform such charts as the Billboard Hot 100, Hot Country Songs, Hot R&B/Hip-Hop Songs, Rap Songs, R&B Songs, Hot Rock Songs, Hot Latin Songs and Dance/Electronic Songs.

Services measured by Nielsen Entertainment that contribute to the host of streaming charts are YouTube (including Vevo on YouTube), Spotify, Muve Music, Slacker, Rhapsody, Rdio, Myspace, Xbox Music and Guvera. Rankings are based on plays, with on-demand and tethered plays counting twice as much as noninteractive radio streaming plays.

The changes are the latest in Billboard's evolution of charting streaming activity. A year ago, the On-Demand Songs chart launched. The survey measures on-demand audio plays from leading subscription services. ●



Bruno Mars, Piano Man
 Amid a boom of EDM club anthems, folk/rock singalongs and rapped odes to bargain-hunting, Bruno Mars' simple piano ballad "When I Was Your Man" crowns the Billboard Hot 100. The track sports only Mars' vocals and his own piano accompaniment. Of the 1,023 songs to previously top the chart dating to its launch on Aug. 4, 1958, just one also features only vocals and piano: Adele's 2011 five-week No. 1 "Someone Like You." The song showcases Adele singing and Dan Wilson playing piano. "Man" is the first ballad to top the Hot 100 since Akon's "Don't Matter," which led the Hot 100 the weeks of April 7 and April 14, 2007.
 —Gary Trust

THE BIG NUMBER



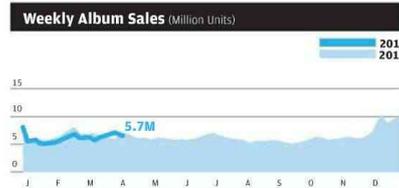
Brad Paisley has charted seven top 10 albums on the Billboard 200, but has never reached No. 1. His fortunes may not change next week, as his latest set, *Wheelhouse*, will likely bow at No. 2 or No. 3.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,650,000	2,375,000	28,309,000
Last Week	6,513,000	2,682,000	28,295,000
Change	-13.3%	-11.4%	0.0%
This Week Last Year	6,391,000	2,229,000	29,121,000
Change	-11.6%	6.6%	-2.8%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	84,227,000	79,671,000	-5.4%
Digital Tracks	390,441,000	384,775,000	-1.5%
Total Singles	762,000	918,000	20.5%
Overall	475,430,000	465,364,000	-2.1%
Album w/TEA*	123,271,100	118,148,500	-4.2%

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

Digital Track Sales

2012	390.4 Million
2013	384.8 Million

Sales by Album Format

	2012	2013	CHANGE
CD	51,501,000	43,275,000	-16.0%
Digital	31,624,000	34,830,000	10.1%
Vinyl	1,083,000	1,455,000	34.3%
Other	18,000	110,000	511.1%

Sales by Album Category

	2012	2013	CHANGE
Current	40,801,000	39,995,000	-2.0%
Catalog	43,426,000	39,676,000	-8.6%
Deep Catalog	34,840,000	31,842,000	-8.6%

Current Album Sales

2012	40.8 Million
2013	40.0 Million

Catalog Album Sales

2012	43.4 Million
2013	39.7 Million

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

For week ending April 7, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



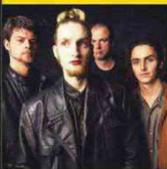
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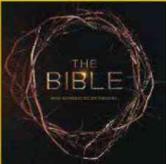
The Billboard 200

April 20
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 JUSTIN TIMBERLAKE RCA	The 20/20 Experience	1	3	
		HOT SHOT DEBUT	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	2	1	
		NEW	TYLER, THE CREATOR ODD FUTURE	Wolf	3	1	
-	3	4	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	2	
-	2	5	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	2	2	
		NEW	NEW KIDS ON THE BLOCK THE BLOCK/BOSTON 5	10	6	1	
		NEW	KILLSWITCH ENGAGE ROADRUNNER	Disarm The Descent	7	1	
6	8	8	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	31	
5	7	9	PINK RCA	The Truth About Love	1	29	
3	9	10	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	1	17	
		NEW	BRING ME THE HORIZON EPITAPH	Sempiternal	11	1	
				The British rock band notches its highest rank and best sales week as its fourth album bows with 27,000. Its previous high was logged when 2010's <i>There Is a Hell, Believe Me I've Seen It</i> ... debuted and peaked at No. 17 with 20,000.			
14	15	12	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	2	26	
16	21	13	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	7	18	
9	14	14	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	1	28	
-	5	15	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II	5	2	
4	12	16	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	1	5	
13	19	17	FUN. FUELED BY RAMEN	Some Nights	3	59	
10	17	18	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	1	20	
12	11	19	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45	3	9	
-	4	20	ONEREPUBLIC MOSLEY/INTERSCOPE/JGA	Native	4	2	
-	6	21	DEPECHE MODE VENUS/NOTE/MUTE/COLUMBIA	Delta Machine	6	2	
19	22	22	THE LUMINEERS DUALTONE	The Lumineers	2	53	
2	31	23	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park	2	3	
		NEW	ALKALINE TRIO HEART & SKULL/EPITAPH	My Shame Is True	24	1	
42	37	25	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	1	89	
18	20	26	TAYLOR SWIFT BIG MACHINE/BMLG	Red	1	24	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
24	24	27	MAROON 5 ABM/OCTONE/JGA	Overexposed	▲	2	41
-	13	28	THOMPSON SQUARE STONEY CREEK/BBMG	Just Feels Good		13	2
45	33	29	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	87
22	25	30	SOUNDTRACK UME	Pitch Perfect	●	3	24
21	30	31	ADELE XL/COLUMBIA	21	◆	1	111
		RE-ENTRY	THE BEATLES APPLE/CAPITOL	Let It Be... Naked	▲	5	15
23	59	33	GG ERIC CLAPTON BUSHBRANCH/SURFOOD	Old Sock	▲	7	4
				The album heads back up the tally with a 42% gain—unusual for a set in its fourth week. Starbucks is the reason behind the sales spike, as the coffee chain began carrying the title last week. Nontraditional retail outlets (which include Starbucks) accounted for 7,000 of the album's 14,000 sales last week.			
8	16	34	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables	●	1	16
29	44	35	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	25
25	35	36	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	●	2	24
		NEW	VARIOUS ARTISTS ROCKY MOUNTAIN MERCHANDISE/ATO	The Music Is You: A Tribute To John Denver		37	1
17	23	38	PHILLIP PHILLIPS 19/INTERSCOPE/JGA	The World From The Side Of The Moon	●	4	20
43	36	39	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	17	60
27	51	40	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	30
-	38	41	VARIOUS ARTISTS ZINEPAK	Official 2013 Academy Of Country Music Awards 'ZinePak		38	2
11	45	42	DAVID BOWIE ISO/COLUMBIA	The Next Day		2	4
26	27	43	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	21
44	55	44	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	49
-	10	45	THE STROKES RCA	Comedown Machine		10	2
41	42	46	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	20
		NEW	FOR TODAY RAZOR & TIE	Prevailer (EP)		47	1
31	43	48	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	9
7	34	49	BON JOVI ISLAND/IDJMG	What About Now		1	4
28	61	50	ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	10
40	56	51	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	159
		NEW	COLD WAR KIDS DOWNTOWN	Dear Miss Lonelyhearts		52	1

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
32	26	53	VARIOUS ARTISTS WALT DISNEY	Shake It Up: I <3 Dance		26	5
51	54	54	ED SHEERAN ELEKTRA	+ ●		5	43
20	48	55	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels		2	5
49	64	56	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲		3	129
NEW		57	THE DEAR HUNTER EQUAL VISION	Migrant		57	1
NEW		58	INTOCABLE GOOD I/UMLE	En Peligro de Extincion		58	1
39	50	59	ALABAMA SHAKES ATO	Boys & Girls ●		6	49
34	40	60	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	9
36	62	61	ALICIA KEYS RCA	Girl On Fire ●		1	19
102	89	62	PS BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven ●		4	86
<p>His set takes a 23% hike, likely owed in part to a performance on the Academy of Country Music Awards (April 7). He was also in the running for the fan-voted new artist of the year trophy, which he lost to Florida Georgia Line (No. 13, up 8%).</p> 							
46	66	63	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal ●		6	53
NEW		64	THE BLACK ANGELS BLUE HORIZON	Indigo Meadow		64	1
62	69	65	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMI	The Legend Of Johnny Cash ▲		5	112
67	74	66	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record ●		3	73
50	63	67	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	12
63	77	68	TAMELA MANN TILLYMANN	Best Days		14	30
56	76	69	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul ●		5	20
119	41	70	COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger		15	10
RE-ENTRY		71	MAD SEASON COLUMBIA/LEGACY	Above ●		24	28
 <p>After almost 12 years off the chart, the rock supergroup's lone album returns after a deluxe reissue (7,000; up from a handful of copies the week previous). The new album includes five bonus tracks and a 1995 live show.</p>							
-	18	72	SEVENDUST 7BROS/ASYLUM	Black Out The Sun		18	2
94	87	73	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●		1	39
66	78	74	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	11
78	68	75	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino ▲		2	70

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	39	76	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson		39	2
75	79	77	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die ●		2	62
38	29	78	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	12
NEW		79	RILO KILEY LITTLE RECORD COMPANY	Rkives		79	1
48	53	80	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		2	11
57	49	81	ONE DIRECTION SYCO/COLUMBIA	Up All Night ▲		1	56
106	47	82	P!NK LAFACE/LIVE/RCA	Greatest Hits... So Far!!! ▲		5	78
61	73	83	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	27
NEW		84	GIN WIGMORE MERCURY/IDJMG	Gravel & Wine		84	1
<p>The New Zealand singer/songwriter's second album, first released in 2011, finally arrives stateside with 6,000 sold in its debut frame. The bow comes after her music has been featured in numerous American TV shows and commercials during the past few years. Next up: She'll be heading out with the Vans Warped tour this summer.</p> 							
73	80	85	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	27
161	108	86	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		14	17
53	65	87	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	22
-	32	88	DIDO RCA	Girl Who Got Away		32	2
86	96	89	LEE BRICE CUBB	Hard 2 Love		5	48
176	91	90	SOUNDTRACK WATERTOWER	Rock Of Ages		5	24
NEW		91	GRETCHEN WILSON REDNECK	Right On Time		91	1
70	92	92	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	16
87	102	93	KID ROCK LAVA/AG	Cocky ▲		3	114
114	28	94	PINK FLOYD CAPITOL	The Dark Side Of The Moon		1	830
77	57	95	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe ▲		1	42
33	58	96	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		6	4
55	82	97	THE WEEKND XO/REPUBLIC	Trilogy ●		4	21
69	72	98	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	20
NEW		99	VARIOUS ARTISTS WORD-CURB/WARNER-CURB	The Bible: Music Inspired By The Epic Miniseries		99	1
<p>The album nets its best sales week (5,000; up 467%) following the release of the mini-series on DVD (April 1). After only a week on sale, it became the top-selling TV miniseries of all time, shifting 525,000 units in its first week, according to the Assn. for Christian Retail.</p> 							



'Let It Be...' Digital

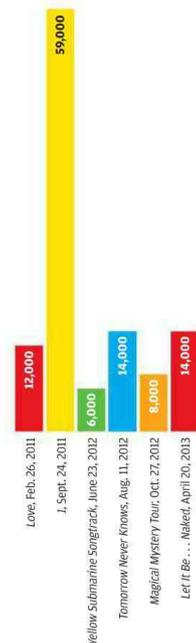
The Beatles' *Let It Be... Naked* has finally arrived in the iTunes store, where the band's catalog is exclusively digitally available. The 2003 album bows at No. 11 on Top Digital Albums (14,000) and re-enters the Billboard 200 at No. 32. Downloads make up 99% of the set's sales.

The Beatles made their grand entrance at iTunes in 2010 with the bulk of the band's catalog. Since then, the act has slowly released the rest of its assorted stray albums to the digital retailer. For a rundown of the Fab Four's post-2010 digital debut history, see the below chart. The list includes one previously unreleased set: the iTunes-exclusive compilation *Tomorrow Never Knows*.

The industry might be nearing the end of "The Long and Winding Road" in terms of old Beatles albums making digital debuts. Aside from a couple of boxed sets, *Live at the BBC* is now the only Beatles album, still in print on CD, that hasn't been made available as a download.

—Keith Caulfield

POST-2010 BEATLES DEBUTS ON TOP DIGITAL ALBUMS



FIRST WEEK SALES ACCORDING TO NILES/SOUNDBSCAN



Coffee Comps Jazz Up Chart

The new compilation *In Love... With Cole Porter*, takes a bow at No. 103 on the Billboard 200 and No. 1 on Traditional Jazz Albums with 5,000 sold, according to Nielsen SoundScan.

The set, exclusive to Starbucks, features a bevy of famous names singing the songwriter's tunes. Among those on the set of previously released material: **Peggy Lee**, **Dean Martin**, **Ella Fitzgerald** and **Billie Holiday**.

On Traditional Jazz, the set is only the 16th compilation to reach No. 1 since the list became a weekly, SoundScan-powered chart in December 1993. Amazingly enough, the last five compilations, stretching back to 2008's *Golden Age of Song*, have all been Starbucks titles. After *Golden Age* came *Jazz Signatures 2: Great Performances by Jazz Masters* (2009), *Swing, Swing, Swing* (2009) and *In a Bossa Nova Mood* (2011).

In total, Starbucks has tallied 19 albums on the Traditional Jazz chart. Of those, 14 were multi-artist compilations. Of the remaining five artist-specific sets, the highest-charting was **Duke Ellington's** *In Grand Company*, which spent two weeks at No. 1 in February. It's currently the year's third-biggest-selling traditional jazz album, with 19,000 sold.

—Keith Caulfield

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
91	83	100	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It		1	32
126	75	101	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care ▲		1	68
<p>With another 5,000 sold (down 37%), the album surpasses 2 million in sales. It's the first rap album in more than a year to sell 2 million copies. The last to do so was Lil Wayne's <i>Tha Carter IV</i>, which crossed the mark in the Nielsen SoundScan week ending Feb. 12, 2012.</p>							
72	67	102	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	10
NEW		103	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	In Love... With Cole Porter		103	1
145	140	104	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry ▲		4	123
80	100	105	STEVEN CURTIS CHAPMAN SCC/CRACKER BARREL	Deep Roots		68	4
150	131	106	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation ▲		9	226
58	90	107	BOZ SCAGGS 429/SLG	Memphis		17	5
68	70	108	MERCYME FAIR TRADE/COLUMBIA	The Hurt & The Healer		7	28
81	88	109	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013 ●		35	28
98	119	110	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA/UMe	▲		60	111
99	111	111	AWOLNATION RED BULL	Megalithic Symphony		87	74
85	95	112	RED ESSENTIAL	Release The Panic		7	9
93	114	113	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	18
95	93	114	EMMYLOU HARRIS & RODNEY CROWELL NONESUCH/WARNER BROS.	Old Yellow Moon		29	6
88	116	115	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR/UMe			66	79
117	120	116	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	17
-	52	117	JOE BONAMASSA An Acoustic Evening At The Vienna Opera House J & R ADVENTURES			52	2
<p>The artist spends his 30th cumulative week atop the Blues Albums chart, as this set reigns for a second frame at No. 1. It became his 10th leader on the tally last week, setting the record for the most No. 1s on the Blues chart. He surpasses B.B. King, who has earned nine No. 1s since the tally's launch in 1995.</p>							
177	132	118	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton ●		18	89
74	113	119	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story ●		1	34
149	107	120	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light		51	11
182	130	121	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue ▲		1	90
NEW		122	BONOBO NINJA TUNE	The North Borders		122	1
96	142	123	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		81	21

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
15	85	124	CLUTCH WEATHERMAKER	Earth Rocker		15	3
138	147	125	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	35
-	71	126	CRYSTAL BOWERSOX SHANACHEE	All That For This		71	2
100	127	127	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013		43	10
RE-ENTRY		128	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	51
92	128	129	CHARLIE WILSON P MUSIC/RCA	Love, Charlie		4	10
NEW		130	CHARLES BRADLEY DAPTONE	Victim Of Love		130	1
<p>The soul singer's second album jumps in at No. 17 on Top R&B/Hip-Hop Albums as well, shifting 4,000 in its first week. His first album, 2011's <i>No Time for Dreaming</i>, reached neither list, but did spend two weeks on Heatseekers Albums.</p>							
146	156	131	NICKELBACK ROADRUNNER	Silver Side Up ▲		2	86
122	137	132	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party ▲		2	126
-	94	133	THE BLACK KEYS NONESUCH/WARNER BROS.	Brothers ▲		3	139
120	149	134	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND/UMe	◆		18	262
-	193	135	JOHN MAYER COLUMBIA	Born And Raised ●		1	24
113	146	136	CHIEF KEEF GLORY BOYZ/INTERSCOPE/JGA	Finally Rich		29	16
110	133	137	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles ▲		3	85
83	122	138	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool ◆		3	106
59	129	139	PHOSPHORESCENT DEAD OCEANS	Muchacho		59	3
NEW		140	JOSH KRAJCIK KRAJCIK/BMG	Blindly Lonely Lovely		140	1
136	118	141	KATY PERRY CAPITOL	Teenage Dream ▲		1	137
127	138	142	FUTURE A-1/FREEBANDZ/EPIC	Pluto		8	48
71	105	143	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights		1	13
89	151	144	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ◆		10	255
147	123	145	ADELE XL/COLUMBIA	19 ▲		4	181
37	103	146	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds ▲		1	89
112	171	147	EMELI SANDE CAPITOL	Our Version Of Events		28	21
60	101	148	PASSION SIXSTEPS/SPARROW/CAPITOL CMG	Let The Future Begin		4	4
143	145	149	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	61

2 WKS AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS ON CHART
RE-ENTRY	150	150	BOSTON EPIC/LEGACY	Boston	17	3	135
 <p>One of the biggest-selling albums of all time (17 million sold in the United States, according to the RIAA) returns to the chart after a year away—selling 3,000 (up 148%). The set was sale-priced at Amazon MP3 for \$2.99 last week, yielding a 262% gain in downloads.</p>							
128	150	151	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	72
134	158	152	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	41
RE-ENTRY	153	153	THE BEATLES APPLE/CAPITOL	1	11	1	141
155	175	154	THE TEMPTATIONS Best Of The Temptations-The 60's-20th Century Masters The Millennium Collection MOTOWN/UMI	▲	73	47	
148	179	155	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection Geffen/UMI	▲	67	57	
47	104	156	SOUNDTRACK Sound City—Real To Reel ROGUE/UMI	▲	8	4	
116	152	157	BULLET FOR MY VALENTINE Temper Temper RCA	▲	13	8	
115	154	158	KIP MOORE MCA NASHVILLE/UMGN	Up All Night	▲	6	45
-	178	159	MAROON 5 A&M/OCTONE/IGA	Hands All Over	▲	2	123
123	183	160	RODRIGUEZ LIGHT IN THE ATTIC	Cold Fact	▲	78	15
-	115	161	GERARDO ORTIZ Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live BAD SIN/DEL/SONY MUSIC LATIN	▲	115	2	
-	184	162	ZAC BROWN BAND You Get What You Give SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	▲	1	125	
156	180	163	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY Chronicle The 20 Greatest Hits FANTASY/CONCORD	▲	52	175	
135	161	164	RASCAL FLATTS BIG MACHINE/BMG	Changed	●	3	53
79	139	165	ATOMS FOR PEACE XL	Amok	▲	2	6
RE-ENTRY	166	166	THE DRIFTERS ATLANTIC/FLASHBACK/RHINO	All-Time Greatest Hits	▲	166	3
54	112	167	SOUNDTRACK The Walking Dead: AMC Original Soundtrack - Vol. 1 (EP) AMC/REPUBLIC	▲	54	4	
139	199	168	FRANK OCEAN DEF JAM/IDJMG	Channel Orange	●	2	39
104	160	169	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion	▲	5	6
153	144	170	SHINEDOWN ATLANTIC/AG	Amaryllis	▲	4	35
185	173	171	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG	Extended Versions	▲	82	23
NEW	172	172	JUSTIN MOORE Point At You & Four More Hits (EP) VALORY/BMG	172	1	1	
<p>The five-song Walmart-exclusive EP (3,000) contains four previously released hits and one new track (the title cut). It also bows at No. 28 on Top Country Albums. "Point at You" is the first single from his upcoming studio album, due later this year.</p> 							
-	168	173	SHIRLEY CAESAR LIGHT/EONE	Good God	▲	168	2

2 WKS AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS ON CHART
152	125	174	SKRILLEX Scary Monsters And Nice Sprites (EP) BIG BEAT/ATLANTIC/AG	▲	49	90	
124	177	175	KEYSHIA COLE Geffen/IGA	Woman To Woman	▲	10	20
-	198	176	THE NOTORIOUS B.I.G. BAD BOY/AG	Greatest Hits	▲	1	24
RE-ENTRY	177	177	ALEXIS SPIGHT MUSIC WORLD GOSPEL/MUSIC WORLD	L.O.L.	▲	153	2
193	170	178	CHER LLOYD SYCO/EPIC	Sticks & Stones	▲	9	21
142	134	179	CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well	●	2	66
154	176	180	RANDY HOUSER STONE CREEK/BMG	How Country Feels	▲	11	11
187	172	181	FLORENCE + THE MACHINE REPUBLIC	Ceremonials	●	6	73
RE-ENTRY	182	182	TASHA COBBS EMI GOSPEL/CAPITOL CMG	Grace (EP)	▲	61	4
-	97	183	PAPOOSE HONORABLE	The Nacirema Dream	▲	97	2
160	181	184	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	▲	44	18
-	185	185	THREE DAYS GRACE RCA	Transit Of Venus	▲	5	22
125	182	186	JENNI RIVERA FONOVISA/UMI	Joyas Prestadas: Pop	▲	51	17
NEW	187	187	ELVIS PRESLEY RCA/SONY MUSIC CMG	Heart And Soul	●	187	1
 <p>This 1995 compilation album finally debuts on the chart, giving the King his 127th chart entry. The set is selling especially well with mass merchants, going for only \$5 at Walmart. —Keith Caulfield</p>							
RE-ENTRY	188	188	PISTOL ANNIES RCA NASHVILLE/SMN	Hell On Heels	▲	5	64
RE-ENTRY	189	189	RAY LAMONTAGNE RCA	Gossip In The Grain	▲	3	31
65	135	190	JUSTIN TIMBERLAKE JIVE/RCA	Justified	▲	2	77
118	162	191	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon	▲	9	26
NEW	192	192	HAWK NELSON FAIR TRADE/COLUMBIA	Made	▲	192	1
NEW	193	193	TRANSIT RISE	Young New England	▲	193	1
RE-ENTRY	194	194	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA/UMI	▲	109	52	
30	121	195	DRACO ROSA SONY MUSIC LATIN	Vida	▲	30	3
RE-ENTRY	196	196	GUNS N' ROSES Geffen/UMI	Greatest Hits	▲	3	264
-	167	197	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat	▲	5	68
RE-ENTRY	198	198	ALANIS MORISSETTE MAVERICK/REPRISE/WARNER BROS.	Jagged Little Pill	▲	1	117
RE-ENTRY	199	199	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	149
RE-ENTRY	200	200	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	1	138



Q&A Alkaline Trio

What's the difference between the Alkaline Trio that started out as young punks and the group now, more than 15 years later?

