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ITUNES AT 10 How It Reshaped The Industry, And What's Next
NEW POWER COUPLE Scott Borchetta & Dr. Luke
THE GROOVESHARK RULING What It Means

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Rod's Return To Rock,
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Rod Stewart photographed by Art Streiber for Billboard.

ITUNES

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ANDY LACK

QUESTIONS ANSWERED

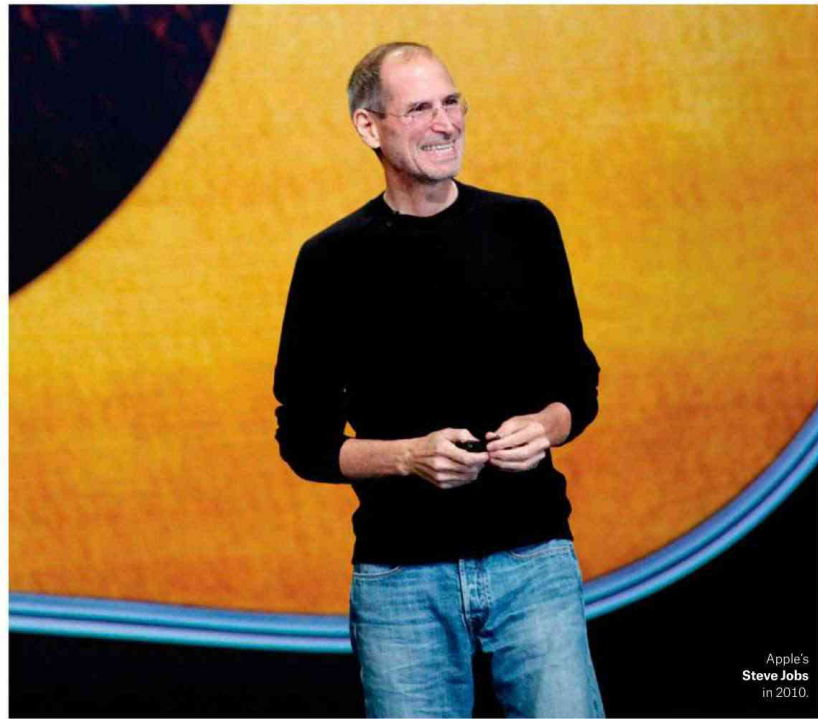
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ROD STEWART



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TOP LINE

LABELS

Placing A Smart Bet

Nettwerk Music Group has raised more than \$10 million for expansion. It's the latest sign investors are warming up to music again

By Glenn Peoples

An improving global music market is giving investors reason to look at music companies. While major deals will get done in any climate, the recorded-music market's recovery and the cooling of the music publishing market are making independent music companies attractive, too.

Nettwerk Music Group has just raised \$10.3 million in equity growth financing from private equity firm HBC Investments, previous investor Beedie Capital and Nettwerk's four founding partners, Terry McBride, Ric Arboit, Dan Fraser and Mark Jowett. Nettwerk encompasses a record label, artist and producer management firms and music publishing company. "The bottom line is the music business is growing," Nettwerk CEO McBride says.

That growth hasn't yet reached the world's largest markets, however. In 2012, U.S. recorded-music revenue was down 0.5% while the U.K. market dropped 5.8% and Germany's sank 4.6%, according to IFPI. But McBride points out that small markets that were the earliest to adopt forward-thinking business models are windows into the future of other markets. Sweden's recorded-music market rose 18.7% last year, and Norway's jumped 6.7%.

McBride argues music has a better story than in years past. The models—embodied by such services as Spotify, WiMP and Deezer—that drive growing markets are creating a better environment for investors by reducing a lot of the uncertainty that existed during the last decade. "You're going to see piracy go away and you'll see the value of intellectual property go up," he says.

Nettwerk plans to use the funding to sign artists, continue developing artists and acquire catalogs. While Beedie's previous investment in Nettwerk allowed the company to build its publishing portfolio, Nettwerk had been focused on acquiring individual artist catalogs in more recent years. In addition to managing Grammy Award winner fun., Nettwerk has current hits by Passenger and Wanting and a budding breakout band in Family of the Year.