Matt Skiba, guitarist/vocalist: Well, I'm still not that far off from that, fortunately, and I don't want to be anything but that. I'm more of a man about the things I need to be a man about—relationships, my family—but I have friends over and they're just like, "You're a fucking maniac," and I love that. Hopefully the new record captures some of that still.

Nostalgia is a big part of your appeal. Is that an obstacle when releasing a new album like *My Shame Is True* [which debuts at No. 24 this week]?

Dan Andriano, bassist/vocalist: We just kind of have to satisfy ourselves, musically and emotionally, which is the reason the band started, really. **Skiba:** We could go out on tour without a new record, and as long as we play those old songs people would be stoked. And I love that. We'll never write another *Goddammit*, we'll never write another *Maybe I'll Catch Fire*, but we don't want to.

What have you figured out about songwriting by now?

Skiba: The first line of the song is always the hardest thing to write. After that the song—unless it sucks—should write itself. There's a magic to that urgency and it comes across through the song. The less you understand it, the less you think about it, the better you get at it. —Zach Dionne

Rucker Streams To No. 1

This week, Billboard introduces genre streaming charts (see Over the Counter, page 39).

Up 7%, a cover of **Old Crow Medicine Show's** "Wagon Wheel" by **Darius Rucker** (below) leads this week's featured genre chart, Country Streaming Songs, followed by **Blake Shelton's** "Sure Be Cool If You Did" (up 10%) at No. 2. Rucker's track topped the April 13 Hot Country Songs chart (No. 2 this issue), while Shelton's song jumps 15-12 in its third week on that tally.

On the overall Streaming Songs chart, **Ariana Grande** enters the top 10, rising 35-10 with 3.3 million U.S. streams (up 131%) of her fresh single "The Way" with **Mac Miller**. Of those streams, 3 million were YouTube views.

Elsewhere on the Streaming Songs tally, **Lil Wayne's** "Rich As F**k," the lead single from his recently released *I Am Not a Human Being II*, became this week's highest debut at No. 27 with 1.7 million streams (up 122%). Also entering with a 33% increase is **Icona Pop's** "I Love It," featuring **Charli XCX**. They debut on the tally at No. 34 with 1.5 million streams. —William Gruger



Social/Streaming

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billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYPAGE PAGE	WKS. ON CHART
1	1	#1 SUNGA JUNG WWW.MYSPACE.COM/JUNGSUNGA	112
2	2	DJ BL3ND WWW.MYSPACE.COM/BLENDZZY	116
3	3	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	115
4	4	PORTA WWW.MYSPACE.COM/PORTA	112
7	5	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	106
5	6	FLOSSTRADOMUS WWW.MYSPACE.COM/FLOSSTRADOMUS	7
18	7	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	60
22	8	UMEK WWW.MYSPACE.COM/DJUMEK	75
25	9	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	73
6	10	MADDI JANE WWW.MYSPACE.COM/MADDIANEMUSIC	106
19	11	PITTY WWW.MYSPACE.COM/BANDAPITTY	101
11	12	KVELERTAK WWW.MYSPACE.COM/KVELERTAK	3
17	13	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	82
RE	14	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK	68
10	15	NOISIA WWW.MYSPACE.COM/DENDISIA	115
8	16	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	71
9	17	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS	105
20	18	K.FLAY WWW.MYSPACE.COM/KFLAY	6
12	19	JAKE MILLER WWW.MYSPACE.COM/JAKEMILLERMUSIC1	23
15	20	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS	32
30	21	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	94
13	22	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	103
16	23	MEYTAI COHEN WWW.MYSPACE.COM/DEWWATERPRIEST	66
RE	24	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA	68
14	25	IAMX WWW.MYSPACE.COM/IAMX	45
28	26	LOS HERMANOS WWW.MYSPACE.COM/LUSHERMANOS	42
21	27	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	99
RE	28	BENGA WWW.MYSPACE.COM/BENGABEATS	15
24	29	FINNTROLL WWW.MYSPACE.COM/OFFICIALFINNTROLL	3
RE	30	BLACK MOTH SUPER RAINBOW WWW.MYSPACE.COM/BLACKMOTHSUPERRAINBOW	5
39	31	GIRL TALK WWW.MYSPACE.COM/GIRLTALK	75
26	32	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTEHALL	43
RE	33	FELGUK WWW.MYSPACE.COM/FELGUK	46
36	34	SKA-P WWW.MYSPACE.COM/SKAP	5
RE	35	JESSICA LOWNDES WWW.MYSPACE.COM/JESSICALOWNDES	5
23	36	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	93
RE	37	IWAN RHEON WWW.MYSPACE.COM/IWANRHEON	7
43	38	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI	30
29	39	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	49
46	40	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	89
RE	41	BORGORE WWW.MYSPACE.COM/BORGORE	86
RE	42	YUNA WWW.MYSPACE.COM/YUNA	56
RE	43	AMORPHIS WWW.MYSPACE.COM/AMORPHIS	14
RE	44	BIG GIGANTIC WWW.MYSPACE.COM/BIGGIGANTIC	2
33	45	METRONOMY WWW.MYSPACE.COM/METRONOMY	103
RE	46	PEE WEE GASKINS WWW.MYSPACE.COM/PEEWEEGASKINSRAWS	21
NEW	47	GUI BORATTO WWW.MYSPACE.COM/GUIBORATTO	1
RE	48	MAPS & ATLASES WWW.MYSPACE.COM/MAPSANDATLASES	5
RE	49	DARKTHRONE WWW.MYSPACE.COM/OFFICIALDARKTHRONE	4
45	50	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE	19

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
5	1	#1 TAYLOR SWIFT BIG MACHINE	124
4	2	RIHANNA SRP/DEF JAM/IDMIG	124
1	3	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMIG	124
9	4	BRUNO MARS ATLANTIC	113
3	5	JUSTIN TIMBERLAKE RCA	95
6	6	ONE DIRECTION SYCO/COLUMBIA	74
7	7	SHAKIRA SONY MUSIC LATIN/EPIC	124
12	8	BRITNEY SPEARS RCA	121
10	9	KATY PERRY CAPITOL	124
2	10	BEYONCE PARKWOOD/COLUMBIA	123
15	11	PINK RCA	88
18	12	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	122
11	13	EMINEM WEBB/SHADY/AFTERMATH/INTERSCOPE	123
19	14	ADELE XL/COLUMBIA	114
20	15	JENNIFER LOPEZ ISLAND/IDMIG	110
28	16	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	124
26	17	DEMI LOVATO HOLLYWOOD	114
14	18	MICHAEL JACKSON MJJ/EPIC	114
13	19	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	123
8	20	USHER RCA	112
17	21	LADY GAGA STEELE/ML/ROJAVE/INTERSCOPE	124
16	22	AVRIL LAVIGNE EPIC	121
24	23	LINKIN PARK MACHINE SHOW/WARNER BROS.	124
22	24	DAVID GUETTA WHAT A MUSIC/ASTRALwerks/CAPITOL	124
25	25	ALICIA KEYS RCA	70
29	26	MAROON 5 ABM/OCTONE	63
30	27	THE BLACK EYED PEAS INTERSCOPE	116
21	28	MACKLEMORE & RYAN LEWIS MACKLEMORE	12
35	29	MARIAH CAREY ISLAND/IDMIG	20
27	30	CHRISTINA AGUILERA RCA	26
43	31	CHRIS BROWN RCA	122
RE	32	LMFAO PARTY ROCK/WILL.LAM/CHERRYTREE/INTERSCOPE	95
32	33	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	120
37	34	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	111
40	35	MILEY CYRUS HOLLYWOOD	52
23	36	SELENA GOMEZ HOLLYWOOD	122
38	37	ARIANA GRANDE REPUBLIC	21
36	38	WILL.I.AM INTERSCOPE	14
33	39	THE BEATLES APPLE/CAPITOL	42
31	40	50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	113
41	41	WIZ KHALIFA ROSTRUM/ATLANTIC	120
34	42	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	92
44	43	GREEN DAY REPRISE/WARNER BROS.	69
46	44	KELLY CLARKSON JIVE/RCA	10
42	45	COLDPLAY CAPITOL	119
RE	46	CARLY RAE JEPSEN GG4/SCHOOLBOY/INTERSCOPE	36
RE	47	FLO RIDA POE BOY/ATLANTIC	51
RE	48	AUSTIN MAHONE CHASE/REPUBLIC	15
45	49	KESHA KEMOSABE/RCA	61
NEW	50	VICTORIA JUSTICE NICKELDODEN/COLUMBIA	1



Swift Is Social Queen

On the Social 50, **Taylor Swift** (above) ascends 5-1 to helm the chart (her second time at No. 1) concurrent with buzz generated by the Academy of Country Music (ACM) Awards (April 7). Despite not taking home any trophies, she won the hearts of admirers by fulfilling a promise she made to a fan battling leukemia by taking him as her date to the show.

Two years ago, **Kevin McGuire's** sister started a Facebook campaign to get Swift to be his prom date, and in turn, Swift responded by asking him to the ACMs. He was too ill to attend at the time, but this year she fulfilled her promise and McGuire and his family accompanied her to the show.

The resulting press gave way to favorable online buzz, which equated to the addition of 305,000 new fans on Facebook (up 6%) and 327,000 new Twitter followers (up 21%). A video Swift posted to her YouTube channel encouraging fans to vote for her at the ACMs received more than 43,000 views during the charting week, contributing to a 9% overall rise in viewing activity on the channel.

Meanwhile, on Uncharted, Chicago-based **DJs Flosstradamus** hold steady in the top region of the tally (dipping a mere 5-6 this week) after breaking into the list the week of March 9 at No. 11 hot on the heels of a recently announced tour.

During the charting week the act released a new EP, *Nomads*, on Beatport and iTunes. A single from the set, "Crowd Ctrl.," has received 146,000 plays on SoundCloud to date, which contributed to the 221,000 the duo earned during the charting week.

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
	1	#1 (2 WKS) THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		25
6	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	31
8	3	LOVE ME Lil Wayne Feat. Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		10
1	4	SUIT & TIE Justin Timberlake Feat. Jay Z RCA		11
3	5	STARTED FROM THE BOTTOM Drake YOUNG MONEY/CASH MONEY/REPUBLIC		7
4	6	WHEN I WAS YOUR MAN Bruno Mars ATLANTIC		9
5	7	MIRRORS Justin Timberlake RCA		3
11	8	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.		10
7	9	F*CKIN PROBLEMS ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA		17
22	10	JUST GIVE ME A REASON P!nk Feat. Nate Ruess RCA		3
14	11	IT'S TIME Imagine Dragons KIDINAKORNER/INTERSCOPE		34
10	12	HO HEY The Lumineers DUAL TONE		39
13	13	SWEET NOTHING Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		17
12	14	LOCKED OUT OF HEAVEN Bruno Mars ATLANTIC		24
9	15	PUSHER LOVE GIRL Justin Timberlake RCA		3
15	16	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin ASTRALWERKS/CAPITOL		24
28	17	I LOVE IT Icona Pop Feat. Charli XCX RECORD COMPANY TEN/BIG BEAT/RBP		5
20	18	SAIL RED BULL AWOLNATION		52
16	19	SCREAM & SHOUT will.i.am & Britney Spears INTERSCOPE		17
18	20	DIAMONDS SRP/DEF JAM/IDMG Rihanna		26
36	21	NO WORRIES Lil Wayne Feat. Detail YOUNG MONEY/CASH MONEY/REPUBLIC		20
24	22	LITTLE TALKS Of Monsters And Men REPUBLIC		50
21	23	I WILL WAIT Gentlemen of the Road/RED/GLASSNOTE Mumford & Sons		28
39	24	BITCH, DON'T KILL MY VIBE Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		17
25	25	SWIMMING POOLS (DRANK) Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		25
34	26	HEART ATTACK HOLLYWOOD Demi Lovato		4
NEW	27	BAD MAYBACK/ATLANTIC Wale Feat. Tiara Thomas		1
27	28	POETIC JUSTICE Kendrick Lamar Feat. Drake TOP DAWG/AFTERMATH/INTERSCOPE		18
17	29	DON'T HOLD THE WALL Justin Timberlake RCA		3
NEW	30	RICH AS F**K Lil Wayne Feat. 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		1
50	31	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA		3
NEW	32	IF I LOSE MYSELF Mosley/INTERSCOPE OneRepublic		1
NEW	33	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) Fall Out Boy DECA/DANCE/7/UELED BY RAMEN/ISLAND/IDMG		1
42	34	DEMONS KIDINAKORNER/INTERSCOPE Imagine Dragons		13
30	35	GIRL ON FIRE Alicia Keys Feat. Nicki Minaj RCA		20
45	36	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/ADA/WARNER BROS.		4
35	37	SOME NIGHTS FUELED BY RAMEN/RBP fun.		57
37	38	I'M DIFFERENT DEF JAM/IDMG 2 Chainz		15
19	39	STRAWBERRY BUBBLEGUM Justin Timberlake RCA		3
38	40	ALL GOLD EVERYTHING THINKSAGAME/DEF JAM/IDMG Trinidad James		9
RE	41	CARRY ON FUELED BY RAMEN/RBP fun.		5
46	42	DAYLIGHT ABM/OCTONE/INTERSCOPE Maroon 5		8
NEW	43	POWER TRIP ROC NATION/COLUMBIA J. Cole Feat. Miguel		1
48	44	ONE MORE NIGHT ABM/OCTONE/INTERSCOPE Maroon 5		35
RE	45	MADNESS HELIUM 3/WARNER BROS. Muse		8
NEW	46	SURE BE COOL IF YOU DID Blake Shelton WARNER BROS./WMN		1
41	47	BANDZ A MAKE HER DANCE Juicy J Feat. Lil Wayne & 2 Chainz KEMOSABE/COLUMBIA		23
NEW	48	BUGATTI Ace Hood Feat. Future & Rick Ross WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		1
44	49	THINKIN BOUT YOU DEF JAM/IDMG Frank Ocean		38
43	50	ADORN BYSTORM/BLACK ICE/RCA Miguel		26

COUNTRY STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
	1	#1 (1 WK) WAGON WHEEL Darius Rucker CAPITOL NASHVILLE		1
	2	SURE BE COOL IF YOU DID Blake Shelton WARNER BROS./WMN		1
	3	WE ARE NEVER GETTING BACK TOGETHER Taylor Swift BIG MACHINE		1
	4	CRUISE Florida Georgia Line REPUBLIC NASHVILLE		1
	5	WANTED Hunter Hayes ATLANTIC/WMN		1
	6	MAMA'S BROKEN HEART Miranda Lambert RCA NASHVILLE		1
	7	GET YOUR SHINE ON Florida Georgia Line REPUBLIC NASHVILLE		1
	8	DOWNTOWN Lady Antebellum CAPITOL NASHVILLE		1
	9	BETTER DIG TWO The Band Perry REPUBLIC NASHVILLE		1
	10	I DRIVE YOUR TRUCK Lee Brice CURB		1
	11	TWO BLACK CADILLACS Carrie Underwood 19/ARIISTA NASHVILLE		1
	12	BLOWN AWAY Carrie Underwood 19/ARIISTA NASHVILLE		1
	13	YOU BELONG WITH ME Taylor Swift BIG MACHINE		1
	14	DIRT ROAD ANTHEM Jason Aldean BROKEN BOW		1
	15	IF I DIDN'T HAVE YOU Thompson Square STONEY CREEK		1

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

MYSPACE SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 (5 WKS) SUIT & TIE Justin Timberlake Feat. Jay Z RCA		11
3	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE Imagine Dragons		10
5	3	JUST GIVE ME A REASON P!nk Feat. Nate Ruess RCA		3
6	4	STAY SRP/DEF JAM/IDMG Rihanna Feat. Mikky Ekko		3
4	5	ONE MORE NIGHT ABM/OCTONE/INTERSCOPE Maroon 5		34
2	6	LOVE THE WAY YOU LIE Eminem Feat. Rihanna WEB/SHADY/AFTERMATH/INTERSCOPE		99
8	7	SET FIRE TO THE RAIN Adele XL/COLUMBIA		82
9	8	SOMEONE LIKE YOU Adele XL/COLUMBIA		89
14	9	MOVES LIKE JAGGER Maroon 5 Feat. Christina Aguilera ABM/OCTONE/INTERSCOPE		65
10	10	ROLLING IN THE DEEP Adele XL/COLUMBIA		100
11	11	TAKE A BOW SRP/DEF JAM/IDMG Rihanna		11
15	12	HALO MUSIC WORLD/COLUMBIA Beyonce		20
12	13	POKER FACE STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE Lady Gaga		32
17	14	MIRRORS RCA Justin Timberlake		2
20	15	HEART ATTACK HOLLYWOOD Demi Lovato		2

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	NICO VEGA
2	MAX COOPER
3	P9
4	THE POPOPOPOPS
5	MARIKA HACKMAN
6	RICH HOMIE QUAN
7	AIN'T NO LOVE
8	TUT TUT CHILD
9	JHAMEEL
10	EDGAR ALLAN POETS
11	LITTLE GREEN CARS
12	IN THE VALLEY BELOW
13	BOSS IN DRAMA
14	JULY TALK
15	ADDISON GROOVE

Radio Airplay

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MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (2 WKS) WHEN I WAS YOUR MAN Bruno Mars ATLANTIC		12
5	2	STAY SRP/DEF JAM/IDMG Rihanna Feat. Mikky Ekko		10
3	3	DAYLIGHT ABM/OCTONE/INTERSCOPE Maroon 5		19
2	4	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.		17
4	5	SUIT & TIE Justin Timberlake Feat. Jay Z RCA		12
6	6	SWEET NOTHING Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		20
8	7	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA		11
12	8	JUST GIVE ME A REASON P!nk Feat. Nate Ruess RCA		6
7	9	I KNEW YOU WERE TROUBLE. Taylor Swift BIG MACHINE/REPUBLIC		20
9	10	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin ASTRALWERKS/CAPITOL		26
13	11	HEART ATTACK HOLLYWOOD Demi Lovato		6
10	12	IT'S TIME Imagine Dragons KIDINAKORNER/INTERSCOPE		25
14	13	TROUBLEMAKER Ollie Murs Feat. Flo Rida SYCO/COLUMBIA		15
15	14	ALIVE KREWELLA/COLUMBIA Krewella		9
11	15	SCREAM & SHOUT will.i.am & Britney Spears INTERSCOPE		18
16	16	I WILL WAIT Gentlemen of the Road/RED/GLASSNOTE Mumford & Sons		13
17	17	22 BIG MACHINE/REPUBLIC Taylor Swift		5
18	18	LITTLE TALKS Of Monsters And Men REPUBLIC		17
19	19	CARRY ON FUELED BY RAMEN/RBP fun.		11
20	20	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) Fall Out Boy DECA/DANCE/7/UELED BY RAMEN/ISLAND/IDMG		8
21	21	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RBP Icona Pop Feat. Charli XCX		8
22	22	ALL AROUND THE WORLD Justin Bieber Feat. Ludacris SCHOOL BOY/RAYMOND BRAUN/ISLAND/IDMG		7
26	23	GG MIRRORS RCA Justin Timberlake		2
24	24	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		3
25	25	NEXT TO ME CAPITOL Emeli Sande		7

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (12 WKS) HOME 19/INTERSCOPE Phillip Phillips		32
2	2	TRY RCA P!nk		14
4	3	GG HO HEY DUAL TONE The Lumineers		14
3	4	CATCH MY BREATH 19/RCA Kelly Clarkson		15
5	5	SOME NIGHTS FUELED BY RAMEN/RBP fun.		32
6	6	I KNEW YOU WERE TROUBLE. Taylor Swift BIG MACHINE/REPUBLIC		12
8	7	I WON'T GIVE UP ATLANTIC/RBP Jason Mraz		50
11	8	LOCKED OUT OF HEAVEN ATLANTIC Bruno Mars		14
10	9	SOMEBODY THAT I USED TO KNOW SAMPLES "N" SECONDS/FAIRFAX/REPUBLIC Gotye Feat. Kimbra		47
9	10	ONE MORE NIGHT ABM/OCTONE/INTERSCOPE Maroon 5		30
13	11	DAYLIGHT ABM/OCTONE/INTERSCOPE Maroon 5		10
12	12	THE A TEAM ELEKTRA/ATLANTIC Ed Sheeran		15
14	13	BRAVE REPRISE/WARNER BROS. Josh Groban		12
17	14	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS. Michael Buble		5
16	15	BECAUSE WE CAN ISLAND/IDMG Bon Jovi		13
15	16	GIRL ON FIRE RCA Alicia Keys		10
18	17	WANTED ATLANTIC/RBP Hunter Hayes		11
20	18	WHEN I WAS YOUR MAN ATLANTIC Bruno Mars		7
19	19	I WILL WAIT Gentlemen of the Road/RED/GLASSNOTE Mumford & Sons		8
21	20	NEXT TO ME CAPITOL Emeli Sande		12
22	21	LITTLE TALKS REPUBLIC Of Monsters And Men		9
23	22	TWO HEARTS BREAKING ATLANTIC/RHINO Jewel		9
25	23	ALMOST HOME WALT DISNEY/ISLAND/IDMG Mariah Carey		3
24	24	JUST A FOOL Christina Aguilera With Blake Shelton RCA		7
26	25	IT'S TIME KIDINAKORNER/INTERSCOPE Imagine Dragons		4

ON-DEMAND SONGS: The week's top on-demand play requests and chart from unlimited listener-controlled radio channels on leading music subscription services. COUNTRY STREAMING SONGS: The week's top streaming radio songs and on-demand songs and videos within the genre on leading online music services. MAINSTREAM TOP 40: The week's most popular current single across various genres, as ranked by radio airplay, with airplay by satellite radio, which is ranked by audience measurement by Nielsen BDS. Songs are ranked as current if they are newly-released files, or songs receiving widespread airplay and/or sales activity for the first time. COUNTRY: Songs are ranked as current if they are newly-released files, or songs receiving widespread airplay and/or sales activity for the first time. ADULT CONTEMPORARY: Songs are ranked as current if they are newly-released files, or songs receiving widespread airplay and/or sales activity for the first time. BDS: Songs are ranked as current if they are newly-released files, or songs receiving widespread airplay and/or sales activity for the first time.

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	27	
3	2	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	11	
1	3	DAYLIGHT ASM/OCTONE/INTERSCOPE	Maroon 5	20	
5	4	CARRY ON FUELED BY RAMEN/RRP	fun.	14	
4	5	HO HEY DUALTONE	The Lumineers	28	
9	6	GG JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	6	
6	7	CATCH MY BREATH 19/RCA	Kelly Clarkson	25	
7	8	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	19	
10	9	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	12	
8	10	TRY RCA	P!nk	24	
12	11	MADNESS HELIUM-3/WARNER BROS.	Muse	22	
13	12	NEXT TO ME CAPITOL	Emeli Sande	13	
15	13	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	8	
14	14	DON'T YOU WORRY CHILD ASTRALEWERS/CAPITOL	Swedish House Mafia Feat. John Martin	15	
16	15	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	7	
18	16	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	9	
23	17	22 BIG MACHINE/REPUBLIC	Taylor Swift	4	
17	18	BECAUSE WE CAN ISLAND/IDJMG	Bon Jovi	13	
21	19	COME ALONG REPUBLIC	Vicci Martinez Feat. Cee Lo Green	21	
22	20	SWEET NOTHING DECONSTRUCTION/FLY EYE/ATLANTIC/ROCA/COLUMBIA	Calvin Harris Feat. Florence Welch	10	
26	21	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	9	
24	22	REBEL BEAT WARNER BROS.	Go Go Goo Dolls	10	
25	23	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	11	
28	24	HEART ATTACK HOLLYWOOD	Demi Lovato	4	
27	25	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic	9	

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	32	
2	2	STUBBORN LOVE DUALTONE	The Lumineers	19	
3	3	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	32	
4	4	THE PIT DANGERBIRD	Silversun Pickups	30	
6	5	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	15	
8	6	PANIC STATION HELIUM-3/WARNER BROS.	Muse	12	
9	7	GG UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	3	
5	8	MADNESS HELIUM-3/WARNER BROS.	Muse	33	
11	9	SWEATER WEATHER 19/REVOLVE/COLUMBIA	The Neighbourhood	17	
7	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	21	
10	11	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	47	
14	12	ENTERTAINMENT LOYALTY/GLASSNOTE	Phoenix	7	
13	13	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	35	
15	14	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECLAYDANCE/FUELED BY RAMEN/ISLAND/IDJMG	Fall Out Boy	9	
12	15	LITTLE BLACK SUBMARINES NONESUCH/WARNER BROS.	The Black Keys	40	
16	16	TIMELESS MAJORDOMO/ISLAND/IDMG	The Airborne Toxic Event	11	
17	17	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	13	
18	18	HERO FOTV/NETWORK	Family Of The Year	15	
21	19	HOLDING ON TO YOU FUELED BY RAMEN/RRP	Twenty One Pilots	15	
23	20	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	9	
20	21	INHALER TRANSESSIVE/WARNER BROS.	Foals	12	
19	22	CARRIED AWAY FRENCH/ISS/COLUMBIA	Passion Pit	16	
24	23	OUT OF MY LEAGUE ELEKTRA/ATLANTIC	Fitz And The Tantrums	8	
26	24	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend	3	
25	25	HARLEM RCA	New Politics	9	

TRIPLE A™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 HERO FOTV/NETWORK	Family Of The Year	21	
1	2	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	17	
4	3	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	9	
3	4	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	27	
6	5	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	10	
5	6	CARRY ON FUELED BY RAMEN/RRP	fun.	20	
8	7	STOMPA SERENADER SOURCE/CAPITOL	Serena Ryder	5	
7	8	STUBBORN LOVE DUALTONE	The Lumineers	27	
10	9	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	7	
9	10	PUT THE GUN DOWN HOLLYWOOD	ZZ Ward	30	
13	11	SING LOUD KIRTLAND	Alpha Rev	13	
16	12	RED HANDS COLUMBIA	Walk Off The Earth	5	
14	13	MADNESS HELIUM-3/WARNER BROS.	Muse	33	
12	14	GOTTA GET OVER BUSHBANCH/SURFDOG	Eric Clapton	7	
19	15	OUT OF MY LEAGUE ELEKTRA/ATLANTIC	Fitz And The Tantrums	6	
18	16	FROM A WINDOW SEAT HUB	Dawes	6	
11	17	TELL ME A TALE COMMUNION/POLYDOR/INTERSCOPE	Michael Kiwanuka	11	
15	18	FEBRUARY SEVEN AMERICAN/REPUBLIC	The Avett Brothers	13	
17	19	HANG LOOSE ATO/RED	Alabama Shakes	10	
26	20	MISSION BELLS ACROBAT/VANGUARD	Matt Nathanson	2	
22	21	TIGHTROPE RCA	Walk The Moon	8	
23	22	ENTERTAINMENT LOYALTY/GLASSNOTE	Phoenix	5	
21	23	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	5	
25	24	KEEP YOUR HEAD UP UNIVERSAL/ISLAND/REPUBLIC	Ben Howard	4	
24	25	THE STARS (ARE OUT TONIGHT) 150/COLUMBIA	David Bowie	3	



Mumford Expands No. 1 Reach

Mumford & Sons (above) add another milestone to their crossover success, as "I Will Wait" rises 2-1 on Adult Top 40, marking their first leader at the format. The song previously topped Triple A for 11 weeks beginning in September and Alternative the week of Oct. 20, 2012.

"Wait" parent album *Babel* has spent all 28 of its weeks on the Billboard 200 in the top 25, racking up sales of 2.2 million since its release, according to Nielsen SoundScan. At the 55th annual Grammy Awards (Feb. 10), the set was crowned album of the year.

Fellow folk-rock band **Family of the Year** tops Triple A with its introductory entry, "Hero" (2-1). Billboard spotlighted the quintet as a Bubbling Under act in the Dec. 1 issue, the week that the song debuted on the tally.

On Adult R&B, **Tamar Braxton** rises 2-1 with "Love and War." As the song marks Braxton's inaugural appearance on the chart, she's the first act to reach No. 1 with a maiden entry since 2011, when **Cee Lo Green** reached the summit with "Fool for You." (Braxton's sister **Toni** has notched six Adult R&B No. 1s.)

Lee Brice, meanwhile, takes his third, and fastest, trip to No. 1 on Country Airplay, as "I Drive Your Truck" motors 2-1 in its 19th week. He reigned with his previous two singles, "Hard to Love" and "A Woman Like You," last year. —*Wade Jessen, Rauli Ramirez & Gary Trust*

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 I DRIVE YOUR TRUCK CUB	Lee Brice	19	
3	2	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	11	
5	3	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square	25	
6	4	I CAN TAKE IT FROM THERE RCA NASHVILLE	Chris Young	25	
7	5	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	16	
1	6	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	26	
4	7	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	14	
9	8	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	18	
8	9	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	10	
12	10	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	14	
11	11	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	23	
13	12	LIKE JESUS DOES EMI NASHVILLE	Eric Church	14	
14	13	MORE THAN MILES VALORY	Brantley Gilbert	25	
17	14	GG HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	9	
16	15	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley	6	
15	16	1994 BROKEN BOW	Jason Aldean	8	
21	17	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	14	
18	18	SHE CRANKS MY TRACTOR BROKEN BOW	Dustin Lynch	22	
20	19	DONE. REPUBLIC NASHVILLE	The Band Perry	6	
22	20	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	9	
23	21	CHANGED BIG MACHINE	Rascal Flatts	16	
19	22	BOYS' ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	2	
26	23	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	14	
24	24	CAN'T SHAKE YOU EMBLEM/WARNER BROS./WAR	Gloriana	30	
25	25	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henneskens	17	

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	9	
3	2	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	16	
1	3	ADORN BYSTORM/BLACK ICE/RCA	Miguel	42	
6	4	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	17	
8	5	BAD MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas	9	
5	6	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	23	
7	7	LOVEEEEEEE SONG SRP/DEF JAM/IDMG	Rihanna Feat. Future	16	
9	8	SUIT & TIE JUSTIN TIMBERLAKE FEAT. JAY Z	Justin Timberlake Feat. Jay Z	12	
4	9	LOVE ME LIL WAYNE FEAT. DRAKE & FUTURE	Lil Wayne Feat. Drake & Future	14	
10	10	F**KIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	23	
11	11	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	14	
12	12	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	10	
13	13	KISSES DOWN LOW KELLY ROWLAND	Kelly Rowland	9	
NEW	14	GG FINE CHINA RCA	Chris Brown	1	
15	15	R.I.P. C.TE/DEF JAM/IDMG	Young Jeezy Feat. 2 Chainz	13	
16	16	KARATE CHOP (REMIX) A-1/FREEBANDZ/EPIC	Future Feat. Lil Wayne	8	
14	17	NEVA END A-1/FREEBANDZ/EPIC	Future	24	
19	18	WICKED GAMES XO/REPUBLIC	The Weeknd	28	
17	19	YOU & I MO-BI/CAPITOL	Avant Feat. Keke Wyatt	30	
20	20	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	25	
32	21	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	3	
26	22	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	6	
28	23	SHOW OUT KEMOSABE/COLUMBIA	Juicy J Feat. Big Sean And Young Jeezy	10	
27	24	READY DESERT STORM/DEF JAM/IDMG	Fabulous Feat. Chris Brown	10	
18	25	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	34	

ADULT R&B™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	17	
1	2	ADORN BYSTORM/BLACK ICE/RCA	Miguel	36	
3	3	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	24	
4	4	YOU & I MO-BI/CAPITOL	Avant Feat. Keke Wyatt	30	
5	5	NEWS FOR YOU PRIMARY WAVE/JORDAN HOUSE/CAPITOL	Eric Benet	21	
9	6	GG SWEETER MR. SOLANE/EONE	Brian McKnight	13	
7	7	LOSE TO WIN 19/RCA	Fantasia	14	
8	8	BEST OF ME MISTER'S MUSIC/RCA	Anthony Hamilton	10	
6	9	ALONE TOGETHER DALEY FEAT. MARSHA AMBROSIUS	Daley Feat. Marsha Ambrosius	47	
15	10	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	13	
RE	11	I PROMISE SOBE	Urban Mystic	25	
10	12	BRAND NEW ME RCA	Alicia Keys	20	
12	13	I'D RATHER HAVE A LOVE MASSENBURG	Joe	5	
14	14	A COUPLE OF FOREVERS MOTOWN/IDJMG	Christette Michele	7	
13	15	TRUST AND BELIEVE GEPFEN/INTERSCOPE	Keyshia Cole	13	
22	16	MAKER OF LOVE CONCORD/CMG	Boney James Feat. Raheem DeVaughn	7	
18	17	FOREVER CANDYMAN/EONE	Donell Jones	8	
17	18	LOST & FOUND NONESUCH/WARNER BROS.	Lianne La Havas	23	
21	19	TURN OFF THE LIGHTS P MUSIC/RCA	Charlie Wilson	6	
19	20	SEX NEVER FELT BETTER ATLANTIC	TGT	8	
20	21	TAKE ME TO THE KING TILLYMANN	Tamela Mann	17	
25	22	LOVE CONNECTION 368/MASS APPEAL	Raheem DeVaughn	3	
28	23	WHO DO WE THINK WE ARE G.L.O.D./COLUMBIA	John Legend Feat. Rick Ross	2	
23	24	GIVE ME YOU PLUS 1/CAPITOL	Tamia	19	
37	25	COCOA BUTTER MOTOWN/IDJMG	India.Arie	2	

Digital Songs

April 20
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
8	1	#1 7 Wks. CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	▲	43	
1	2	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker		13	
2	3	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	●	13	
6	4	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift		9	
3	5	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	●	14	
7	6	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends		2	
20	7	DONE. REPUBLIC/NASHVILLE	The Band Perry		4	
5	8	DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum		9	
4	9	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	●	19	
11	10	1994 BROKEN BOW	Jason Aldean		6	
9	11	PIRATE FLAG BLUE CHAIR/COLUMBIA/NASHVILLE	Kenny Chesney		9	
15	12	GIVE IT ALL WE GOT TONIGHT MCA/NASHVILLE	George Strait		19	
10	13	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square		21	
30	14	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley		5	
18	15	LIKE JESUS DOES EMI/NASHVILLE	Eric Church		8	
12	16	I DRIVE YOUR TRUCK CUBB	Lee Brice		17	
16	17	BETTER DIG TWO REPUBLIC/NASHVILLE	The Band Perry	▲	23	
14	18	TWO BLACK CADILLACS IYARISTA/NASHVILLE	Carrie Underwood	●	18	
23	19	WHISKEY ELEKTRA/NASHVILLE/WMN	Jana Kramer		11	
NEW	20	HO HEY ABC STUDIOS/LIONS GATE/BIG MACHINE	Lennon & Maisy		1	
13	21	WANTED ATLANTIC/WMN	Hunter Hayes	▲	54	
17	22	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore		7	
25	23	BLOWN AWAY IYARISTA/NASHVILLE	Carrie Underwood	▲	46	
NEW	24	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan		1	
22	25	MERRY GO 'ROUND MERCURY	Kacey Musgraves		27	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 7 Wks. HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		170	
1	2	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		131	
2	3	DANZA KUUROO YANIS/ORFANOT/MACHETE/UMLE	Don Omar & Lucenzo	▲	138	
3	4	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshyground	▲	152	
4	5	SUERTE EPIC/SONY MUSIC LATIN	Shakira		168	
5	6	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		26	
NEW	7	LOCA REPUBLIC	Monique Abbadie		1	
6	8	LIVIN' LA VIDA LOCA CZ/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		168	
7	9	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	168	
13	10	RABIOSA EPIC/SONY MUSIC LATIN	Shakira		128	
8	11	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		40	
9	12	ZUMBA ORFANOT/MACHETE/UMLE	Don Omar		32	
21	13	LA TORTURA EPIC/SONY MUSIC LATIN	Shakira Feat. Alejandro Sanz		148	
10	14	HEROE INTERSCOPE/UMLE	Enrique Iglesias		170	
23	15	GITANA EPIC/SONY MUSIC LATIN	Shakira		96	
18	16	UNDERNEATH YOUR CLOTHES EPIC	Shakira		2	
12	17	PORQUE EL AMOR MANDA FONOVIS/UMLE	America Sierra Feat. 3BallMTY		5	
16	18	THE ANTHEM FAMOUS ARTISTS/TVT	Pitbull Feat. Lil Jon		134	
15	19	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo		54	
17	20	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		84	
14	21	BON, BON MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull		127	
31	22	ADDICTED TO YOU EPIC/SONY MUSIC LATIN	Shakira		49	
19	23	LA PREGUNTA NELFLOW	J Alvarez		37	
24	24	DUTTY LOVE ORFANOT/MACHETE/UMLE	Don Omar Feat. Natti Natasha		56	
50	25	TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable		2	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 5 Wks. RADIOACTIVE KIDINA KORNER/INTERSCOPE	Imagine Dragons	●	37	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYANCE/FUELED BY RAMEN/ISLAND/IDMG	Fall Out Boy		9	
3	3	CARRY ON FUELED BY RAMEN/RRP	fun.		23	
6	4	MADNESS HELIUM3/WARNER BROS.	Muse	●	33	
4	5	I WILL WAIT GENTLEMAN OF THE ROAD/RED/IGLASSNOTE	Mumford & Sons	▲	35	
10	6	HO HEY DUALTONE	The Lumineers	▲	48	
7	7	SAIL RED BULL	AWOLNATION	▲	105	
5	8	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	62	
11	9	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		14	
8	10	IT'S TIME KIDINA KORNER/INTERSCOPE	Imagine Dragons	▲	51	
12	11	HOME 19/INTERSCOPE	Phillip Phillips	▲	46	
14	12	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	59	
15	13	VIVA LA VIDA CAPITOL	Coldplay	▲	134	
9	14	THE PHOENIX DECAYANCE/FUELED BY RAMEN/ISLAND/IDMG	Fall Out Boy		2	
20	15	HEY THERE DELILAH FEARLESS/HOLLYWOOD	Plain White T's		9	
24	16	EYE OF THE TIGER SCOTTI BROS./VOLCANO/LEGACY	Survivor		134	
16	17	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran		7	
18	18	DEMONS KIDINA KORNER/INTERSCOPE	Imagine Dragons		18	
19	19	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		66	
27	20	MY IMMORTAL WIND-UP	Evanescence		6	
21	21	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	71	
26	22	PARALYZER WIND-UP	Finger Eleven		2	
17	23	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	▲	47	
25	24	STUBBORN LOVE DUALTONE	The Lumineers		21	
23	25	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	▲	70	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 1 Wk. I LOVE IT RECORD COMPANY TEN/DIG BEAT/RRP	Icna Pop Feat. Charli XCX		11	
1	2	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		19	
3	3	HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer		9	
4	4	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	▲	13	
8	5	ALIVE KREWELLA/COLUMBIA	Krewella		9	
6	6	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC/NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	26	
1	7	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	30	
5	8	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber		3	
10	9	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	68	
9	10	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	36	
11	11	CLARITY INTERSCOPE	Zedd Feat. Foxes		12	
13	12	I COULD BE THE ONE LEZELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero		11	
12	13	AS YOUR FRIEND WALL/ISLAND/IDMG	Afrojack Feat. Chris Brown		7	
15	14	CINEMA ULTRA	Benny Benassi Feat. Gary Go		107	
16	15	STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	54	
17	16	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	●	67	
14	17	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	118	
18	18	SEXY AND I KNOW IT PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO	▲	88	
19	19	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	Lauren Bennett & Gonzo Feat. LMFAO	▲	114	
22	20	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	74	
20	21	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMG	Ne-Yo	●	25	
26	22	GOOD FEELING POE BOY/ATLANTIC	Flo Rida	▲	31	
24	23	FEEL SO CLOSE ULTRA	Calvin Harris	▲	83	
28	24	WE FOUND LOVE SRP/DEF JAM/IDMG	Rihanna Feat. Calvin Harris	▲	57	
21	25	SEXYBACK JIVE/RCA	Justin Timberlake	▲	149	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 14 Wks. THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		32	
3	2	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		8	
2	3	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	12	
4	4	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		9	
7	5	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		12	
6	6	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross		10	
NEW	7	FINE CHINA RCA	Chris Brown		1	
5	8	POUR IT UP SRP/DEF JAM/IDMG	Rihanna		20	
8	9	F*CKIN' PROBLEMS ASAP WORLD/WIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	▲	24	
13	10	NEXT TO ME CAPITOL	Emeli Sande		9	
10	11	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas		9	
11	12	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		3	
9	13	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		31	
NEW	14	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel		8	
NEW	15	GIRLS WICKED AWESOME/G.O.O.D./REPUBLIC	Kid Cudi Feat. Too \$hort		1	
12	16	MOLLY YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall		6	
15	17	BATTLE SCARS 151 & 15TH/ATLANTIC	Lupe Fiasco & Guy Sebastian		23	
18	18	WE STILL IN THIS B**** REBEL/ROC/GRAND HOUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		13	
16	19	R.I.P. CITE/DEF JAM/IDMG	Young Jeezy Feat. 2 Chainz		9	
21	20	POETIC JUSTICE TOP DAWG/AFFIRMAT/R/INTERSCOPE	Kendrick Lamar Feat. Drake		24	
27	21	BITCH, DON'T KILL MY VIBE TOP DAWG/AFFIRMAT/R/INTERSCOPE	Kendrick Lamar		7	
20	22	I'M DIFFERENT DEF JAM/IDMG	2 Chainz		27	
17	23	SAMELOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		19	
RE	24	HIGH SCHOOL YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne		2	
23	25	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	▲	27	