"Investors always want a certain level of predictability," American Assn. of Independent Music president Rich Bengloff says. He points out that investors would pay five- to six-times earnings before interest, taxes, depreciation and amortization when revenue was falling, but the multiple could rise to 10-times EBITDA when revenue improves. "They don't care if money comes from sales, streams, Internet radio, [as long as] it's predictable."

In another sign of a warming market, in March an investor group led by Wood Creek Capital, an affiliate of MassMutual Financial Group, paid between \$115 million and \$125 million to acquire Concord Music Group from Village Roadshow Entertainment Group. Wood Creek also has a majority stake in Bicycle Music Group and Verese Sarabande.

Publishing was a popular investment even through the turbulent '00s because of the more predictable revenue flows, although not all investors made good bets. Today's smart money certainly believes in music publishing as an institutional-grade investment, Bicycle Music Group CEO Roger Miller says. Bicycle invests in music assets like pension funds and insurance companies on behalf of its institutional clients. But Miller adds the certainty in today's publishing market is the result of "the players in the space that had more money than brains" leaving the market. "There's been some creative destruction, and now I think people in the business are more disciplined."

The market for masters has always been less predictable than publishing. Some investors made bad investments in masters, paid "frothy prices" or bought into newer music that didn't perform well because the recorded-music industry hadn't yet reached its bottom. As a result, some investors were kept on the sidelines. ●



Nettwerk CEO Terry McBride (right) and Family of the Year



DIGITAL

A Tale Of Two Rulings

A copyright ruling in Universal v. Grooveshark contradicts a 2011 decision in Capitol v. MP3Tunes
By Alex Pham

Recent rulings on two major copyright cases have put the Digital Millennium Copyright Act (DMCA) back into the spotlight—each having very different, and potentially significant, consequences for media platforms and rights holders.

The first is Universal Music Group v. Escape Media Group, operator of the Grooveshark streaming music service. This decision, issued April 23 by a panel of five New York State Supreme Court judges in favor of UMG, directly contradicts a 2011 ruling in another case, Capitol Records v. MP3Tunes, by a U.S. District Court. In other words, two courts have come to opposite conclusions on a key provision in the DMCA—one that could precipitate a legislative battle royale over what Congress meant when it created its copyright laws and possibly undermine the “safe harbor” provisions that many Internet companies rely on to operate.

In the Grooveshark case, the key question is whether the DMCA’s safe harbor provisions also apply to sound recordings made prior to 1972. Under those provisions, Internet companies aren’t held liable as long as they meet certain criteria, such as taking down infringing content when asked to by rights holders.

If the federal court in the Capitol Records case is correct and the answer is “yes,” then Grooveshark, SoundCloud, YouTube, Vimeo, Facebook and other companies that host user-uploaded content are safe.

If not, as the state court in New York decided in the Grooveshark case, then these companies may be exposed to new liability.

“It places the burden on the service provider to police its servers and remove pre-1972 sound recordings, or face liability for copyright infringement,” says Lawrence Iser, a copyright attorney with Kinsella Weitzman Iser Kump & Aldisert. “Copyright owners no longer have the obligation to notify the service provider. Instead, they can simply file suit.”

This is worrisome, not just for Grooveshark, which vowed to appeal the decision and lobby federal lawmakers for clarification—at least as long as the struggling startup can foot its legal bills.

“The point of the DMCA was to create a world where third-party service providers don’t have to police their servers,” Electronic Frontier Foundation staff attorney Julie Samuels says. “The Grooveshark ruling flips that on its head and creates a situation where that world is obliterated. That is very dangerous for [Internet service providers].”

For media platforms that don’t host user-uploaded content, the Grooveshark decision could cause them to weigh the benefits of that type of social interaction with the uncertain legal liabilities it could trigger.

Public Knowledge VP of legal affairs Sherwin Siy says the case potentially gives rights holders an “end run” around the DMCA. “It suggests that there’s a route to liability that goes around the DMCA, which has served people well in many ways by letting a lot of people conduct business on the Internet.”