REGGAE™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 1 Wk. ASHTRAYS AND HEARTBREAKS BERHANE SOUND SYSTEM/RCA	Snoop Lion Feat. Miley Cyrus		1	
NEW	2	NO GUNS ALLOWED BERHANE SOUND SYSTEM/RCA	Snoop Lion Feat. Cori B & Drake		1	
1	3	MAKE IT BUN DEM BIG BEAT/OWSLA/ATLANTIC/AG	Skrillex & Damian "Jr. Gong" Marley		49	
2	4	IT WASN'T ME MCA/GEFFEN/UMLE	Shaggy Feat. Ricardo "RikRok" Ducent		170	
3	5	THREE LITTLE BIRDS TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers		170	
5	6	ANGEL MCA/GEFFEN/UMLE	Shaggy Feat. Rayvon		170	
4	7	ONE DAY JUBB/OR/EPIC	Matisyahu	●	72	
3	8	RED RED WINE ARM/UMLE	UB40		170	
8	9	ONE LOVE/PEOPLE GET READY TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers		170	
6	10	COULD YOU BE LOVED TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers		170	
11	11	NO WOMAN NO CRY TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers		170	
9	12	SHOW ME ATLANTIC/AG	Bruno Mars		17	
10	13	BUFFALO SOLDIER TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers		170	
12	14	IS THIS LOVE TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers		170	
13	15	TEMPERATURE VPI/ATLANTIC/AG	Sean Paul	▲	170	
14	16	JAMMING TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers		165	
15	17	BEAUTIFUL GIRLS BELLUGA HEIGHTS/EPIC	Sean Kingston	▲	170	
16	18	HOLD YOU (HOLD YUH) VPI	Gyptian		160	
19	19	SUNSHINE FALLEN SPARKS/THIRTY TIGERS	Matisyahu		48	
21	20	STIR IT UP TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers		129	
20	21	WELCOME TO JAMROCK GHETTO YOUTH/TUFF GONG/REPUBLIC/UMMG	Damian "Jr. Gong" Marley		170	
17	22	SHE DOESN'T MIND VPI/ATLANTIC/AG	Sean Paul		75	
18	23	KING WITHOUT A CROWN JUBB/OR/EPIC	Matisyahu		167	
22	24	GET BUSY VPI/ATLANTIC/AG	Sean Paul		145	
RE	25	LIVE LIKE A WARRIOR FALLEN SPARKS/THIRTY TIGERS	Matisyahu		23	

Country

April 20
2013

billboard

HOT COUNTRY SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE #1 DUPLICATE (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
11	8	1	CRUISE J.MOI (B.LEVY,H.HUBBARD,J.MOI,C.RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	37		
2	1	2	WAGON WHEEL F.FROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE		1	13		
1	2	3	SURE BE COOL IF YOU DID S.HENDRICKS (C.CLAWSON,C.TOMPkins,R.LORRIBNS)	Blake Shelton WARNER BROS./WMN	●	1	14		
4	4	4	MAMA'S BROKEN HEART F.LIBRELL,C.AIN,R.VANOR (B.CLARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE	●	2	15		
3	3	5	DOWNTOWN P.WORLEY,LADY ANTEBELLUM (L.LAIRD,S.MCANALLY,K.HEMBY)	Lady Antebellum CAPITOL NASHVILLE		2	11		
5	5	6	GET YOUR SHINE ON J.MOI (B.LEVY,H.HUBBARD,J.MOI,C.RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	●	5	25		
12	11	7	HIGHWAY DON'T CARE B.GALL,MORET,MCGRAW (B.WARREN,B.WARREN,M.JRWIN,L.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE		7	9		
6	6	8	I DRIVE YOUR TRUCK K.JACOBS,M.MCCLURE,L.BRICE (J.ALEXANDER,C.HARRINGTON,J.YEARY)	Lee Brice Curb		6	18		
10	7	9	IF I DIDN'T HAVE YOU N.V (S.THOMPSON,K.THOMPSON,J.SELLEERS,P.JENKINS)	Thompson Square STONEY CREEK		7	23		
24	25	10	SG DONE. D.HUFF (B.PERRY,N.PERRY,L.DAVIDSON,L.BRYANT)	The Band Perry REPUBLIC NASHVILLE	▲	10	4		
9	9	11	PIRATE FLAG B.CANNON,K.CHESEY (R.COPPERMAN,D.L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		9	10		
44	15	12	AG BOYS' ROUND HERE S.HENDRICKS (C.CLAWSON,S.DAVIDSON,J.WISEMAN)	Blake Shelton Featuring Pistol Anns & Friends WARNER BROS./WMN		12	3		
20	13	13	1994 M.KNOX (THOMAS RHETT,L.LAIRD,B.DEAN)	Jason Aldean BROKEN BOW		13	7		
14	14	14	GIVE IT ALL WE GOT TONIGHT T.BROWN,G.STRAIT (M.BRIGH,F.DONNELL,L.JAMES)	George Strait MCA NASHVILLE		14	20		
7	10	15	SOMEBODY'S HEARTBREAK D.HUFF,H.HAYES (A.DORFF,L.LAIRD,H.HAYES)	Hunter Hayes ATLANTIC/WMN	●	7	24		
17	18	16	LIKE JESUS DOES J.JOYCE (C.BEATHARD,M.CRSWELL)	Eric Church EMI NASHVILLE		16	11		
13	17	17	BETTER DIG TWO D.HUFF (B.CLARK,S.MCANALLY,T.ROSEN)	The Band Perry REPUBLIC NASHVILLE	▲	1	23		
28	24	18	BEAT THIS SUMMER B.PAISLEY (B.PAISLEY,C.DUBOIS,L.LAIRD)	Brad Paisley ARISTA NASHVILLE		18	5		
8	12	19	TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,K.FAIR,N.LINDESE)	Carrie Underwood 1949/ARISTA NASHVILLE	●	4	21		
16	16	20	I CAN TAKE IT FROM THERE J.STROUB (C.KRUMB,LARIN,B.HAYS,LIP)	Chris Young RCA NASHVILLE		16	21		
23	23	21	MORE THAN MILES D.HUFF (J.GODDIE,B.GILBERT)	Brantley Gilbert VALORY		21	16		
15	19	22	ONE OF THOSE NIGHTS B.GALL,MORET,MCGRAW (L.LAIRD,C.WAGSON,C.TOMPkins)	Tim McGraw BIG MACHINE	●	3	23		
26	26	23	ANYWHERE WITH YOU J.MOULR,C.LAWSON (B.HAYS,LIP,D.L.MURPHY,J.YEARY)	Jake Owen RCA NASHVILLE		23	11		
27	22	24	HEY PRETTY GIRL B.JAMES (B.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE		22	10		
21	20	25	WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN,SHELLBACK,D.HUFF (S.WIFT,M.MARTIN,SHELLBACK)	Taylor Swift BIG MACHINE	▲	1	34		
25	27	26	CHANGED D.HUFF,RASCAL FLATTS (G.LEVOX,N.THRASHER,W.MOBBLEY)	Rascal Flatts BIG MACHINE		25	13		
32	28	27	WHISKEY S.HENDRICKS (C.GRAVITT,S.MIZELL)	Jana Kramer ELEKTRA NASHVILLE/WMN		27	14		
37	36	28	DON'T RUSH D.HUFF (S.SANDERS,K.HEMBY,D.CHAPMAN)	Kelly Clarkson Featuring Vince Gill VIRCA/COLUMBIA NASHVILLE		23	20		
29	29	29	SHE CRANKS MY TRACTOR B.BEAVERS,L.WOOTEN (D.LYNCH,B.BEAVERS,K.WHONGS)	Dustin Lynch BROKEN BOW		29	18		
30	30	30	CAN'T SHAKE YOU M.SERLETIC (J.GOSLIN,S.BENTLEY,JT.SLATER)	Gloriana EMBLEM/WARNER BROS./WMN		30	23		
34	32	31	JUMP RIGHT IN K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETT,J.MRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		31	5		
		32	HO HEY T.BONE BURNETT,G.WITCHER (J.FRATES,W.SCHULTZ)	Lennon & Mays ABC STUDIOS/LIONS GATE/BIG MACHINE		32	1		
		33	AMERICAN BEAUTIFUL P.WORLEY (A.HENNINGSEN,B.HENNINGSEN,C.HENNINGSEN,B.BEAVERS)	The Henningsens ARISTA NASHVILLE		31	11		
		34	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,K.KIRBY)	Easton Corbin MERCURY		33	10		
		35	CRASH MY PARTY J.STEVENS (B.CLAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE		35	1		
		36	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGESE)	Hunter Hayes ATLANTIC/WMN		36	1		
		37	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,L.K.O'NEALE,A.GORLEY)	Randy Houser STONEY CREEK		35	11		
		38	BUZZKILL J.STEVENS (B.BRYAN,R.HIBBDEALL,SEVER)	Luke Bryan CAPITOL NASHVILLE		20	5		
		39	DON'T YA C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN		38	9		
		40	REDNECK CRAZY J.CATNOL,KING (L.KEAR,M.JRWIN,C.TOMPkins)	Tyler Farr COLUMBIA NASHVILLE		40	5		
		41	ONLY GOD COULD LOVE YOU MORE D.BRAINARD,L.NIEMANN (L.NIEMANN,L.BRICE,J.STONE)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		38	14		
		42	POINT AT YOU J.STOVER (R.COPPERMAN,R.AKINS,B.HAYS,LIP)	Justin Moore VALORY		33	3		
		43	PIECES J.JOYCE (G.ALLAN,D.BLACKMON,S.BUXTON)	Gary Allan MCA NASHVILLE		43	3		
		44	MINE WOULD BE YOU S.HENDRICKS (D.BUTLER,C.HARRINGTON,J.ALEXANDER)	Blake Shelton WARNER BROS./WMN		37	2		
		45	SAFE & SOUND B.APPLEBERRY (T.SWIFT,L.WILLIAMS,J.PHINNEY,T.BONE BURNETT)	Savannah Berry REPUBLIC		45	1		
		46	UP ALL NIGHT B.BUTLER,J.PARGI (J.PARGI,B.BUTLER,B.BEAVERS)	Jon Pardi CAPITOL NASHVILLE		46	1		
		47	RUNNIN' OUT OF AIR J.LEO (M.JENKINS,S.MCANALLY,L.OSBORNE)	Love And Theft RCA NASHVILLE		38	12		
		48	MORE TRUCKS THAN CARS C.MORGAN,P.DONNELL (C.MORGAN,P.DONNELL,C.WISEMAN)	Craig Morgan BLACK RIVER		46	12		
		49	EASY S.CROW,L.NIEBANK (S.CROW,C.DUBOIS,J.TROTT)	Sheryl Crow WARNER BROS./WMN		42	4		
		50	YOUR SIDE OF THE BED J.JOYCE (M.MCKENNA,K.FAIRCHILD,SCHLAFMAN,P.SWEET,J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE		50	1		

TOP COUNTRY ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST #1 DUPLICATE (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART				
	1	THE BAND PERRY REPUBLIC NASHVILLE/UMG	Pioneer		1				
	2	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...		2				
	3	GG FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/UMG	Here's To The Good Times		18				
	4	ALAN JACKSON A&R/EMI NASHVILLE/UMG	Precious Memories: Volume II		2				
	5	LUKE BRYAN CAPITOL NASHVILLE/UMG	Spring Break... Here To Party		5				
	6	KACEY MUSGRAVES MERCURY/UMG	Same Trailer Different Park		3				
	7	ERIC CHURCH EMI NASHVILLE/UMG	Chief	▲	89				
	8	TAYLOR SWIFT BIG MACHINE/RMG	Red	▲	24				
	9	THOMPSON SQUARE STONEY CREEK/BMG	Just Feels Good		2				
	10	LUKE BRYAN CAPITOL NASHVILLE/UMG	Tailgates & Tanlines	▲	87				
	11	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	25				
NEW	12	VARIOUS ARTISTS THE MUSIC IS YOU: A TRIBUTE TO JOHN DENVER ROCKY MOUNTAIN MERCHANDISE CO.	The Music Is You: A Tribute To John Denver		1				
	13	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	78				
	14	LITTLE BIG TOWN CAPITOL NASHVILLE/UMG	Tornado	●	30				
	15	VARIOUS ARTISTS Official 2013 Academy Of Country Music Awards 2inPak 2INPAC	Official 2013 Academy Of Country Music Awards 2inPak		2				
	16	CARRIE UNDERWOOD 1949/ARISTA NASHVILLE/SMN	Blown Away	▲	49				
	17	TIM MCGRAW BIG MACHINE/RMG	Two Lanes Of Freedom		9				
	18	BRANTLEY GILBERT VALORY/UMG	Halfway To Heaven	●	153				
	19	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	75				
	20	ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	39				
	21	GARY ALLAN MCA NASHVILLE/UMG	Set You Free		11				
	22	SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/RMG	Nashville: Season 1: Volume 1		17				
	23	LEE BRICE Curb	Hard 2 Love		50				
NEW	24	GRETCHEN WILSON REDNECK	Right On Time		1				
	25	EMMYLOU HARRIS & RODNEY CROWELL MCA NASHVILLE/UMG	Old Yellow Moon		6				
	26	KIP MOORE RCA NASHVILLE/UMG	Up All Night		50				
	27	RASCAL FLATTS BIG MACHINE/RMG	Changed	●	53				
NEW	28	JUSTIN MOORE ATLANTIC/WMN	Point At You & Four More Hits (EP)		1				
	29	RANDY HOUSER STONEY CREEK/BMG	How Country Feels		11				
	30	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer		44				
	31	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		84				
RE	32	CASEY JAMES 1949/SMN	Casey James		54				
	33	AARON LEWIS BLASTER/WMN	The Road		21				
	34	ASHLEY MONROE WARNER BROS./WMN	Like A Rose		5				
	35	THE MAVERICKS VALORY/UMG	In Time		6				
42	36	GLORIANA EMBLEM/WARNER BROS./WMN	A Thousand Miles Left Behind	●	36				
	37	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	42				
	38	DUSTIN LYNCH BROKEN BOW/BMG	Dustin Lynch		33				
NEW	39	B.J. THOMAS WRINKLED	The Living Room Sessions		1				
	40	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks		23				
	41	KATIE ARMIGER COLD RIVER	Fall Into Me		12				
	42	CHRIS YOUNG RCA/SMN	Neon		91				
	43	EASTON CORBIN MERCURY/UMG	All Over The Road		29				
	44	VARIOUS ARTISTS NOW That's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL/UMG	NOW That's What I Call Country: Volume 5		43				
	45	COLT FORD AVERAGE JOES	Declaration Of Independence		36				
	46	SHOOTER JENNINGS BLACK COUNTRY/ROCK/EONE	The Other Life		4				
	47	DIERKS BENTLEY CAPITOL NASHVILLE/UMG	Home		61				
	48	PS HOLLY WILLIAMS GEORGIANA	The Highway		9				
	49	LIONEL RICHIE MERCURY/UMG	Tuskegee	▲	54				
	50	CHARLIE DANIELS SONY MUSIC CMG	Country: Charlie Daniels		9				



'Pioneer' Stakes Claim At No. 1

With its fattest-ever weekly sum, the **Band Perry** (above) starts at No. 1 on Top Country Albums with sophomore set *Pioneer*. It opens with 129,000 sold, according to Nielsen SoundScan. The sibling trio's previous best sales week was when its self-titled full-length debut sold 53,000 during Thanksgiving week 2011 (on the chart dated Dec. 10).

Current single "Done" surges 25-10 on Hot Country Songs, where it adds Streaming Gainer honors (to 262,000 total streams) following its April 3 video premiere. The trio's performance of the cut on the April 7 Academy of Country Music (ACM) Awards helps downloads spike to 67,000 (up 178%), pushing it 20-7 on Country Digital Songs.

High atop Hot Country Songs, duo **Florida Georgia Line's** "Cruise" encores with an 8-1 leap and Digital Gainer stripes following the April 2 release of a remix featuring rapper **Nelly** (see story, page 36).

Two songs dent Hot Country Songs thanks to just a few hours of sales, after being released digitally following performances on the ACM Awards. **Luke Bryan's** "Crash My Party" sells 26,000 and opens at No. 35 while **Hunter Hayes** debuts at No. 36 with "I Want Crazy" (18,000). Also TV-fueled are entries by **Lennon & Mays**, who draw Hot Shot Debut applause at No. 32 with a cover of the **Lumineers'** "Ho Hey," which the siblings sang on the April 3 episode of ABC's "Nashville." Concurrently, "The Voice" contestant **Savannah Berry** debuts at No. 45 with her cover of **Taylor Swift's** "Safe & Sound." —Wade Jessen

THE BAND PERRY: DAVID HUNTLER
HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY AND STREAMING DATA AS MEASURED BY NIELSEN BDS. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND SOME AIRPLAY FOR THE FIRST TIME. TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED, OR ALBUMS RECEIVING WIDESPREAD AIRPLAY AND SOME AIRPLAY FOR THE FIRST TIME. © 2013 PUBLISHED BY BILLBOARD MAGAZINE, A DIVISION OF TIME INC. ALL RIGHTS RESERVED.
SALES DATA COMPILED BY NIELSEN BDS
DATA COLLECTED BY NIELSEN BDS
BDS
SOUNDSCAN

Rock

April 20
2013

billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	1 28
2	3	2	DG HO HEY R.HADLOCK (W.SCHULTZ, J.FRATTES)	The Lumineers DUALTONE	▲	1 51
5	2	3	AG CARRY ON J.BHASKER (F.U.N., J.BHASKER)	fun. FUELED BY RAMEN/RRP	▲	2 46
3	4	4	I WILL WAIT MUMFORD & SONS M.DRAVIS (MUMFORD & SONS)	GENTLEMAN OF THE ROAD/REPUBLIC	▲	1 35
6	5	5	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) FALL OUT BOY B.WALKER (FALL OUT BOY, B.WALKER, J.HILL)	Fall Out Boy DECAYDANCE, FUELED BY RAMEN/ISLAND/IDMIG	▲	5 9
4	6	6	IT'S TIME E.DARNER, IMAGINE DRAGONS (D.REYNOLDS, K.SERMON, B.MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3 57
7	7	7	LITTLE TALKS OF MONSTERS AND MEN A.ARNARSSON (N.B.HILMARSDOTTIR, R.THORHALLSSON)	Of Monsters And Men REPUBLIC	▲	3 56
8	8	8	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	6 48
9	9	9	MADNESS MUSE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	●	3 33
11	11	10	SOME NIGHTS J.BHASKER (N.RUSS, A.DOST, LANTONOFF, J.BHASKER)	fun. FUELED BY RAMEN/RRP	▲	1 49
10	10	11	HOME D.PEARSON (D.PEARSON, G.HOLDEN)	Phillip Phillips 19/INTERSCOPE	▲	2 29
12	12	12	GONE, GONE, GONE G.WATTENBERG (D.FELDMANN, J.C.LARK, G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	12 20
13	13	13	THE A TEAM J.GOSLING, E.SHEERAN (E.SHEERAN)	Ed Sheeran ELEKTRA/ATLANTIC	▲	4 34
18	16	14	LEGO HOUSE J.GOSLING, E.SHEERAN, J.GOSLING, C.LEONARD	Ed Sheeran ELEKTRA/ATLANTIC	▲	14 24
15	17	15	STUBBORN LOVE R.HADLOCK (W.SCHULTZ, J.FRATTES)	The Lumineers DUALTONE	▲	10 27
17	18	16	DEMONS ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	14 27
-	14	17	SG THE PHOENIX A.WALKER (FALL OUT BOY)	Fall Out Boy DECAYDANCE, FUELED BY RAMEN/ISLAND/IDMIG	▲	14 2
22	22	18	MOUNTAIN SOUN J.KING (N.B.HILMARSDOTTIR, R.THORHALLSSON, A.R.HILMARSSON)	Of Monsters And Men REPUBLIC	▲	14 29
23	21	19	ON TOP OF THE WORLD ALEX DA KID, IMAGINE DRAGONS (D.PEARSON, K.SERMON, B.MCKEE, A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	16 27
27	25	20	SWEATER WEATHER J.PILBROW (J.PILBROW, J.FREEDMAN)	The Neighbourhood JIVE/VEVO/COLUMBIA	▲	20 11
26	26	21	SAFE AND SOUND R.MERCHANDIS, SIMONIAN (R.MERCHANDIS, SIMONIAN)	Capital Cities LADYWOODS/CAPITOL	▲	21 11
28	27	22	GIVE ME LOVE J.GOSLING, E.SHEERAN (E.SHEERAN, J.GOSLING, C.LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC	▲	20 20
29	28	23	LOVER OF THE LIGHT M.DRAVIS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/REPUBLIC	▲	15 27
21	24	24	CLOSER G.KURSTIN (T.QUINN, S.QUINN, G.KURSTIN)	Tegan And Sara VAPOR/WARNER BROS.	▲	16 15
31	32	25	CARRIED AWAY C.ZANE, M.ANGELAKOS (M.ANGELAKOS)	Passion Pit FRENCHKISS/COLUMBIA	▲	25 8
-	31	26	BEAST I.EDGAR (N.VEGA, M.A.PENA)	Nico Vega FIVE SEVEN	▲	26 2
16	30	27	UP IN THE AIR S.LILLYWHITE, J.LETO (LETO)	Thirty Seconds To Mars IMMORTAL/VIRGIN/CAPITOL	▲	16 3
24	29	28	BECAUSE WE CAN BON JOVI (BON JOVI, J.SHANKS, J.BON JOVI, R.SAMBORA, B.FALCON)	Bon Jovi ISLAND/IDMIG	▲	16 13
32	33	29	BREEZEBLOCKS C.ANDREW (L.NEWBANG, J.INGER, HAMILTON, S.SANSBURY, GREEN, C.ANDREW)	alt-J INFECTIOUS/CANVASBACK/ATLANTIC	▲	29 10
42	42	30	ENTERTAINMENT P.HENIX (P.ZGAR, P.HENIX)	Phoenix LOYALTY/GLASSNOTE	▲	25 7
35	36	31	HERO WAX LTD (FAMILY OF THE YEAR (J.KEEFE))	Family Of The Year FOTV/NETTWERK	▲	31 8
33	35	32	THE HIGH ROAD D.GILMORE (THREE DAYS GRACE, B.STOCK, D.GILMORE, C.TOMPKINS)	Three Days Grace RCA	▲	32 6
39	34	33	BLEEDING OUT ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	33 9
30	49	34	DIANE YOUNG R.BATMANGIL, A.RECHTSCHAID (R.BATMANGIL, L.E.KOENIG)	Vampire Weekend XL/BEGGARS GROUP	▲	30 3
45	39	35	PANIC STATION MUSE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	▲	35 7
36	41	36	RED HANDS S.ALFER, G.LIMANI, WALK OFF THE EARTH (G.NICASSO, S.BLACKWOOD, R.MARSHALL, S.SALTO)	Walk Off The Earth COLUMBIA	▲	36 4
34	37	37	THE PIT A.KNIFE LEE (SILVERSN PICKUPS)	Silversun Pickups DANGERBIRD	▲	31 9
-	19	38	ONE OF US B.APPLEBERRY (E.BAZILIAN)	Sarah Simmons REPUBLIC	▲	19 2
44	45	39	BONES D.WELLER, J.A.LICASTRO, YOUNG GUNS (YOUNG GUNS)	Young Guns WIND-UP	▲	37 7
47	43	40	REBEL BEAT G.WATTENBERG (J.RZEZNIK, G.WATTENBERG)	Goo Goo Dolls WARNER BROS.	▲	32 5
41	47	41	NOW J.MELDA, JOHNSON, JYORK (H.WILLIAMS, JYORK)	Paramore FUELED BY RAMEN/RRP	▲	16 11
-	50	42	SAN FRANCISCO L.HADLOCK, M.WOLFS, C.DELANEY, R.HADLOCK, J.SCHWABER, J.HOGAN, D.APPELBAUM, M.VINCE, C.LIHAND	The Mowgli's PHOTO FINISH/IDMIG	▲	42 3
-	46	43	TIPTOE IMAGINE DRAGONS (IMAGINE DRAGONS)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	43 6
37	38	44	HEAVEN NOR HELL VOLBEAT (M.POUSEN)	Volbeat VERTIGO/REPUBLIC	▲	30 19
46	40	45	KISS ME E.SHEERAN, NO I.D. (E.SHEERAN, J.FRANKS, J.FROST)	Ed Sheeran ELEKTRA/ATLANTIC	▲	21 19
38	44	46	HOLDING ON TO YOU C.WELLS, J.S.PARK, M.G.FATON, C.HAMMOND, R.HILL, S.HUNT, B.DYER, FETTER, J.WILLINGHAM	Twenty One Pilots FUELED BY RAMEN/RRP	▲	36 5
48	48	47	IN THE END J.FELDMANN (J.FELDMANN, M.JOHNSON, A.BIERSACK, A.PURDY, J.FERGUSON, J.PITTS)	Black Veil Brides STANDBY/LAVA/REPUBLIC	▲	39 9
RE-ENTRY	48	48	LET HER GO C.VALLEJO, M.ROSENBERG (M.ROSENBERG)	Passenger BLACK CROW/NETTWERK	▲	46 5
RE-ENTRY	49	49	FREAK LIKE ME H.BENSON (L.HALE, J.L.ANDREWS, R.D.GRAVES)	Halestorm ATLANTIC	▲	48 2
HOT SHOT DEBUT	50	50	I'LL FOLLOW YOU NOT LISTED (NOT LISTED)	Shinedown ATLANTIC	▲	50 1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 KILLSWITCH ENGAGE ROADRUNNER	Disarm The Descent	▲	1	
2	2	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	●	31	
NEW	3	BRING ME THE HORIZON EPITAPH	Sempiternal	▲	1	
4	4	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	28	
6	5	FUN. FUELED BY RAMEN	Some Nights	▲	59	
1	6	DEPECHE MODE VENUS/ROTE/COLUMBIA	Delta Machine	▲	2	
7	7	THE LUMINEERS DUALTONE	The Lumineers	▲	53	
NEW	8	ALKALINE TRIO HEART & SKULL/EPITAPH	My Shame Is True	▲	1	
18	9	GG ERIC CLAPTON BUSHBRANCH/SURFDOG	Old Sock	▲	4	
NEW	10	VARIOUS ARTISTS ROCKY MOUNTAIN MERCHANDISE/ATO	The Music Is You: A Tribute To John Denver	▲	1	
8	11	PHILIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	20	
10	12	DAVID BOWIE ISO/COLUMBIA	The Next Day	▲	4	
3	13	THE STROKES RCA	Comedown Machine	▲	2	
NEW	14	FOR TODAY RACOR B/THE	Prevailer (EP)	▲	1	
9	15	BON JOVI ISLAND/IDMIG	What About Now	▲	4	
17	16	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	155	
NEW	17	COLD WAR KIDS DOWNTOWN	Dear Miss Lonelyhearts	▲	1	
16	18	ED SHEERAN ELEKTRA	People, Hell And Angels	●	43	
12	19	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels	▲	5	
NEW	20	THE DEAR HUNTER EQUAL VISION	Migrant	▲	1	
13	21	ALABAMA SHAKES ATLANTIC	Boys & Girls	●	50	
19	22	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	53	
NEW	23	THE BLACK ANGELS BLUE HORZON	Indigo Meadow	▲	1	
22	24	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul	●	20	
5	25	SEVENDUST TOP DOG/ATLANTIC/AG	Black Out The Sun	▲	2	
20	26	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	70	
23	27	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	62	
NEW	28	RILO KILEY LITTLE RECORD COMPANY	Rkives	▲	1	
15	29	VARIOUS ARTISTS GRAMMY/LIGHT	2013 Grammy Nominees	▲	11	
NEW	30	WIN WIGMORE MERCURY/IDMIG	Gravel & Wine	▲	1	
24	31	MUSE HELIUM-3/WARNER BROS.	The 2nd Law	▲	27	
29	32	SOUNDTRACK WATER TOWER	Rock Of Ages	▲	26	
28	33	BOZ SCAGGS 429/SLG	Memphis	▲	5	
33	34	AWOLNATION RED BULL	Megalithic Symphony	▲	75	
30	35	RED ESSENTIAL	Release The Panic	▲	9	
36	36	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave	▲	16	
14	37	JOE BONAMASSA J.B.R. ADVENTURES	An Acoustic Evening At The Vienna Opera House	▲	2	
27	38	CLUTCH WEATHERGARBER	Earth Rocker	▲	3	
21	39	CRYSTAL BOWERSOX SHANACHEE	All That For This	▲	2	
RE	40	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits	▲	37	
RE	41	JOHN MAYER COLUMBIA	Born And Raised	●	22	
37	42	PHOSPHORESCENT DEAD OCEANS	Muchacho	▲	3	
NEW	43	JOSH KRAJCIK KRAJCIK/EMG	Blindly Lonely Lovely	▲	1	
31	44	SOUNDTRACK ROSWELL/RECA	Sound City—Real To Reel	▲	4	
43	45	BULLET FOR MY VALENTINE RCA	Temper Temper	▲	8	
39	46	ATOMS FOR PEACE XL	Amok	▲	6	
34	47	SOUNDTRACK AMC/REPUBLIC	The Walking Dead: AMC Original Soundtrack—Vol. 1 (EP)	▲	4	
41	48	SHINEDOWN ATLANTIC/AG	Amaryllis	▲	31	
47	49	FLORENCE + THE MACHINE REPUBLIC	Ceremonials	●	74	
49	50	THREE DAYS GRACE RCA	Transit Of Venus	▲	21	



Killswitch Engage Grabs First No. 1

Massachusetts metal band Killswitch Engage (above) roars to its first No. 1 on Top Rock Albums, as *Disarm The Descent* starts with 48,000 copies sold, according to Nielsen SoundScan. The set arrives at No. 7 on the Billboard 200, matching the group's best rank; its prior release, its self-titled 2009 album, launched at the same spot (and at No. 3 on Top Rock Albums), although with a slightly heavier 58,000 units in its opening week. The band posted its best weekly sum with *As Daylight Fades*, which began with 60,000 (and at No. 9 on Top Rock Albums and No. 32 on the Billboard 200) in 2006.

Reinforcing the range in styles of rock on the chart, *The Music Is You: A Tribute to John Denver* bookends the Top Rock Albums top 10. With 13,000 sold, the set also bows at No. 2 on Compilation Albums, No. 3 on Folk Albums and No. 37 on the Billboard 200. The album celebrates 16 John Denver compositions, including two of his four Billboard Hot 100 No. 1s, both from 1974: "Sunshine on My Shoulders," as covered by Train, and "Annie's Song," remade by Brett Dennen & Milow. Denver also wrote Peter, Paul & Mary's 1969 No. 1 "Leaving on a Jet Plane," which *My Morning Jacket* recorded for the new set. Denver, a regular pop and country chart presence in the '70s, died when the plane he was piloting crashed on Oct. 12, 1997. —Gary Trust

April 20
2013

billboard

HOT LATIN 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 LIMBO (S.DANIEL G. RIVERA, L. RIVERA, R. AYALA, E. PALACIOS, G. RIVERA, L. RIVERA, TAPAJ, SALDANA)	Daddy Yankee (EL CAPITAN/CAPITOL LATIN)		1	25		
3	2	2	ZUMBA (DIFANATO MUSIC GROUP (W.O.L. LONDON, C. RAMOS, R. MENDEZ, R. CASILLA))	Don Omar (ORFANATO/MACHETE/UMLE)		2	23		
2	3	3	LLEVAME CONTIGO (J.MUNOZ (A.SANTOS))	Romeo Santos (SONY MUSIC LATIN)		2	27		
4	5	4	TE ME VAS (S.GEORGE, G.R. ROJAS, G.R. ROJAS, S.GOMEZ, E.DAVILA JR.)	Prince Royce (TOP STOP)		4	13		
5	6	5	ALGO ME GUSTA DE TI (L.ANDREW L. CEBAS, J.L. MORENO, LUNA, L. VEGUELA, M. WELLS, L. J. ORTIZ, FRANCIS, BROWN)	Wisin & Yandel Featuring Chris Brown & T-Pain (MACHETE/UMLE)		1	36		
7	4	6	Y AHORA RESULTA (J.G. GARCIA, M. GARCIA, A. ROSARIO)	Voz de Mando (DISA/UMLE)		4	25		
14	9	7	DG TE AMO (PARA SIEMPRE) (R. MARTINEZ, R.J. MUNOZ (R.J. MUNOZ))	Intocable (GOOD/UMLE)		7	11		
6	8	8	ADIVINA (DEL RECORDS, N. TORRES (L.L. DIAZ))	Noel Torres (DEL/SONY MUSIC LATIN)		6	22		
9	7	9	COMO LE GUSTA A TU CUERPO Carlos Vives Featuring Michel Telo (A.CASTRO, C.VIVES, C.VIVES, A.CASTRO)	Carlos Vives (GAIRA/WK/SONY MUSIC LATIN)		3	12		
8	10	10	LA MEJOR DE TODAS (L.L. DIAZ)	Banda El Recodo de Cruz Lizarra (FONOVISA/UMLE)		8	19		
12	12	11	AG TE PERDISTE MI AMOR Thalia Featuring Prince Royce (G.R. ROJAS, S.GOMEZ (G.R. ROJAS, S.GOMEZ, L.L. CHACIN))	Prince Royce (SONY MUSIC LATIN)		11	8		
13	11	12	LA PREGUNTA (L. GAZDAR, A. GONZALEZ (L. DIAZ, J. VAZQUEZ, A. LOZADA, ALGABIN, N. DIAZ))	J Alvarez (NELLFLOW)		11	22		
22	15	13	SG DAMASO (G.ORTIZ (G.ORTIZ))	Gerardo Ortiz (BAD SIN/DEL/SONY MUSIC LATIN)		13	7		
10	14	14	ECHA PA'LLA (MANOS PA'RRIBA) (S. LALONDE, B. DODD, T. DODD, H. PEREZ, C. LORRAN, L. FARIAS, S. LALONDE, B. DODD)	Pitbull (MR. 305 FANUS ARTISTS/SONY MUSIC LATIN)		2	37		
11	13	15	POR QUE LES MIENTES? Tito El Bambino + El Patron Featuring Marc Anthony (TITO EL BAMBINO, L. BERRIOS NIEVES (TITO EL BAMBINO, L. BERRIOS NIEVES))	Marc Anthony (ON FIRE/SIENTE)		1	24		
20	20	16	EL COCO NO (F.CAMACHO, TIRADO (M.GUZMAN))	Roberto Junior + Su Bandeno (ASL/DISA/UMLE)		16	9		
15	16	17	INCONDICIONAL (S.GEORGE, G.R. ROJAS (G.R. ROJAS, S.GEORGE, D.SANTACRUZ))	Prince Royce (TOP STOP)		2	49		
28	30	18	LA ORIGINAL La Original Banda el Limon de Salvador Lizarra (L. LIZARRAGA, OSMINA (HENRIQUEZ))	Banda El Limon de Salvador Lizarra (LUZ/VENEMUSIC)		18	7		
31	24	19	Y TE VAS (J. TIRADO, CASTANEDA (E. MUNOZ, P. AROCHA))	Banda Carnaval (DISA/UMLE)		19	6		
24	22	20	TU NO TIENES LA CULPA (J. ALVAREZ (J. ZAR))	Julian Alvarez + Su Norteno Banda (FONOVISA/UMLE)		19	15		
19	21	21	ME GUSTABAS (D. MURPHY, H. L.L. DIAZ, S. VIDRIO)	Hnos. Vega Jr. (DISCOS SABINAS)		19	15		
16	17	22	CABECITA DURA La Arrolladora Banda el Limon de Rene Camacho (F.CAMACHO, TIRADO (L. VAZQUEZ, ESPINOZA))	Rene Camacho (DISA/UMLE)		4	38		
18	19	23	ME LLAMARE TUYO (E. DAVILA JR. (G.HERNANDEZ, E. DAVILA JR.))	Victor Manuelle (KRYAVI/SONY MUSIC LATIN)		17	19		
35	25	24	ROMPE LA CINTURA (L. VEGUELA, S. GOMEZ, J. MARTINEZ, L. ORTIZ, R. PALACIOS, G. RIVERA, TAPAJ, RIVERA, TAPAJ)	Alexis & Fido (COEXISTENCE/WILD DOGZ)		24	6		
17	18	25	VOLVI A NACER (C.VIVES, A.CASTRO (C.VIVES, A.CASTRO))	Carlos Vives (GAIRA/WK/SONY MUSIC LATIN)		1	28		
41	33	26	NECESITA UN HOMBRE Chuy Lizarra + Su Banda Tierra Sinaloense (L. LIZARRAGA (L. VAZQUEZ, ESPINOZA))	Chuy Lizarra + Su Banda Tierra Sinaloense (DISA/UMLE)		26	15		
27	29	27	JURAMOS AMARNOS Ramon Ayala + Sus Bravos del Norte (F. MARTINEZ, S. AYALA (F. MARTINEZ, R.J. MARTINEZ, R. ROSALES))	Ramon Ayala + Sus Bravos del Norte (FREDDIE)		26	10		
		28	FRIO, FRIO Juan Luis Guerra Featuring Romeo Santos (L. GUERRA, S. AYALA (L. GUERRA, S. AYALA))	Juan Luis Guerra Featuring Romeo Santos (CAPITOL LATIN/UMLE)		28	1		
29	31	29	ME PUEDES PEDIR LO QUE SEA Marconi A Duetto Con Eiza Gonzalez (E. MURPHY, M.A. ARRIAGA (M.A. ARRIAGA, J.E. MURPHY))	Marconi A Duetto Con Eiza Gonzalez (WARNER LATINA)		27	11		
33	27	30	TU OLOR Tito "El Bambino" El Patron (TITO EL BAMBINO, L. BERRIOS NIEVES (TITO EL BAMBINO, L. BERRIOS NIEVES, L. ORTIZ, RIVERA, L. ORTIZ))	Tito "El Bambino" El Patron (ON FIRE/SIENTE)		27	5		
23	28	31	DEBATE 4 Romeo Santos, Anthony "El Mayimbe" Santos, Luis Vargas & Paulin Rodriguez (A.SANTOS (A.SANTOS))	Romeo Santos, Anthony "El Mayimbe" Santos, Luis Vargas & Paulin Rodriguez (SONY MUSIC LATIN)		23	9		
38	36	32	AQUI ESTOY (J. TIRADO, CASTANEDA (A. RAMOS, M. LOPEZ, MUNOZ))	Calibre 50 (DISA/UMLE)		32	7		
-	40	33	EN LA OSCURIDAD (NOT LISTED (B. LINDA, L. GIGNAC, P. PREGIN, GUTIERREZ, L.M. ORTIZ, J. MARTINEZ))	Belinda (CAPITOL LATIN/UMLE)		33	2		
34	32	34	MORE (URBA, ROME (K. VAZQUEZ, R. PINA))	Zion, Jory + Ken-Y (PINA)		25	14		
47	45	35	POR QUE EL AMOR MANDA America Sierra Featuring 3BallMTY (J. SERRANO, MONTOYA (A. SIERRA, E. NEGRETTE, BINCON))	America Sierra Featuring 3BallMTY (FONOVISA/UMLE)		35	4		
		36	NO ME VENGAS A DECIR La Arrolladora Banda el Limon de Rene Camacho (F.CAMACHO, TIRADO (M. GAZDAR))	La Arrolladora Banda el Limon de Rene Camacho (DISA/UMLE)		36	2		
37	38	37	NO SOY UN HOMBRE MALO Hector Acosta "El Torito" (L. LECHE, Y. HERNANDEZ, J. JIMENEZ)	Hector Acosta "El Torito" (D.A.M./VENEMUSIC)		34	7		
		38	MI PRIMER AMOR (M.A. ZAPATA, MONTALVO (M.A. ZAPATA, MONTALVO))	Pesado (DISA/UMLE)		38	1		
40	37	39	TODO Y NADA Los Canarios de Michoacan (R. NAVA, L. CALDERA (A. PIERAGOSTINO, L.C. MONROY, A. RODRIGUEZ))	Los Canarios de Michoacan (DISA/UMLE)		37	12		
43	34	40	MAS Y MAS Draco Rosa Featuring Ricky Martin (D.C. ROSA, G. NORIEGA (D.C. ROSA, L. GOMEZ, ESCOLAR, J. SHUB))	Draco Rosa Featuring Ricky Martin (SONY MUSIC LATIN)		27	11		
32	35	41	QUE SE MUERAN (A.SANTOS (A.SANTOS))	Romeo Santos (SONY MUSIC LATIN)		32	8		
-	47	42	LA MAQUINA DE BAILE (DADDY YANKEE (R. AYALA))	Daddy Yankee (EL CAPITAN/CAPITOL LATIN/UMLE)		42	2		
42	39	43	SIN TI Tommy Torres Featuring Nelly Furtado (T. TORRES, D. WARNER (M. GRILLASCA, T. TORRES, J. DIEZ))	Tommy Torres Featuring Nelly Furtado (WARNER LATINA)		39	9		
		44	COMO UN HURACAN Los Huracanes del Norte (NOT LISTED (M. APELLANES, FAUSTO))	Los Huracanes del Norte (GABRIEX)		44	1		
-	42	45	LA NOCHE ESTA DE FIESTA "HOY SI QUE SE BEBE" J'King y Maximam Featuring 3BallMTY (A. HERNANDEZ, J. PINO (A. HERNANDEZ, J. PINO, L. VAZQUEZ, HIGUERTE, J. MARTINEZ, R. ROSALES))	J'King y Maximam Featuring 3BallMTY (MACHETE/UMLE)		42	3		
		46	QUE DIOS BENDIGA (J. SEBASTIAN (J. SEBASTIAN))	Juan Sebastian (FONOVISA/UMLE)		46	1		
		47	TODD MI AMOR ERES TU (I JUST CAN'T STOP LOVING YOU) (NOT LISTED (NOT LISTED))	Toby Love (TOP STOP)		47	1		
49	49	48	MI MARCIANA (A.SANZ (A.SANZ))	Alejandro Sanz (UNIVERSAL MUSIC LATIN/UMLE)		48	3		
		49	LOCA (B. APPLEBERRY (S. J. MEBARAK, R. PILLI, E. BELLO, A.C. PEREZ, C. REPO PLANAS))	Monique Abbadie (REPUBLIC)		49	1		
39	46	50	DILE (CON TOLOOLCHE) (NOT LISTED (NOT LISTED))	Los BukNas de Cuilacan (LA DISCO/TWINS)		29	7		