For companies like Google, which has secured broad licenses from all the major labels and many of the larger independent labels, this might not matter much. For companies that don’t have licenses, including some cloud storage services and social networks that host content from its users, not having the DCMA to fall back on could significantly increase their liability risks.

The second ruling in the Viacom case was less favorable to rights holders. There, the question was whether YouTube had willfully ignored the fact that there was infringing content on its site. The latest decision, by U.S. District Court Judge Louis Stanton, concluded that even if YouTube did turn a blind eye, that “does not itself forfeit the [DMCA] safe harbor,” he wrote, dismissing Viacom’s allegations. “To forfeit that, the provider must influence or participate in the infringement.” Viacom is appealing. ●



Music startups. The rulings in the Grooveshark and Capitol cases could increase legal uncertainties around business models that host user-uploaded content. Public Knowledge and the Electronic Frontier Foundation believe this could have a chilling effect on innovation.

Labels. The Grooveshark ruling potentially creates an additional avenue to fight piracy, but only for pre-1972 recordings. Instead of having to request a take-down notice, a rights holder can just sue. The Viacom decision, however, puts the burden of proof on labels to issue take-down notices before suing.

THE Action



FUSE TEAMS WITH TWITTER, TRIDENT

Fuse, Twitter and Trident gum have teamed for a new nightly TV program based on music trends. The program, “Trending 10,” will comb the influential microblogging site for the day’s 10 most talked-about music stories. Fuse is using a proprietary algorithm called “Heat Tracker” to spot the trends, with Trident serving as principle sponsor. Daily and weekly segments will feature Trident branding.



COPYRIGHT ON THE DOCKET

Congress has launched a new review of U.S. copyright law, the first step toward updating some arcane intellectual property statutes for the digital age. The House Judiciary Committee will hold hearings on copyright law in the coming months. Issues including performance rights for sound recordings, the Digital Millennium Copyright Act and orphan works are all expected to be on the table, but what, if any, outcomes may result are far from clear.



GIBSON VENUE TO CLOSE



LAURYN HILL'S PENDING SENTENCE

Hill’s sentencing for her 2012 tax evasion charge has been delayed. U.S. federal judge Madeline Cox Arleo postponed the sentencing, giving the elusive singer/songwriter/producer more time to pay restitution on an estimated \$1 million in back taxes. Hill had promised to pay \$554,000 by the sentencing date, but has so far paid just \$50,000. The former Fugees singer is said to have signed a new recording contract with Sony Music in addition to taking out a loan in order to make good on the debt.

6,000-seat venue in Universal City, Calif., will shutter in September. Live Nation, which operates the venue under lease from NBCUniversal, has relinquished the space to make room for NBCU’s forthcoming Harry Potter theme park. Originally opened as Universal Amphitheatre in 1972, the venue has hosted such acts as Bob Marley, Johnny Cash, Miles Davis, Bob Dylan, David Bowie and Madonna.



Lauryn Hill leaving court in Newark, N.J., on April 22.



Nick Raphael, president of Universal imprint London Records, has been named president of Capitol Records U.K., reporting to Universal Music U.K. chairman/CEO David Joseph. London senior VP of A&R Jo Charrington and head of marketing Tom Paul will join Raphael in the new setup. Further appointments will be made in the coming weeks.

DIGITAL

How Teens Fuel Future Digital Consumption

The increasing democratization of devices and media platforms is turning kids into their own tastemakers earlier in life