TOP LATIN ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART				
	1	#1 INTOCABLE (GOOD/UMLE)	En Peligro de Extincion		1				
1	2	GERARDO ORTIZ (BAD SIN/DEL/SONY MUSIC LATIN)	Sold Out: En Vivo Desde El NOKIA Theatre		2				
3	3	JENNI RIVERA (FONOVISA/UMLE)	Joyas Prestadas: Pop		58				
2	4	DRACO ROSA (SONY MUSIC LATIN)	Vida		3				
4	5	JOAN SEBASTIAN (FONOVISA/UMLE)	13 Celebrando El 13		2				
6	6	VARIOUS ARTISTS (DISA/UMLE)	Trankazos 2013		2				
5	7	JENNI RIVERA (FONOVISA/UMLE)	La Misma Gran Senora		17				
7	8	JENNI RIVERA (FONOVISA/UMLE)	Joyas Prestadas: Banda		72				
8	9	VARIOUS ARTISTS (DISA/UMLE)	Las Bandas Romanticas de America 2013		11				
9	10	ANDREA BOCELLI (SUGAR/UNIVERSAL MUSIC LATIN/UMLE)	Pasion		10				
10	11	JULIAN ALVAREZ Y SU NORTEÑO BANDA (FONOVISA/UMLE)	Tu Amigo Nada Mas		4				
NEW	12	BANDA LOS RECODITOS (DISA/UMLE)	El Free		1				
NEW	13	CRISTIAN CASTRO (SONY MUSIC LATIN)	En Primera Fila - Dia 1		1				
11	14	ROMEO SANTOS (SONY MUSIC LATIN)	Formula: Vol. 1		74				
12	15	LOS BUITRES DE CUILACAN SINALOA (MUSIC VISION/SONY MUSIC LATIN)	Simplemente Buitres		4				
13	16	MANA (WARNER LATINA)	Exiliados Es La Bahia		32				
16	17	ALEJANDRO SANZ (UNIVERSAL MUSIC LATIN/UMLE)	La Musica No Se Toca		28				
NEW	18	ANA GABRIEL (SONY MUSIC LATIN)	Un Mariachi En Altos de Chavon		1				
17	19	ROMEO SANTOS (SONY MUSIC LATIN)	The King Stays King		22				
15	20	PRINCE ROYCE (TOP STOP/SONY MUSIC LATIN)	# 1's		20				
18	21	GERARDO ORTIZ (BAD SIN/DEL/SONY MUSIC LATIN)	El Primer Ministro		28				
20	22	WISIN & VANDEL (MACHETE/UMLE)	Lideres		40				
21	23	PRINCE ROYCE (TOP STOP/SONY MUSIC LATIN)	Phase II		52				
19	24	ROCIO DURCAL (SONY MUSIC LATIN)	Eternamente		10				
31	25	LOS BUKIS (FONOVISA/UMLE)	Iconos: 25 Exitos		48				

LATIN AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART					
2	1	#1 ZUMBA (DIFANATO/MACHETE/UMLE)	Don Omar	20					
1	2	TE ME VAS (TOP STOP)	Prince Royce	12					
3	3	COMO LE GUSTA A TU CUERPO Carlos Vives Feat. Michel Telo (GAIRA/WK/SONY MUSIC LATIN)	Carlos Vives Feat. Michel Telo (GAIRA/WK/SONY MUSIC LATIN)	11					
6	4	LIMBO (EL CAPITAN/CAPITOL LATIN)	Daddy Yankee	25					
4	5	LA MEJOR DE TODAS (FONOVISA/UMLE)	Banda El Recodo de Cruz Lizarra	17					
5	6	LLEVAME CONTIGO (SONY MUSIC LATIN)	Romeo Santos	26					
8	7	TE AMO (PARA SIEMPRE) (GOOD/UMLE)	Intocable	10					
7	8	Y AHORA RESULTA (DISA/UMLE)	Voz de Mando	25					
9	9	ADIVINA (DEL/SONY MUSIC LATIN)	Noel Torres	21					
11	10	TE PERDISTE MI AMOR Thalia Feat. Prince Royce (SONY MUSIC LATIN)	Thalia Feat. Prince Royce (SONY MUSIC LATIN)	8					
10	11	POR QUE LES MIENTES? Tito El Bambino + El Patron Feat. Marc Anthony (ON FIRE/SIENTE)	Tito El Bambino + El Patron Feat. Marc Anthony (ON FIRE/SIENTE)	24					
13	12	ME GUSTABAS (DISCOS SABINAS)	Hnos. Vega Jr.	15					
17	13	ROMPE LA CINTURA (COEXISTENCE/WILD DOGZ)	Alexis & Fido	6					
24	14	LA ORIGINAL La Original Banda el Limon de Salvador Lizarra (LUZ/VENEMUSIC)	La Original Banda el Limon de Salvador Lizarra (LUZ/VENEMUSIC)	5					
12	15	ME LLAMARE TUYO (KRYAVI/SONY MUSIC LATIN)	Victor Manuelle	20					
16	16	LA PREGUNTA (NELLFLOW)	J Alvarez	17					
19	17	JURAMOS AMARNOS Ramon Ayala + Sus Bravos del Norte (FREDDIE)	Ramon Ayala + Sus Bravos del Norte (FREDDIE)	9					
25	18	NECESITA UN HOMBRE Chuy Lizarra + Su Banda Tierra Sinaloense (DISA/UMLE)	Chuy Lizarra + Su Banda Tierra Sinaloense (DISA/UMLE)	11					
21	19	TU NO TIENES LA CULPA Julian Alvarez + Su Norteno Banda (FONOVISA/UMLE)	Julian Alvarez + Su Norteno Banda (FONOVISA/UMLE)	14					
14	20	CABECITA DURA La Arrolladora Banda el Limon de Rene Camacho (DISA/UMLE)	La Arrolladora Banda el Limon de Rene Camacho (DISA/UMLE)	38					
20	21	WHEN I WAS YOUR MAN (ATLANTIC)	Bruno Mars	8					
NEW	22	FRIO, FRIO Juan Luis Guerra Feat. Romeo Santos (CAPITOL LATIN/UMLE)	Juan Luis Guerra Feat. Romeo Santos (CAPITOL LATIN/UMLE)	1					
15	23	TU OLOR (ON FIRE/SIENTE)	Tito "El Bambino" El Patron	4					
28	24	ME PUEDES PEDIR LO QUE SEA Marconi A Duetto Con Eiza Gonzalez (WARNER LATINA)	Marconi A Duetto Con Eiza Gonzalez (WARNER LATINA)	8					
26	25	DAMASO (BAD SIN/DEL/SONY MUSIC LATIN)	Gerardo Ortiz	5					



Intocable Returns To No. 1

Intocable (above) scores its sixth No. 1 on Top Latin Albums—and first since 2006—as *En Peligro de Extincion* debuts with 8,000. The regional Mexican group from Zapata, Texas, has sold more than 3 million albums since its inception in the early '90s, according to Nielsen Soundscan. "Te Amo (Para Siempre)," the first single off the group's new album, moves a slot away (3-2) from upping Intocable's No. 1 count on Regional Mexican Airplay to an impressive 16, which would tie it with *Conjunto Primavera* for most No. 1s in the history of the chart.

Bachata legend **Juan Luis Guerra** teams with **Romeo Santos** on "Frio Frio (Live)," which enters Hot Latin Songs at No. 28. The track appears on his new live album/DVD, *Asondeguera Tour*, due May 17. The song is a remake of Guerra's memorable ballad that spent 18 weeks in the top 10 on Hot Latin Songs (No. 4 peak) in 1991.

N'Klabe leaps 5-1 to nab the top spot on Tropical Airplay with "Me Gustas Muchísimo," featuring **Yomo**. The track marks the sixth trip to the top for the Puerto Rican salsa group. Last year the act notched three No. 1s on the chart: "Mi Vida Eres Tu," "La Banda" and "Aires de Navidad." N'Klabe is a two-time finalist at the Billboard Latin Music Awards, to be broadcast live on Telemundo on April 25.

—Amaya Mendizabal

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REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 3 WKS LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recordo de Cruz Lizarraga	21	
3	2	TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable	15	
2	3	Y AHORA RESULTA DISA/UMLE	Voz de Mando	29	
4	4	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	24	
5	5	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	19	
10	6	LA ORIGINAL La Original Banda el Limon de Salvador Lizarraga LIZ/VE/MUSIC		10	
7	7	JURAMOS AMARNOS Ramon Ayala y Sus Bravos del Norte FREDDIE		14	
11	8	NECESITA UN HOMBRE Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE		18	
8	9	TU NO TIENES LA CULPA Julian Alvarez y Su Norteno Banda FONOVISA/UMLE		20	
6	10	CABECITA DURA La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE		43	
13	11	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	9	
9	12	AMOR EXPRESS Banda Sinaloense MS de Sergio Lizarraga ASL/DISA/UMLE		23	
15	13	Y TE VAS DISA/UMLE	Banda Carnaval	9	
12	14	MI PROMESA DISA/UMLE	Pesado	42	
16	15	AQUI ESTOY DISA/UMLE	Calibre 50	9	

LATIN POP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 2 WKS TE ME VAS TOP STOP	Prince Royce	12	
2	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	24	
3	3	COMO LE GUSTA A TU CUERPO Carlos Vives Feat. Michel Telo GAIWA/WK/SONY MUSIC LATIN		11	
4	4	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	20	
5	5	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	27	
6	6	TE PERDISTE MI AMOR Thalia Feat. Prince Royce SONY MUSIC LATIN		8	
8	7	CONTIGO QUIERO ESTAR DOBLE A RECORDS/WARNER LATINA	Rigu	18	
9	8	PEGAITO SAVENCITO Elvis Crespo Feat. Fito Blanco FLASH/PAMOUS ARTISTS/SUMMA/VE/MUSIC		24	
11	9	LA PREGUNTA NEWFLOW	J Alvarez	14	
7	10	POR QUE LES MIENTES? Tito El Bambino + El Patron Feat. Marc Anthony ON FIRE/SIENTE		24	
14	11	ME PUEDES PEDIR LO QUE SEA Marconi A Duetto Con Eiza Gonzalez WARNER LATINA		10	
10	12	ALGO ME GUSTA DE TI Wisin & Yandel Feat. Chris Brown & T-Pain MACHETE/UMLE		36	
13	13	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA		11	
12	14	LLORAR Jesse & Joy Feat. Mario Domm WARNER LATINA		20	
15	15	ME LLAMARE TUYO KIVAVI/SONY MUSIC LATIN	Victor Manuelle	14	

TROPICAL AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
5	1	#1 1 WKS ME GUSTAS MUCHISIMO N'Klabe + Yomo N'KL/FE/SONY MUSIC LATIN		10	
2	2	TE ME VAS TOP STOP	Prince Royce	13	
3	3	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	31	
6	4	ME LLAMARE TUYO KIVAVI/SONY MUSIC LATIN	Victor Manuelle	24	
11	5	DESCONTROLAME TOP STOP	Luis Enrique	6	
4	6	NO SOY UN HOMBRE MALO Hector Acosta "El Torito" D.A.M./VENEMUSIC		13	
1	7	TODO MI AMOR ERES TU (I JUST CAN'T STOP LOVING YOU) Toby Love TOP STOP		8	
7	8	INFIEL CACHO/FANG/UMLE	Karlos Rose	21	
9	9	TU OLOR Tito "El Bambino" El Patron ON FIRE/SIENTE		5	
10	10	MY WAY SIENTE SIENTE	Henry Santos	10	
8	11	COMO LE GUSTA A TU CUERPO Carlos Vives Feat. Michel Telo GAIWA/WK/SONY MUSIC LATIN		11	
15	12	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	16	
17	13	AMOR EN LA MESA Juan Luis Juancho EN EL BARRIO/PLANET PROMOVISION		7	
14	14	DON JUAN Fanny Lu Feat. Chino & Nacho UNIVERSAL MUSIC LATINO/UMLE		9	
16	15	TE PERDISTE MI AMOR Thalia Feat. Prince Royce SONY MUSIC LATIN		8	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WKS INTOCABLE GOOD/UMLE	En Peligro de Extincion	1	
1	2	GERARDO ORTIZ Sold Out: En Vivo Desde El NOKIA Theatre BAD SIN/DEL/SONY MUSIC LATIN		2	
2	3	JOAN SEBASTIAN 13 Celebrando El 13 FONOVISA/UMLE		2	
4	4	VARIOUS ARTISTS Trankazos 2013 DISA/UMLE		2	
3	5	JENNI RIVERA La Misma Gran Senora FONOVISA/UMLE		17	
5	6	JENNI RIVERA Joyas Prestadas: Banda FONOVISA/UMLE		57	
6	7	VARIOUS ARTISTS Las Bandas Romanticas de America 2013 DISA/UMLE		11	
7	8	JULION ALVAREZ Y SU NORTEÑO BANDA Tu Amigo Nada Mas FONOVISA/UMLE		4	
NEW	9	BANDA LOS RECODITOS El Free DISA/UMLE		1	
8	10	LOS BUITRES DE CULIACAN SINALOA Simplemente Buitres MUSIC VIP/SONY MUSIC LATIN		4	
NEW	11	ANA GABRIEL Un Mariachi En Altos de Chavon SONY MUSIC LATIN		1	
10	12	GERARDO ORTIZ El Primer Ministro BAD SIN/DEL/SONY MUSIC LATIN		28	
17	13	LOS BUKIS Iconos: 25 Exitos FONOVISA/UMLE		48	
12	14	VOZ DE MANDO Y Ahora Resulta DISA/UMLE		17	
11	15	EL TRONO DE MEXICO Lo Mejor de El Trono de Mexico FONOVISA/UMLE		48	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	#1 15 WKS JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop	57	
1	2	DRACO ROSA SONY MUSIC LATIN	Vida	3	
3	3	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	10	
NEW	4	CRISTIAN CASTRO En Primera Fila - Dia 1 SONY MUSIC LATIN		1	
4	5	MANA Exiliados Es La Bahia: Lo Mejor de Mana WARNER LATINA		32	
5	6	ALEJANDRO SANZ La Musica No Se Toca UNIVERSAL MUSIC LATINO/UMLE		28	
6	7	ROCIO DURCAL Eternamente SONY MUSIC LATIN		10	
8	8	JESSE & JOY Con Quien Se Queda El Perro? WARNER LATINA		60	
7	9	RICARDO ARJONA Solo Para Mujeres SONY MUSIC LATIN		11	
9	10	LOS AMIGOS INVISIBLES Repeat After Me NACIONAL		2	
11	11	LOS BUKIS Romances FONOVISA/UMLE		10	
12	12	ALEJANDRO FERNANDEZ Canciones de Amor: Love Songs SONY MUSIC LATIN		61	
10	13	CHINO & NACHO Supremo: Reloaded (EP) MACHETE/UMLE		2	
NEW	14	LOS ENANITOS VERDES Tic Tac SERAFITA		1	
18	15	VARIOUS ARTISTS Latino #1's 2012 UNIVERSAL MUSIC LATINO/UMLE		21	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 1 WKS ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	75	
3	2	ROMEO SANTOS The King Stays King SONY MUSIC LATIN		23	
2	3	PRINCE ROYCE # 1's TOP STOP/SONY MUSIC LATIN		20	
4	4	PRINCE ROYCE Phase II TOP STOP/AG		52	
5	5	TITO "EL BAMBINO" Invicto ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE		20	
NEW	6	VARIOUS ARTISTS Latin Fiesta VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE		1	
7	7	HECTOR ACOSTA "EL TORITO" Con El Corazon Abierto D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE		33	
6	8	VARIOUS ARTISTS I Love Bachata 2013 PLANET		6	
12	9	RUBEN BLADES/SEIS DEL SOLAR Todos Vuelven: Live ARIEL RIVAS		21	
9	10	VARIOUS ARTISTS Canciones De Amor: En Salsa SONY MUSIC LATIN		11	
8	11	JUAN LUIS GUERRA 440 Coleccion Cristiana CAPITOL LATIN		58	
11	12	ALEX MATOS El Salsero de Ahora PLANET		5	
14	13	GILBERTO SANTA ROSA Canciones de Amor: Love Songs SONY MUSIC LATIN		53	
13	14	TITO NIEVES Que Seas Feliz TOP STOP/SONY MUSIC LATIN		18	
10	15	GILBERTO SANTA ROSA Gilberto Santa Rosa SONY MUSIC LATIN		21	

Jazz/Classical/World

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TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WKS VARIOUS ARTISTS In Love... With Cole Porter UNIVERSAL SPECIAL MARKETS/STARBUCKS		1	
1	2	MADELEINE PEYROUX The Blue Room PENNYWELL/EMARCY/BECCA		5	
14	3	EMORY ROSSUM Sentimental Journey WARNER BROS.		10	
2	4	FRANK SINATRA Sinatra: Best Of The Best REPRISE/CAPITOL		73	
3	5	DIANA KRALL Glad Rag Doll VERVE/VG		28	
4	6	TONY BENNETT As Time Goes By CONCORD		9	
5	7	MICHAEL BUBLE It's A Beautiful Day (EP) REPRISE/WARNER BROS.		5	
6	8	TONY BENNETT Viva Duets RPM/COLUMBIA		24	
NEW	9	GERALD CLAYTON Life Forum CONCORD JAZZ/CONCORD		1	
8	10	CHRIS BOTTI Impressions COLUMBIA		51	
11	11	THE WAYNE SHORTER QUARTET Without A Net BLUE NOTE		1	
7	12	THE BRYAN FERRY ORCHESTRA The Jazz Age BMG		8	
13	13	ROBERT GLASPER EXPERIMENT Black Radio BLUE NOTE		58	
16	14	SOUNDTRACK Midnight in Paris MADISON GATE		69	
18	15	HIROMI FEAT. ANTHONY JACKSON & SIMON PHILLIPS Move TELARC/CONCORD		5	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 1 WKS ANDRE WARD QUEEN OF SHEBA/HUSH/DORPHEUS	Caution	4	
2	2	PAUL HARDCASTLE Paul Hardcastle: VII TRIPPIN' N' RHYTHM		7	
3	3	PHIL PERRY Say Yes SHANACHIE		4	
4	4	JEFFREY OSBORNE A Time For Love STARVISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD		10	
9	5	JOSE JAMES No Beginning No End BLUE NOTE		11	
11	6	BRIAN CULBERTSON Dreams VERVE/VG		43	
8	7	ESPERANZA SPALDING Radio Music Society MONTUNG/HEADS UP/CONCORD		56	
6	8	MARION MEADOWS Whisper LISTEN 2/SHANACHIE		6	
5	9	KENDRICK SCOTT ORACLE Conviction WORLD CULTURE/CONCORD JAZZ/CONCORD		2	
10	10	VARIOUS ARTISTS Sexual Healing: Smooth Urban Jazz Style! SHANACHIE		2	
14	11	KAT EDMONSON Way Down Low SPINNERETTE		46	
12	12	ROB WHITE Just Kickin' It QUEEN OF SHEBA/HUSH/DORPHEUS		38	
21	13	EUGE GROOVE House Of Groove SHANACHIE		28	
13	14	SPENCER DAY The Mystery Of You CONCORD		4	
RE	15	LEE RITENOUR Rhythm Sessions CONCORD		23	

SMOOTH JAZZ SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS BATUCADA (THE BEAT) CONCORD/CMG	Boney James Feat. Rick Braun	7	
2	2	BLACK PEARL Marion Meadows SHANACHIE		8	
3	3	NO STRESS TRIPPIN' N' RHYTHM VINCENT INGALA	Paul Hardcastle	11	
4	4	WISH I WAS THERE Vincent Ingala VINCENT INGALA		13	
5	5	DANCE WITH YOU Greg Manning GREG MANNING		10	
10	6	LIFTED TRIPPIN' N' RHYTHM VINCENT INGALA	Cindy Bradley	8	
7	7	THE MYSTERY OF YOU Spencer Day CONCORD		7	
6	8	YOU'RE AMAZING David Benoit HEADS UP/CMG		17	
8	9	MACEO! Patrick Lamb PATRICK LAMB		13	
12	10	PLEASE DON'T SAY NO Nicholas Cole Feat. Tim Bowman CUTMORE		5	
11	11	SWEET SWEET BABY Grace Kelly WOODWARD AVENUE		7	
9	12	ELLEN BRIAN BROMBERG ARTISTRY/MACK AVENUE		9	
15	13	TO THE TOP Jonathan Fritzen Feat. Vincent Ingala NORDIC NIGHTS		5	
13	14	ROCK STEADY TRIPPIN' N' RHYTHM VINCENT INGALA	Julian Vaughn	6	
14	15	LIVE LIFE Tak Matsumoto J&J		10	

TRADITIONAL CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	1	#1 OLAFUR ARNALDS MERCURY CLASSICS/DECCA	For Now I Am Winter	1	
RE	2	PIERRE-LAURENT AIMARD DG/DECCA CLASSICS	Debussy: Preludes Books 1 & 2	2	
1	3	VARIOUS ARTISTS CAPITOL	Fifty Shades Of Grey	30	
2	4	VARIOUS ARTISTS LIFESCAPES/MOOD MEDIA	Lifescapes: Classical Stress Relief	57	
3	5	SOUNDTRACK DECCA	Quartet	10	
NEW	6	LATVIAN RADIO CHOIR/SIGVARD KLAVA GIGON	Rachmaninov: All-Night Vigil	1	
10	7	SOUNDTRACK CARNIVAL/MASTERPIECE/DECCA	Downton Abbey	18	
NEW	8	DAVID GARRETT DG/DECCA CLASSICS		14	
RE	9	RENEE FLEMING DECCA/DG/DECCA CLASSICS	The Art Of Renee Fleming	12	
5	10	KAUFMANN/ORCHESTER DER DEUTSCHEN OPER BERLIN DECCA/DG/DECCA CLASSICS	Wagner	8	
RE	11	AUDIOMACHINE AUDIOMACHINE	Chronicles	38	
8	12	BELL CONDUCTS ACADEMY OF ST MARTIN IN THE FIELDS SONY CLASSICAL/SONY MASTERWORKS	Beethoven	8	
11	13	DANIEL HOPE DG/DECCA CLASSICS	Spheres	3	
6	14	LISITSA/LONDON SYMPHONY ORCHESTRA DECCA/DG/DECCA CLASSICS	Rachmaninov	4	
RE	15	SOUNDTRACK FOCUS FEATURES/ABKCO	Moonrise Kingdom	45	