By Alex Pham

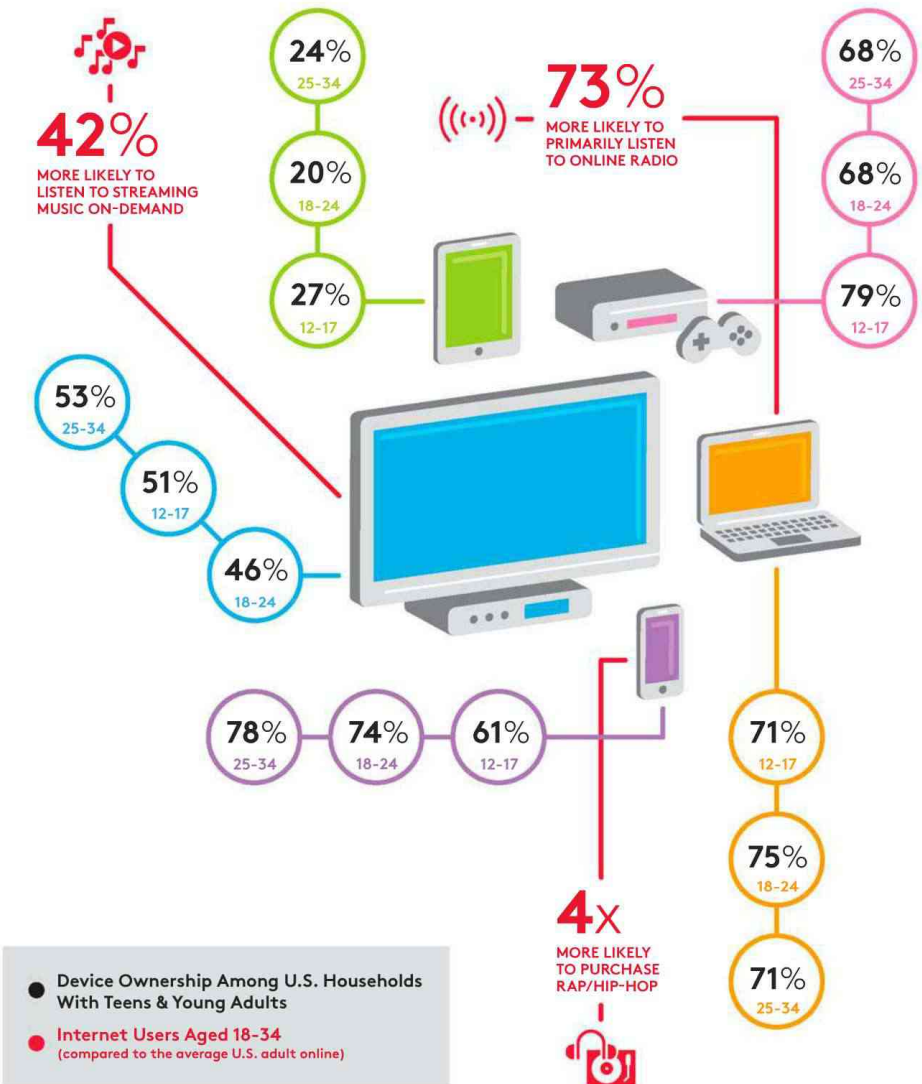
Understanding the minds of teenagers has been a vexing occupation for adults since the dawn of humanity. Nielsen is among the latest to peer into the fog of adolescence to find clues about what tools teens use to find digital entertainment and how those choices will shape their spending for decades to come.

What did Nielsen find? First, they prefer smartphones and tablets. U.S. households with teens are acquiring such devices at a faster rate than any other gadget. Second, they spend more time watching videos on their mobile devices than any other group—seven hours and 48 minutes per month, compared with five hours and 20 minutes for adults aged 25-34. Third, as teens leave home, they tend to rely more on their laptops for entertainment.

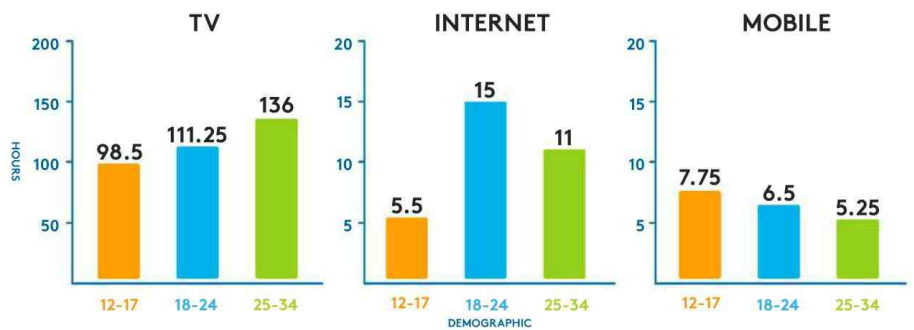
Kids and teens like mobile devices because they can privately select and discover their own entertainment rather than having to vie for the remote with siblings or face censure from parents. The result: “Parents don’t have as much control as they used to over what their kids are watching or listening to,” says David Bakula, Nielsen senior VP of client development and insights. “The age at which kids move away from listening to whatever their parents choose for them toward listening to their own stuff is getting younger and younger, and that’s primarily because of these devices.”