CLASSICAL CROSSOVER ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 ANDREA BOCELLI SUGAR/VERVE/VG	Passione	10	
2	2	LINDSEY STIRLING BRIDGE/TONE	Lindsey Stirling	29	
3	3	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	27	
5	4	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	10	
4	5	THE TENORS VERVE/VG	Lead With Your Heart	12	
NEW	6	UPSHAW/SCHNEIDER/AUSTRALIAN CHAMBER ORCH. ARTISTSHARE	Winter Morning Walks	1	
7	7	MORMON TABERNAACLE CHOIR MORMON TABERNAACLE CHOIR	Teach Me To Walk In The Light...	14	
6	8	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	27	
9	9	ANDREA BOCELLI SUGAR/DECCA	Concerto: One Night In Central Park	73	
8	10	SIMONE DINNENSTEIN/TIFT MERRITT SONY CLASSICAL/SONY MASTERWORKS	Night	3	
10	11	CHRIS MANN FAIRCRAFT/REPUBLIC	Roads	22	
11	12	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/JGA	We Are Love	20	
12	13	TWO STEPS FROM HELL TWO STEPS FROM HELL	Skyworld	18	
RE	14	LUDOVICO EINAUDI PONDEROSA MUSIC AND ART	In A Time Lapse	4	
13	15	JONATHAN & CHARLOTTE SYCO/COLUMBIA	Together	21	

WORLD ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
NEW	1	#1 BOMBINO NONESUCH/WARNER BROS.	Nomad	1	
2	2	CELTIC THUNDER CELTIC THUNDER/VERVE/VG	Mythology	7	
1	3	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	The Spirit Of Ireland	4	
3	4	CELTIC WOMAN MANHATTAN	Believe	63	
5	5	SOUNDTRACK 20TH CENTURY FOX FILMS/FOX/SONY CLASSICAL/SONY MASTERWORKS	The Descendants	71	
4	6	LOS AMIGOS INVISIBLES NACIONAL	Repeat After Me	2	
6	7	CELTIC THUNDER CELTIC THUNDER/DECCA	Voyage	58	
9	8	KEITH HARKIN VERVE/VG	Keith Harkin	19	
7	9	ANA MOURA EMARC/DECCA	Desfado	6	
RE	10	VARIOUS ARTISTS PUTUMAYO	Putumayo Presents: Vintage France	3	
11	11	VARIOUS ARTISTS LIFESCAPES/MOOD MEDIA	Lifescapes: Listener Favorites: Just Relax: Maui	53	
14	12	SOUNDTRACK TFI/SONY MASTERWORKS	The Intouchables	7	
8	13	BAJOFONDO SK ASSOCIATES/MASTERWORKS/SONY MASTERWORKS	Presente	5	
RE	14	JAKE SHIMABUKURO HITCHHIKE/MAILBOAT	Grand Ukulele	23	
NEW	15	LEE HI VG	First Love, Pt. 2 (EP)	1	

Christian/Gospel

April 20
2013
billboard

CHRISTIAN SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
NEW	1	#1 IT'S NOT OVER (WHEN GOD IS IN IT) COLUMBIA/INTEGRITY	Israel & New Breed Feat. James Fortune & Jason Lee	43	
3	2	TAKE ME TO THE KING TILLYMANN	Tamela Mann	46	
2	3	HOLD ON FIYA WORLD/LIGHT/EONE	James Fortune & FIYA Feat. Monica & Fred Hammond	45	
8	4	YOUR BEST DAYS YET TEHILLAH/LIGHT/EONE	Bishop Paul S. Morton	25	
10	5	TURNING AROUND FOR ME VMAN/MOTOWN GOSPEL	VaShawn Mitchell	38	
5	6	LIFE & FAVOR (YOU DON'T KNOW MY STORY) KEE/NEW LIFE	John P. Kee And New Life	43	
6	7	TESTIMONY TYSOFT	Anthony Brown & group therAPy	40	
4	8	GOD WILL MAKE A WAY LIGHT/EONE	Shirley Caesar	13	
9	9	GREATER IS COMING LUNJEA/MALACO	Jekalyn Carr	28	
11	10	SUNDAY MORNING MY BLOCK/COLUMBIA	Mary Mary	22	
7	11	CLEAN THIS HOUSE DOOR 6	Isaac Carree	12	
13	12	BREAK EVERY CHAIN MOTOWN GOSPEL	Tasha Cobbs	13	
16	13	HERE IN OUR PRAISE F HAMMOND/RCA INSPIRATION	Fred Hammond-United Tenors	6	
12	14	I'VE SEEN HIM DO IT VERITY/RCA INSPIRATION	Kurt Carr & The Kurt Carr Singers	19	
17	15	IF HE DID IT BEFORE (SAME GOD) MOTOWN GOSPEL	Tye Tribbett	6	
15	16	ABIDE MALACO	Lexi	12	
18	17	GREATER RCA INSPIRATION	The Greater Allen Cathedral Feat. Michael Pugh	7	
21	18	GG EVERY PRAISE RCA INSPIRATION	Hezekiah Walker	3	
19	19	I KNOW YOU HEAR ME EMTRO GOSPEL	Troy Sneed	10	
20	20	MADE TO WORSHIP KEE/NEW LIFE	John P. Kee And New Life Feat. Kirk Franklin	4	
22	21	I GOT THIS D.P. MUZZIK	Dottie Peoples	11	
23	22	CAN'T EVEN IMAGINE KINGDOM	Desmond Pringle	8	
27	23	I WANT TO BE READY INNOVATIVE	Angela Spivey	5	
26	24	SHINE MOTOWN GOSPEL	Sheri Jones-Moffett	6	
24	25	GREAT GOD JOTI	Renee Spearman	2	

GOSPEL SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
NEW	1	#1 WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	29	
2	2	ONE THING REMAINS SIXTEPS/SPARROW/CAPITOL CMG	Passion Feat. Kristian Stanfill	36	
3	3	REDEEMED FERVENT/WORD-CURB	Big Daddy Weave	47	
5	4	10,000 REASONS (BLESS THE LORD) SIXTEPS/SPARROW/CAPITOL CMG	Matt Redman	55	
4	5	YOU ARE I AM FAIR TRADE	MercyMe	33	
7	6	STEAL MY SHOW FAIR TRADE	tobyMac	21	
12	7	KINGS & QUEENS FAIR TRADE	Audio Adrenaline	24	
6	8	NEED YOU NOW (HOW MANY TIMES) CURB	Plumb	41	
8	9	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	14	
10	10	EVERY GOOD THING FAIR TRADE	The Afters	10	
9	11	YOUR LOVE NEVER FAILS INPOP	newsboys	31	
18	12	HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	7	
11	13	YOU ARE 19/SPARROW/CAPITOL CMG	Colton Dixon	25	
14	14	ALREADY THERE BEACH STREET/REUNION/PLG	Casting Crowns	25	
13	15	WORN REUNION/PLG	Tenth Avenue North	16	
15	16	CARRY ME SPARROW/CAPITOL CMG	Josh Wilson	14	
16	17	STRANGELY DIM FERVENT/WORD-CURB	Francesca Battistelli	14	
17	18	GOLD SPARROW/CAPITOL CMG	Britt Nicole	12	
20	19	GG HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets	12	
19	20	MIDDLE OF YOUR HEART FERVENT/WORD-CURB	for King & Country	14	
24	21	CHANGED BIG MACHINE	Rascal Flatts	12	
21	22	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	6	
22	23	COME TO THE RIVER ESSENTIAL/PLG	Rhett Walker Band	13	
23	24	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	9	
26	25	NEW MAN BEC/TOOTH & NAIL	All Things New	11	

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 ALAN JACKSON ACR/EMI NASHVILLE/CAPITOL CMG	Precious Memories: Volume II	2	
HOT SHOT DEBUT	2	FOR TODAY RAZOR & TIE/PLG	Preaviler (EP)	1	
2	3	COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger	10	
NEW	4	VARIOUS ARTISTS WORD-CURB	The Bible: Music Inspired By The Epic Miseries	1	
4	5	TOBYMAC FERVENT/CAPITOL CMG	Eye On It	32	
7	6	STEVEN CURTIS CHAPMAN SCC/CRACKER BARREL	Deep Roots	4	
3	7	MERCYME FAIR TRADE/PLG	The Hurt & The Healer	46	
5	8	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	28	
6	9	RED ESSENTIAL/PLG	Release The Panic	9	
10	10	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light	28	
9	11	CHRIS TOMLIN SIXTEPS/SPARROW/CAPITOL CMG	Burning Lights	13	
8	12	PASSION SIXTEPS/SPARROW/CAPITOL CMG	Let The Future Begin	4	
13	13	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion	6	
12	14	CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well	77	
NEW	15	HAWK NELSON FAIR TRADE/PLG	Made	1	
15	16	BRITT NICOLE SPARROW/CAPITOL CMG	Gold	54	
16	17	CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions (Vol. One)	11	
20	18	PLUMB CURB/WORD-CURB	Need You Now	6	
24	19	JEREMY CAMP BEC/CAPITOL CMG	Reckless	8	
19	20	LECREA REACH/INFINITY	Gravity	31	
23	21	FOR KING & COUNTRY FERVENT/WORD-CURB	Crave	59	
14	22	THIRD DAY ESSENTIAL/PLG	Miracle	22	
22	23	CHRIS TOMLIN SIXTEPS/SPARROW/CAPITOL CMG	How Great Is Our God	73	
17	24	AUDIO ADRENALINE FAIR TRADE/PLG	Kings & Queens	4	
26	25	TENTH AVENUE NORTH REUNION/PLG	The Struggle	33	

GOSPEL ALBUMS					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
2	1	#1 TAMELA MANN TILLYMANN	Best Days	35	
1	2	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors	2	
3	3	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013	11	
4	4	SHIRLEY CAESAR LIGHT/EONE	Good God	2	
7	5	GG ALEXIS SPIGHT MUSIC WORLD GOSPEL/MUSIC WORLD	L.O.L.	4	
5	6	TASHA COBBS EMI GOSPEL/EMI CMG	Grace (EP)	9	
6	7	LECREA REACH/INFINITY	Gravity	31	
8	8	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live	35	
HOT SHOT DEBUT	9	SOCIAL CLUB SOCIAL CLUB MISFITS	Rejects. (EP)	1	
10	10	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	48	
9	11	KURT CARR & THE KURT CARR SINGERS VERITY/RCA INSPIRATION	Bless This House	11	
11	12	LARRY CALLAHAN & SELECTED OF GOD SING 2 PRAISE	The Evolution II	20	
12	13	WILLIAM MURPHY VERITY/RCA INSPIRATION	God Chaser	9	
14	14	CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE/EMI GOSPEL/CAPITOL CMG	The Best Of Both Worlds	43	
16	15	VASHAWN MITCHELL VMAN/EMI GOSPEL/EMI CMG	Created4This	32	
15	16	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA	WOW Gospel 2012	63	
17	17	JOHN P. KEE AND NEW LIFE KEE/NEW LIFE	Life And Favor	33	
20	18	MARVIN SAPP VERITY/RCA	I Win	54	
32	19	JAMES FORTUNE & FIYA FIYA WORLD/LIGHT/EONE	Identity	64	
19	20	CECE WINANS SPARROW/LIME	Icon: CeCe Winans	3	
26	21	LE'ANDRIA JOHNSON MUSIC WORLD GOSPEL/MUSIC WORLD	The Experience	29	
29	22	BISHOP PAUL S. MORTON TEHILLAH/LIGHT/EONE	Best Days Yet	21	
35	23	TODD DULANEY GOLD STREET GOSPEL	Pulling Me Through	2	
18	24	MARVIN L WINANS THE PRAISE + WORSHIP EXPERIENCE	The Praise + Worship Experience	41	
22	25	WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE			

DANCE CLUB SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 HEAVEN VENUS/NOTE/NU/TITE/COLUMBIA	Depeche Mode	7	
2	2	HOLD ME MIND TRAIN/TWISTED	One Feat. Dave Aude	10	
4	3	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	12	
6	4	NEXT TO ME CAPITOL	Emell Sande	7	
10	5	ACID RAIN STARBUCK/ROC NATION/COLUMBIA	Alexis Jordan	6	
1	6	BEAM ME UP (KILL-MODE) AT NIGHT	Cazzette	9	
16	7	GG I NEED YOUR LOVE CHERRYTREE/SECUR/PEACE/FLY EYE/ULTRA/ROCK MADON/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	4	
13	8	SHAKE THAT HITSHOR/WMM	Gimm+icky	6	
18	9	LET THERE BE LOVE RCA	Christina Aguilera	8	
8	10	AS YOUR FRIEND WALL/ISLAND/IDMG	Afrojack Feat. Chris Brown	10	
5	11	SEXY PEOPLE (THE FIAT SONG) RCA	Arianna Feat. Pitbull	8	
19	12	HERE WITH YOU D EMPIRE	Asher Monroe	7	
11	13	AY MAMA MIA MVA	Mayra Veronica	12	
7	14	FOREVER DAUMAN	Ralphie Rosario Feat. Frankie D'Amico	9	
15	15	SO HIGH YOUNG MONEY/CASH MONEY/REPUBLIC	Jay Sean	13	
17	16	BEAT DON'T STOP ROSELINE	C-Rod Feat. Jason Walker	13	
20	17	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	8	
9	18	I COULD BE THE ONE LE7ELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	11	
23	19	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	4	
24	20	READY TO LOVE RED RED	Katrina	5	
26	21	GLOWING ISLAND/IDMG	Nikki Williams	4	
22	22	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	6	
27	23	FLY AWAY NUKE TOWN/TOMMY BOY	Guinevere	5	
12	24	GIMME ALL (RING MY BELL) INESSA LEE	Princess X	9	
28	25	POINTING FINGERS 3BIG	Stacey Jackson	5	
32	26	THIS IS OUR LOVE CRESCENT MOON	Sophi	3	
34	27	CARRIED AWAY FRENCH/ISS/COLUMBIA	Passion Pit	3	
25	28	I LIKE IT LOUD CITRUSONIC/STREB/SPHONK	Carmen Electra Feat. Bill Hamel	8	
37	29	HELLO CASH MONEY/REPUBLIC	Stafford Brothers Feat. Lil Wayne & Christina Milian	3	
31	30	HARLEM SHAKE JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	6	
35	31	BAD HABITS ULTRA	Brass Knuckles	3	
30	32	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	6	
21	33	REST OF MY LIFE DTP/DEF JAM/IDMG	Ludacris Feat. Usher & David Guetta	11	
38	34	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	18	
44	35	LOLITA EPIC	Leah LaBelle	2	
14	36	OH MAMA HEY TOMMY BOY	Chris Cox + DJ Frankie Feat. Crystal Waters	12	
33	37	GOLD SPARKBOW/CAPITOL CMG	Britt Nicole	5	
45	38	YOU GOT THE LOVE LNG	Nick Skitz	2	
48	39	HANDS HIGH SPINNIN'	Kirsty	2	
HOT SHOTS DEBUT	40	GET UP (RATTLE) SPINNIN'/CASABLANCA/REPUBLIC	Bingo Players Feat. Far East Movement	1	
47	41	LET ME LIVE AGAIN PEACE BISQUIT	Colton Ford	2	
36	42	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	12	
NEW	43	I CAN'T WAIT KING STREET	Namy & Barbara Tucker	1	
42	44	ANGEL SINHA	Sarah Brightman	5	
29	45	C'MON KEMOSABE/RCA	Ke\$ha	10	
41	46	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	17	
NEW	47	FREE LOVE BEAUTIFIQUE	Laura LaRue	1	
43	48	CLARITY INTERSCOPE	Zedd Feat. Foxes	16	
40	49	KNOW YOUR NAME TONIGHT FLAMINGO	Scotty Boy & DJ Red Feat. Ajay Popoff	8	
NEW	50	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon	1	

Hits of the World

April 20 2013

billboard

EURO					
DIGITAL SONGS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess		
NEW	2	NEED U (100%) BLASE BOYS CLUB/MINISTRY OF SOUND	Duke Dumont Feat. A*M*M*E		
2	3	MIRRORS RCA	Justin Timberlake		
3	4	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz		
9	5	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		
8	6	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger		
7	7	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars		
6	8	POMPEII VIRGIN	Bastille		
16	9	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton		
14	10	HEY PORSCHE REPUBLIC	Nelly		

GERMANY					
SINGLES					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	LET HER GO BLACK CROW/EMBASSY OF MUSIC	Passenger		
2	2	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears		
3	3	MIRRORS RCA	Justin Timberlake		
4	4	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz		
5	5	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess		
7	6	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton		
8	7	IMPOSSIBLE SYCO	James Arthur		
6	8	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic		
9	9	BILDER IM KOPF AGGRO BERLIN/UNIVERSAL	Sido		
NEW	10	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift		

FRANCE					
DIGITAL SONGS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	J'ME TIRE WAT.LB	Maitre Gims		
2	2	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz		
5	3	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton		
4	4	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess		
3	5	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko		
8	6	HO HEY DUALTONE/DECCA	The Lumineers		
NEW	7	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell		
6	8	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon		
7	9	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars		
9	10	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars		

KOREA					
KOREA K-POP HOT 100					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	LOVE BLOSSOM STARSHIP ENTERTAINMENT	K.Will		
3	2	TURTLE CORE CONTENTS MEDIA	Davichi		
17	3	BE WARMED CORE CONTENTS MEDIA	Davichi (Feat. Verbal Jint)		
1	4	ROSE YG ENTERTAINMENT	Lee Hi		
NEW	5	HOW ABOUT VIX ENT/GRANDLINE ENT.	GEEKS (Feat. Hareem)		
NEW	6	FOREIGNER'S CONFESSIONS SBS/CONTENTSHUB	Akdong Musician		
2	7	CHERRY BLOSSOM ENDING CJ E&M	Busker Busker		
NEW	8	GOODBYE CJ E&M	Hong Dae Kwang (With Soyoy Of Sistar)		
5	9	CRESCENDO SBS/CONTENTSHUB	Akdong Musician		
4	10	AND ONE GOLDENTHUMB	Tae Yeon (of Girls' Generation)		

JAPAN					
JAPAN HOT 100					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	JANE DOE NAVY/TAWAVE	Minami Takahashi		
10	2	EXILE PRIDE [KONNA SEKAI WO AISURU TAME] RHYTHMZONE	EXILE		
4	3	NINJYARI BAN BAN WARNER	Kyaryo Pamyu Pamyu		
26	4	AITAI VICTOR	Shikao Suga		
25	5	MAGIC COLOR F&T EASTERN TRIBE	AMIAYA		
79	6	TANJUOBI NIWA MASSHIRO NA YURI WO UNIVERSAL	Masaharu Fukuyama		
NEW	7	CRAZY KANZEN NA OTONA UP-FRONT	C-ute		
3	8	DREAMER'S HIGH EMI	RADWIMPS		
1	9	KI SU U MA I [KISS YOUR MIND] AVEKJ-MORE/WARNER	Kis-My-Ft2		
7	10	SUIT & TIE SONY	Justin Timberlake Feat. Jay Z		

UNITED KINGDOM					
SINGLES					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	NEED U (100%) BLASE BOYS CLUB/MINISTRY OF SOUND	Duke Dumont Feat. A*M*M*E		
2	2	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess		
4	3	MIRRORS RCA	Justin Timberlake		
3	4	WHAT ABOUT US FASCINATION/PHYSOR	The Saturdays Feat. Sean Paul		
5	5	POMPEII VIRGIN	Bastille		
1	6	LET'S GET READY TO RUMBLE DEMON/ROSEL	PJ & Duncan		
9	7	HEY PORSCHE REPUBLIC	Nelly		
NEW	8	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		
6	9	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars		
NEW	10	IT'S A BEAUTIFUL DAY REPRISE/WARNER	Michael Buble		

CANADA					
BILLBOARD CANADIAN HOT 100					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	JUST GIVE ME A REASON RCA/SONY MUSIC	P!nk Feat. Nate Ruess		
2	2	STAY SRP/DEF JAM/UNIVERSAL	Rihanna Feat. Mikky Ekko		
3	3	WHEN I WAS YOUR MAN ATLANTIC/WARNER	Bruno Mars		
4	4	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. Christina Aguilera		
5	5	THRIFT SHOP MACKLEMORE/WARNER	Macklemore & Ryan Lewis Feat. Wanz		
6	6	DAYLIGHT ASMR/OCTONE/UNIVERSAL	Maroon 5		
7	7	INFORMININJA HALF-LIFE/UNIVERSAL	Classified Feat. David Miles		
8	8	MIRRORS RCA/SONY MUSIC	Justin Timberlake		
15	9	I LOVE IT RECORD COMPANY TEN/BIG BEAT/WARNER	Icona Pop Feat. Charli XCX		
10	10	HO HEY DUALTONE/DIE ALONE	The Lumineers		

AUSTRALIA					
DIGITAL SONGS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	LET HER GO BLACK CROW	Passenger		
3	2	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton		
2	3	THANK YOU COLUMBIA	MKTO		
NEW	4	HELLO YOUNG MONEY/CASH MONEY/REPUBLIC	Stafford Brothers Feat. Lil Wayne & Christina Milian		
4	5	HEY PORSCHE REPUBLIC	Nelly		
6	6	IMPOSSIBLE SYCO	James Arthur		
NEW	7	CHANGE YOUR LIFE SYCO	Little Mix		
5	8	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess		
7	9	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		
8	10	I NEED YOUR LOVE FLY EYE/POLYDOR/COLUMBIA	Calvin Harris Feat. Ellie Goulding		

NOTES: *THE WORLD'S MOST POPULAR MUSIC ARTISTS: THE U.S. BILLBOARD: THE WEEK'S MOST POPULAR MUSIC ARTISTS AS REPORTED BY PROMOTERS, MANAGERS AND BOOKING AGENTS. SINGLES: WEEK'S MOST POPULAR SINGLES PLAYED IN DANCE CLUBS. COMPILATED FROM REPORTS FROM A NATIONAL SAMPLE OF CLUB DISCO. BILLBOARD: WEEK'S MOST POPULAR SINGLES AS REPORTED BY PROMOTERS, MANAGERS AND BOOKING AGENTS. SINGLES: WEEK'S MOST POPULAR SINGLES PLAYED IN DANCE CLUBS. COMPILATED FROM REPORTS FROM A NATIONAL SAMPLE OF CLUB DISCO.