For entertainment companies, finding ways to get in the path of teens’ self-directed discovery becomes crucial to shaping their future entertainment preferences and tastes. For example, older teens and young adults aged 18-34 are 42% more likely than the average U.S. adult to listen to streaming, on-demand music. They’re also 15% less likely to use AM/FM radio, but 73% more likely to use online radio as their primary music source. “We know that teens are consuming music through streaming services, with YouTube being their main point of consumption for music,” Bakula says.

Mobile apps, like Twitter’s recently released #music (see story, page 12), are also playing a bigger role in helping people discover new music by looking into their existing music libraries and recommending similar artists. Whether teens use or pay attention to such apps, or whether they rely more on word-of-mouth from their all-important peers, remains to be seen. ●



Average Hours Spent Per Month Watching Video

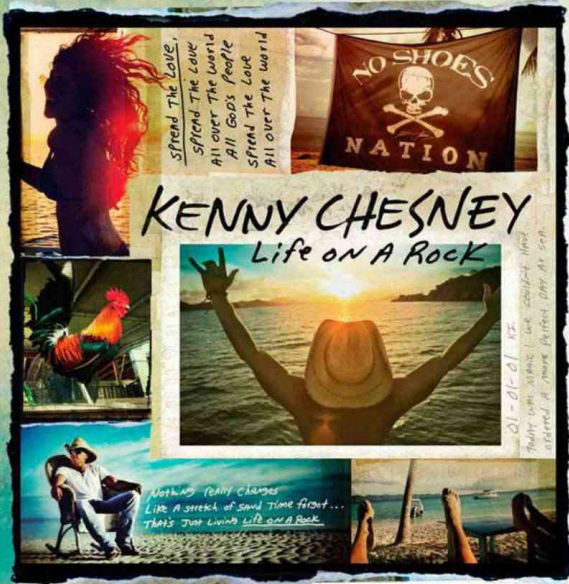


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LABELS

Breaking Records

Music supervisor Adam Joseph teams with Sony's RED to launch Record Breaker Music to support synch music artists

By Andrew Hampp

When veteran producer David Kahne (Regina Spektor, Paul McCartney, Kelly Clarkson) was leaving his A&R position at Columbia Records in the mid-'90s, more than 200 artists were on the label's roster. Not only are there less than half as many acts on Columbia today, many of the bands that would've signed with a major label for support have carved out sustainable careers on their own funded primarily by touring and synch licenses, a growing trend that appealed to Kahne.

"I'm working with three artists right now who—they're not wealthy—have homes and do all kinds of good stuff yet none of them are signed," he says. "They come in with big budgets for their records, like six figures, and look at licensing in a different way. If they can do a song and get some synchs on it, they don't care."

Five upcoming artists Kahne's been working with are at the helm of a new label services venture, Record Breaker Music, conceived and owned by music supervisor Adam Joseph of Face the Music and distributed by Sony's RED. Initial Record Breaker releases include singles and music videos from signings Basic Vacation,



James McCartney, Miss Stylee, Josh Moran and the Ivorys with the primary purpose of getting the songs placed in commercials. The artists keep all the rights to the music and have the option to sign with a label at any time.

Although unsigned and independent bands have been licensing their music for national commercials for years, Record Breaker seeks to give its acts more of a visual identity that many artists lack by the time they've booked their first synch. "We want brands to feel like they have someone to base the campaign around," Joseph says. "It's really about the artist's background and having a deep-rooted sense that there's a foundation for them going forward."

The artists' genres range from indie pop (Basic Vacation) to '70s rock (the Ivorys) to EDM rap (Miss Stylee), with singer/songwriters Moran and McCartney lending some of their more pop-leaning cuts to the label as well. Joseph and Kahne will then even suggest potential brand clients for certain songs once they've been sub-

mitted. "We can say, 'Hey, that's perfect for what we've done for AmEx, or fashion or whomever.' It helps focus our pitch and who we're targeting," Joseph says.

The revenue potential is significant for new acts looking to score synchs—a national campaign that airs from six to 12 months can net an upcoming act and its publisher anywhere from \$10,000 on the low end to \$200,000 on the high end, according to several synch sources, depending on whether the master file is licensed and the number of platforms it airs. In the past year alone, up-and-coming acts like fun., the Lumineers and Alex Clare have scored top 10 hits launching off their songs' use in TV ads, driving a trend away from licensing iconic, superstar acts in the process. That in turn may explain why synch revenue was down in 2012 (a 3% decrease to \$191 million, according to the RIAA) even as volume of popular music licenses appeared to be up. Globally, however, synch revenue was up 2% to \$337 million, according to IFPI. ●

The Ivorys are among the first acts working with Record Breaker Music.

FTR

In the April 27 issue, an item in the Road Work column misstated the booking agency responsible for Lil Wayne's upcoming America's Most Wanted run. The tour will be produced by Live Nation/Haymon Ventures and overseen by SEFG's Shawn Gee and Blueprint Group's Cortez Bryant and Gee Roberson.

An Award-Winning Night

Don Omar, Jenni Rivera are the top winners at Billboard's Latin Music Awards

By Leila Cobo

Don Omar, an artist who in the past few years has been defined by his hit singles, and Jenni Rivera, an artist whose chart success was driven by album sales, were the top winners at the 2013 Billboard Latin Music Awards, presented by State Farm. Don Omar, who performed his current hit, "Zumba," had garnered 18 finalist nods—tying a record set by Tito "El Bambino" in 2010—and took home 10 of those awards. They included songs artist of the year; male and airplay song

of the year for "Dutty Love," featuring Natty Natasha; and streaming artist of the year.

Rivera, who was a strong chart presence before her death last December, experienced a sales spike in the wake of her passing and won six awards, including regional Mexican album of the year for *La Gran Señora* (released the week after her death) and artist of the year. Prince Royce, the young urban/bachata singer who has dominated the charts since his debut in 2011, won four awards, including albums artist of the year, male. Romeo Santos, Shakira and La Arrolladora Banda el Limón de René Camacho won three awards each, as did Natasha.

3BallMTY, the DJ collective from Mexico that popularized the "tribal guarachero" movement, won artist of the year, new while the joint bill of Enrique Iglesias and Jennifer Lopez won tour of the year.

This year's awards, broadcast live on Telemundo from the BankUnited Center in Miami, featured a series of premiere performances, including Carlos Vives with Michel Teló (who won song of the year for his global hit "Ai Se Eu Te Pego"), Marc Anthony debuting his new single and Santos and Juan Luis Guerra performing "Frio Frio."

The awards themselves reflected a more diverse musical offering than the past two years. While uptempo dance fare and bachata still dominate Latin music, there were glimpses of new artists and different genres among the

finalists, including classical crossover trio Il Volo, which performed an homage to Mexican crooner José José, who received Billboard's Lifetime Achievement Award.

Mexican rock band Maná, which won albums artist of the year, duo or group, and Latin pop albums artist of the year, duo or group, also received Billboard's Spirit of Hope Award for the philanthropic work of the group's Selva Negra Foundation, which has worked on environmental causes for nearly 20 years.

Label and publisher awards were handed out during the Billboard Bash, which took place April 23 at the Cameo Theatre. Universal Music Latin Entertainment swept with seven awards, including Latin airplay and top Latin albums label of the year, while Sony Music Latin took home five, including Latin pop airplay album and imprint of the year.