AUSTRIA			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
	1	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess
1	2	LET HER GO	Passenger
3	3	BILDER IM KOPF	Sido
4	4	IMPOSSIBLE	James Arthur
5	5	ROSANA	Wax
6	6	MIRRORS	Justin Timberlake
8	7	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz
NEW	8	MILLIONEN LICHTER	Christina Sturmer
RE	9	BELLA VITA	DJ Antoine vs. Mad Mark
10	10	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera

FINLAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
1	1	VAPAAUS KATEEN JAA	Haloo Helsinki
2	2	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz
6	3	FEEL THIS MOMENT	Pitbull Featuring Christina Aguilera
5	4	JUST GIVE ME A REASON	P!nk Featuring Nate Ruess
3	5	SHE MAKES ME GO	Arash Featuring Sean Paul
4	6	MENNYT MIES	J. Karjalainen
8	7	LET HER GO	Passenger
RE	8	NEW WAY HOME	Isac Elliot
NEW	9	TANAAN LAHTEE	Elokuu
9	10	SAANNOT RAKKADELLE	Anna Puu

NEW ZEALAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
4	1	LET HER GO	Passenger
1	2	ROYALS	Lorde
2	3	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess
3	4	IMPOSSIBLE	James Arthur
6	5	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton
5	6	LOST	Frank Ocean
8	7	MIRRORS	Justin Timberlake
7	8	WHEN I WAS YOUR MAN	Bruno Mars
9	9	BENEATH YOUR BEAUTIFUL	Labrinth Feat. Emeli Sande
NEW	10	IF YOU COULD SEE ME NOW	The Script

SWITZERLAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
1	1	LET HER GO	Passenger
2	2	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess
3	3	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz
4	4	IMPOSSIBLE	James Arthur
5	5	MIRRORS	Justin Timberlake
10	6	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera
6	7	BILDER IM KOPF	Sido
8	8	SCREAM & SHOUT	will.i.am & Britney Spears
7	9	STAY	Rihanna Feat. Mikky Ekko
9	10	BELLA VITA	DJ Antoine vs. Mad Mark

Boxscore

April 20
2013
billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST	VENUE	ATTENDANCE CAPACITY	PROMOTER	
1	\$3,024,960 (\$2,880,370 AUSTRALIAN) \$124.97/\$103.97	KEITH URBAN, THE MADDEN BROTHERS	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA, JAN. 25-26, FEB. 5	25,530 28,326 THREE SHOWS	CHUGG ENTERTAINMENT, NINE LIVE	
2	\$2,960,860 (\$2,863,359 AUSTRALIAN) \$123.98/\$72.28	BARRY GIBB, AUDIO VIXEN	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA, FEB. 16, 19	18,709 19,874 TWO SHOWS	LIVE NATION	
3	\$2,624,540 (\$2,512,701 AUSTRALIAN) \$124.30/\$103.41	KEITH URBAN, THE MADDEN BROTHERS	ALL PHONES ARENA, SYDNEY, JAN. 30-31	24,294 24,926 TWO SHOWS	CHUGG ENTERTAINMENT, NINE LIVE	
4	\$2,448,920 (\$2,389,261 AUSTRALIAN) \$126.24/\$66.62	KISS, MÖTLEY CRÜE, THIN LIZZY, DIVA DEMOLITION	ALL PHONES ARENA, SYDNEY, MARCH 9-10	18,023 23,466 TWO SHOWS	MCMANUS ENTERTAINMENT	
5	\$1,994,300 \$250/\$150/\$125/\$55	SHANIA TWAIN	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS, APRIL 3, 5-6	14,252 15,951 FOUR SHOWS	CONCERTS WEST/AGG LIVE, CAESARS ENTERTAINMENT	
6	\$1,652,740 (\$1,618,584 AUSTRALIAN) \$183.80/\$101.09	KISS, MÖTLEY CRÜE, THIN LIZZY, DIVA DEMOLITION	PERTH ARENA, PERTH, AUSTRALIA, FEB. 28	12,775 13,335	MCMANUS ENTERTAINMENT	
7	\$1,535,350 (\$1,485,927 AUSTRALIAN) \$113.66/\$111.95	BLINK-182, THE VANDALS, SHARKS	ALL PHONES ARENA, SYDNEY, FEB. 20	15,009 15,316	SOUNDWAVE TOURING	
8	\$1,502,930 (\$1,468,633 AUSTRALIAN) \$255.84/\$101.31	KISS, MÖTLEY CRÜE, THIN LIZZY, DIVA DEMOLITION	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA, MARCH 12	9,597 9,801	MCMANUS ENTERTAINMENT	
9	\$1,381,660 (\$1,352,830 AUSTRALIAN) \$164.28/\$113.21	NEIL YOUNG & CRAZY HORSE, HUSKY	PERTH ARENA, PERTH, AUSTRALIA, MARCH 2	10,814 14,320	FRONTIER TOURING	
10	\$1,360,125 \$95/\$65	BOB SEGER & THE SILVER BULLET BAND, JOE WALSH	UNITED CENTER, CHICAGO, APRIL 6	14,938 SELLOUT	JAM PRODUCTIONS, LIVE NATION	
11	\$1,243,086 \$89.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE	THE PIT, ALBUQUERQUE, N.M., APRIL 5	13,630 SELLOUT	THE MESSINA GROUP/AGG LIVE	
12	\$1,216,110 (\$1,174,151 AUSTRALIAN) \$113.61/\$92.18	RUSSELL PETERS, RUBEN PAUL	ALL PHONES ARENA, SYDNEY, MARCH 15	13,681 SELLOUT	ADRIAN BOHM PRESENTS	
13	\$1,210,280 \$95/\$55	ERIC CLAPTON, THE WALLFLOWERS	CONSO ENERGY CENTER, PITTSBURGH, APRIL 6	14,566 SELLOUT	BEAVER PRODUCTIONS	
14	\$1,177,534 \$139/\$29	ELTON JOHN	BRIDGESTONE ARENA, NASHVILLE, APRIL 5	14,896 SELLOUT	LIVE NATION	
15	\$1,122,276 \$89.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE	PAN AMERICAN CENTER, LAS CRUCES, N.M., APRIL 6	12,962 SELLOUT	THE MESSINA GROUP/AGG LIVE	
16	\$1,060,090 (\$1,021,467 AUSTRALIAN) \$175.39/\$102.74	GUNS N' ROSES, ZZ TOP, ROSE TATTOO	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA, MARCH 20	7,491 8,382	MCMANUS ENTERTAINMENT	
17	\$1,010,800 (\$984,413 AUSTRALIAN) \$162.08/\$111.25	NEIL YOUNG & CRAZY HORSE, HUSKY	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA, MARCH 7	6,936 7,870	FRONTIER TOURING	
18	\$979,797 (\$941,189 AUSTRALIAN) \$207.16/\$103.06	PAUL SIMON, RUFUS WAINWRIGHT	SYDNEY ENTERTAINMENT CENTRE, SYDNEY, APRIL 2	6,774 7,153	CHUGG ENTERTAINMENT	
19	\$974,058 (\$950,328 AUSTRALIAN) \$173.22/\$101.47	GUNS N' ROSES, ZZ TOP, ROSE TATTOO	PERTH ARENA, PERTH, AUSTRALIA, MARCH 9	8,543 9,350	MCMANUS ENTERTAINMENT	
20	\$918,180 \$79.50/\$29.50	MAROON 5, NEON TREES, OWL CITY	BRIDGESTONE ARENA, NASHVILLE, MARCH 24	14,131 SELLOUT	LIVE NATION	
21	\$916,652 (\$880,786 AUSTRALIAN) \$93.14	THE XX, JAGWAR MA	HORDEEN PAVILION, SYDNEY, APRIL 6-7	10,717 TWO SELLOUTS	HANDSOME TOURS	
22	\$915,128 (\$888,000 AUSTRALIAN) \$123.67	ST. JEROME'S LANEWAY FESTIVAL	PERTH CULTURAL CENTRE, PERTH, AUSTRALIA, FEB. 9	7,400 8,000	CHUGG ENTERTAINMENT, ROCK N' ROLL CIRCUS	
23	\$899,465 \$95/\$55	ERIC CLAPTON, THE WALLFLOWERS	ARENA AT GWINNETT CENTER, DULUTH, GA., MARCH 27	10,827 SELLOUT	BEAVER PRODUCTIONS	
24	\$880,893 (\$899,657 CANADIAN) \$145.40/\$32.80	RIHANNA, A\$AP ROCKY	MTS CENTRE, WINNIPEG, MANITOBA, CANADA, MARCH 25	10,649 SELLOUT	LIVE NATION GLOBAL TOURING	
25	\$852,297 \$77.50/\$27.50	MAROON 5, NEON TREES, OWL CITY	AMWAY CENTER, ORLANDO, FLA., MARCH 30	13,797 SELLOUT	LIVE NATION	
26	\$842,941 \$122/\$36.50	RIHANNA, A\$AP ROCKY	XL CENTER, HARTFORD, CONN., MARCH 15	10,985 SELLOUT	LIVE NATION GLOBAL TOURING	
27	\$841,468 (\$531,955) \$51.41/\$43.50	THE X FACTOR LIVE	MOTORPOINT ARENA, CARDIFF, WALES, FEB. 1-2, 11	17,612 FOUR SELLOUTS	3A ENTERTAINMENT	
28	\$829,508 (\$553,962) \$48.67/\$24.33	OLLY MURS, LOVEABLE ROGUES, TICH	SCOTTISH EXHIBITION & CONFERENCE CENTRE, GLASSGOW, ENGLAND, MARCH 15-16	17,346 TWO SELLOUTS	3A ENTERTAINMENT, LIVE NATION	
29	\$819,931 (\$801,223 AUSTRALIAN) \$172.95/\$66.52	GUNS N' ROSES, ZZ TOP, ROSE TATTOO	ALL PHONES ARENA, SYDNEY, MARCH 12	6,593 9,779	MCMANUS ENTERTAINMENT	
30	\$815,463 (\$547,950) \$48.40/\$24.20	OLLY MURS, LOVEABLE ROGUES, TICH	ECHO ARENA, LIVERPOOL, ENGLAND, MARCH 13, 27	17,249 TWO SELLOUTS	3A ENTERTAINMENT, LIVE NATION	
31	\$809,830 \$160/\$55/\$45	KENNY CHESNEY, KACEY MUSGRAVES	AUSTIN360 AMPHITHEATER, AUSTIN, TEXAS, APRIL 5	13,022 SELLOUT	COTA EVENTS, THE MESSINA GROUP/AGG LIVE	
32	\$795,353 (\$764,539 AUSTRALIAN) \$145.54/\$103.93	CLIFF RICHARD, O'SHEA	BRISBANE CONVENTION & EXHIBITION CENTRE, BRISBANE, AUSTRALIA, FEB. 2-3	6,107 6,170 TWO SHOWS	DAINTY GROUP	
33	\$789,454 (\$800,259 CANADIAN) \$122.42/\$63.42	MICHEL SARDOU	BELL CENTRE, MONTREAL, MARCH 28	7,258 8,670	EVENKO, PRODUCTIONS J	
34	\$780,143 \$129/\$37.50	RIHANNA, A\$AP ROCKY	KCEL ENERGY CENTER, ST. PAUL, MINN., MARCH 24	10,509 SELLOUT	LIVE NATION GLOBAL TOURING	
35	\$766,309 (\$728,903 AUSTRALIAN) \$155.29/\$124.42	ROBERT PLANT, PLAYING FOR CHANGE	SYDNEY ENTERTAINMENT CENTRE, SYDNEY, MARCH 28	8,451 6,191	CHUGG ENTERTAINMENT	



Top Grosses Down Under

Australian venues make a big splash on this week's Boxscore chart with impressive box-office totals reported for the first quarter. Leading the pack is the Brisbane Entertainment Centre that hosted country star **Keith Urban** (above) Jan. 25-26 as well as Feb. 5, a date that had to be rescheduled twice due to bad weather. The concerts were part of the native Aussie's seven-date trek titled the Story So Far tour with multiple-show stints at arenas in Brisbane, Sydney and Melbourne. Urban's Jan. 30-31 engagement at Sydney's Allphones Arena lands at No. 3.

Kiss took its *Monster* tour for a six-city turn Down Under beginning Feb. 28, playing eight shows through March 16. Entering this week's chart are three stops from the veteran band's Australian tour, led by Allphones Arena at No. 4. Joined by **Mötley Crüe**, **Thin Lizzy** and local band **Diva Demolition**, Kiss also takes the Nos. 6 and 8 slots.

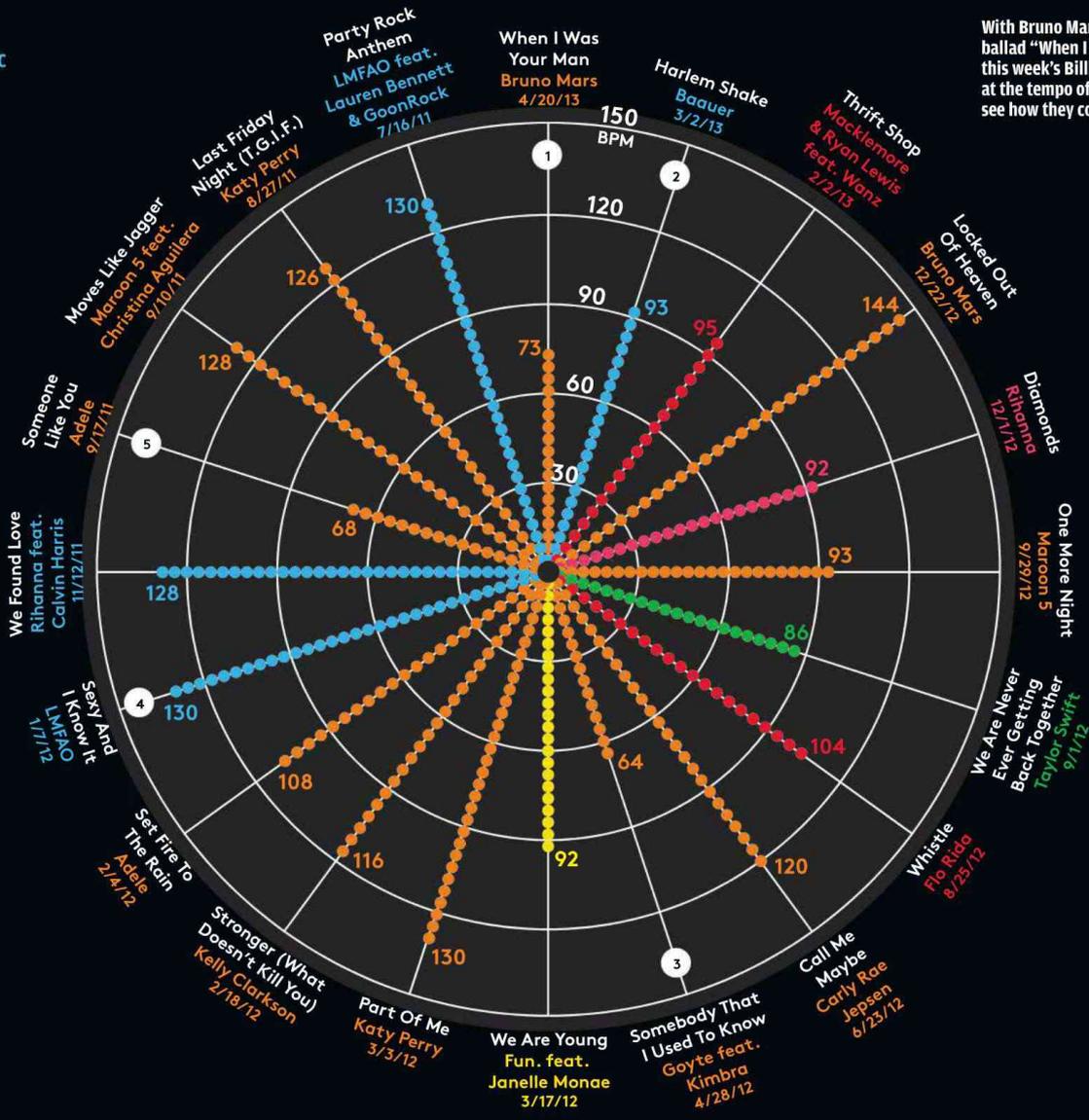
Four more Aussie venues also find a home among the top Boxscores. Two additional buildings in Sydney make chart appearances: Sydney Entertainment Centre (Nos. 18 and 35) and Hordern Pavilion (No. 21). The St. Jerome's Laneway Festival at the Perth Cultural Centre ranks at No. 22, and the Brisbane Convention & Exhibition Centre is No. 32. —*Bob Allen*

CODA

Trend Report: Beats Per Minute (BPMs) For Last 20 Hot 100 No. 1s

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

With Bruno Mars' stripped-down ballad "When I Was Your Man" topping this week's Billboard Hot 100, we look at the tempo of the last 20 No. 1 hits to see how they compare.



1

Bruno Mars
"When I Was Your Man"
This song, and Adele's "Someone Like You" (September 2011), are the only ballads to top the Hot 100 since Rihanna's "Take a Bow" five years ago. Rihanna, meanwhile, rebounds 6-4 on this week's Hot 100 with her own piano-and-vocal ballad "Stay," featuring Mikky Ekko. Justin Parker plays piano on the track.

2

Baauer
"Harlem Shake"
One might think this EDM track would have a much higher BPM (93) considering the manic dancing that made it such a meme phenomenon. However, the fairly shuffling track isn't even among the top half of the titles in this report.

3

Gotye Featuring Kimbra
"Somebody That I Used to Know"
While the song boasts the lowest BPM (64) among all titles listed, its album version was used as the basis for the figure. A more uptempo version of the pop radio favorite clocks in at 129.

4

LMFAO
"Sexy and I Know It"
The dance/rap duo post double 130-BPM titles ("Party Rock Anthem" is the other), which are tied with Katy Perry's "Part of Me" for second-fastest. While Bruno Mars' current hit is a piano ballad, previous single "Locked Out of Heaven" claims the highest BPM (144) of the last 20 Hot 100 No. 1s.

5

Adele
"Someone Like You"
The singer has two noticeably differently paced tracks on the list. This ballad moves at a measured rate of 68 BPM while follow-up "Set Fire to the Rain" picked up the pace to a more aggressive 108.

billboard

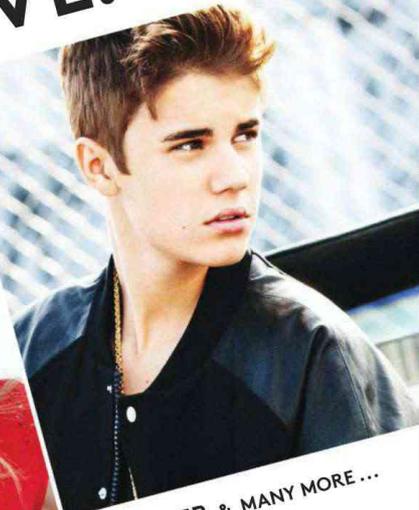
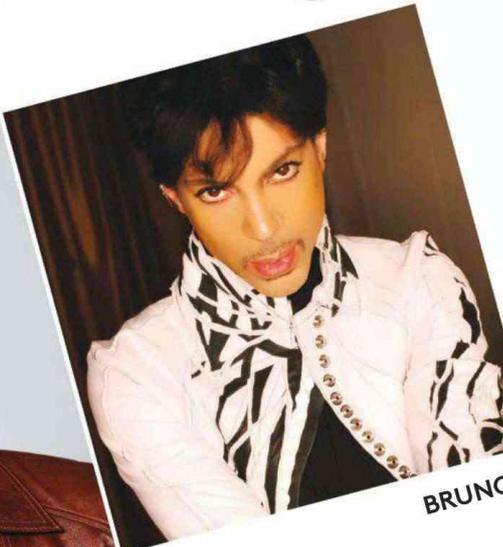
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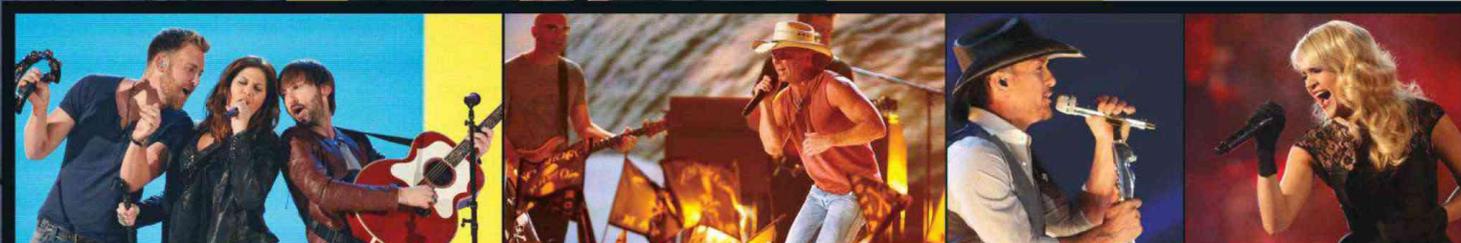
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