In addition, UMLE imprint Machete won Latin rhythm airplay and Latin rhythm albums label of the year. Regional Mexican label Disa won Latin airplay imprint and regional Mexican airplay imprint of the year, and Fonovisa won regional Mexican albums and top Latin albums imprint of the year. Indie Top Stop Music picked up the award for tropical songs airplay imprint of the year.

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales, radio airplay, streaming and social data that informs Billboard's weekly charts. ●

David Angelo
photographed
at David &
Goliath's
offices in El
Segundo,
Calif.



[MY Day]

David Angelo
*Founder,
David & Goliath*

David Angelo founded boutique ad agency David & Goliath with an indie-label philosophy: "Take on big marketing challenges not by swinging blindly into the fray, but by being smart, nimble, focused and brave." The 12-year-old company, based in El Segundo, Calif., has made music a focal part of brands' strategy—most notably Kia Motors, D&G's founding client whose dancing hamsters have helped make hits out of LMFAO's "Party Rock Anthem" and Ivan Gough's "In My Mind (Axwell Remix)" as well as help Black Sheep's '90s hip-hop hit "The Choice Is Yours (Revisited)" experience a resurgence after appearing in a 2010 spot.

- 7.15 AM** I like to start my day with a breakfast of steel-cut oatmeal and an apple.
- 7.45 AM** I drafted an outline for my meeting with the Los Angeles Clippers' Blake Griffin. He's one of the main guys that Kia signed to help promote the Optima, and has recently been seen in a series of time-travel spots that use iconic songs from his past like OMC's "How Bizarre," Eiffel 65's "Blue (Da Ba Dee)" and Sean Paul's "Gimme the Light."
- 8.45 AM** I jumped into my Kia Optima—yes, I do drive a Kia—and headed to the office. I like to listen to New Radicals' "You Get What You Give"—it really prepares me for work.
- 9.00 AM** I have my daily conference call with three of my CEO friends—I call them my three amigos. One works in New York at a big postproduction company, another lives here and runs a digital company, and the other is a director/writer/producer whom I've known since my first day in the business. You don't have too many people you can talk to when you're a CEO, but these guys are like my sages. We're constantly trying to inspire each other and help each other through our challenges.
- 10.00 AM** Rehearsal for my presentation for ThinkLA, an ad club in Los Angeles.
- 12.00 PM** Over to the L.A. Clippers facility, where I met the president of the Clippers and the coach. Then a one-hour brainstorming session with Blake Griffin for the upcoming campaign. One of the questions I asked him was, "If you had a theme song for your life, what it would be?" It's going to give away the campaign if I tell you, but I think that will help shape the direction we head.
- 3.00 PM** Met with our creative to discuss Powerball rough cuts. The lottery is one of our clients, and we just launched new Powerball work a week ago that features a new, choral take on "California Dreamin'."
- 6.45 PM** Checked in with Colin Jeffrey, our executive creative director, to discuss music options for the next Kia Soul hamsters spot. Kia always has to be a challenger brand, so when it comes to music the goal is to either rediscover a piece that's relevant to that target or find a new song that hasn't come out yet. —Andrew Hampp

The Deal

Big Machine, Dr. Luke Write Together

WHAT: Lukasz “Dr. Luke” Gottwald’s Prescription Songs, based in Los Angeles, and Scott Borchetta’s Big Machine Music in Nashville struck a joint-venture publishing deal in mid-April to connect songwriters from both teams with each other. Their first signing is RaeLynn, a country singer working on her debut for Big Machine, who will be working with writers from the two teams. These are two heavyweights aligning here. Prescription Songs was just named independent publisher of the year at ASCAP’s Pop Awards, and last year, Dr. Luke was Billboard’s No. 1 Hot 100 songwriter and producer of the year. Big Machine Label Group, home to Taylor Swift, Republic Nashville and Valory Music, expanded 10 months ago with the launch of a music publishing operation. Dr. Luke, whose songwriting success began with “Since U Been Gone” for Kelly Clarkson, is working with Katy Perry, a Prescription Songs writer, on her follow-up to the smash *Teenage Dream*.

WHY: Both Dr. Luke and Borchetta see this as a chance to enhance the amount of artist development they do with writers. “We’re both interested in expanding our companies and we love developing writers,” Dr. Luke says. Borchetta adds: “It’s about identifying young talent and providing the arena for those artists to do their best work.” Creating a direct link between Nashville and Los Angeles allows their two rosters to work outside of the genres with which they’re most associated: country and beat-heavy pop.

WHO: Big Machine Music VP Mike Molinar and Prescription Songs GM Beka Tischker will oversee day-to-day management of the songwriters and artists. Big Machine has about 10 songwriters including Justin Moore, Dustin Lynch, Greg Bates and Raul Malo, and the Prescription roster, led by Perry, Ke\$ha, Bonnie McKee and Benny Blanco, is nearly 40-strong. “Together, we can offer an opportunity that we couldn’t apart,” Dr. Luke says. “It’s an opportunity I don’t think anyone else could offer.”

IF: Looking at the increase in collaborations among country, pop and hip-hop artists puts Prescription Songs and Big Machine in the driver’s seat for future projects that resemble current hits like Florida Georgia Line’s “Cruise” featuring Nelly. In addition, it provides Big Machine artists with access to the sorts of songs Swift is having hits with for Big Machine; two of her singles with Max Martin and Shellback are in the top 40 on the Billboard Hot 100. As more acts emerge from Nashville who see a future outside or beyond the country genre, the agreement opens the door for opportunities to work with specialists from the other side of the spectrum. “You’re seeing a lot more experimentation already,” Dr. Luke says. “I know a lot of writers who really enjoy going to Nashville, but maybe they’re not writing with the right people. Now they will.” —Phil Gallo



Creating a direct link between Nashville and Los Angeles will allow the two rosters to work outside of the genres with which they’re most associated: country and beat-heavy pop.



Songwriting. Big Machine’s Borchetta says great songwriters like **Raul Malo** don’t consider genre when they write—but publishers do. Each side should bring a wealth of knowledge to the table that the other, generally speaking, doesn’t possess, and the minute there’s a hit, expect to see other similar deals made.



Nashville. Big Machine has been bullish on bringing in outsiders as producers and songwriters, most recently with Taylor Swift and **Florida Georgia Line**. The new arrangement creates a link to Nashville for the nearly 40 writers in Dr. Luke’s camp that would be tough for an individual writer to establish.



Hollywood. A team of Prescription writers and producers, including Dr. Luke, created “Ooh La La” for Britney Spears that will roll during the end credits of Sony Pictures’ **“Smurfs 2.”** Seeing as how studios embrace the story-songs Nashville writers specialize in, films would be a natural fit for genre-neutral music.

23 Number of Billboard Hot 100 hits from Prescription Songs between April 2011 and April 2013.

11 Number of songs from Big Machine Music, launched last June, to reach the country chart's top 40.

6 Number of Prescription Songs titles to receive an ASCAP Pop Award in April.

EXECUTIVE TURNTABLE



Larry Shapiro photographed at Fullscreen's offices in Culver City, Calif.

DIGITAL
Fullscreen, an independent YouTube network that boasts more than 10,000 channels and 150 million subscribers, appoints **Larry Shapiro** head of talent. Based in Los Angeles, Shapiro will lead the company's talent department, which manages such You-

Tube content creators as comedian Miranda Sings, filmmaker Devin Super Tramp and musicians Lindsey Stirling, Tyler Ward and Sam Tsui. "My job is to help the artists and creatives within our network expand their businesses on the YouTube platform, as well as creating new business opportunities for them in other forms of entertainment," says Shapiro, who was an agent at **Creative Artists Agency**, where he established the talent firm's videogame department. "I look at YouTube as this amazing platform that has the heart and mind of the youth today, much like MTV did back in the '80s." Shapiro replaces former Fullscreen head of talent **Sami Kreigstein**, who's been named VP of talent integrations.

RECORD COMPANIES

Universal Music Group in London names **Hayley Lloyd** VP of global digital accounts. She was director.

Capitol Music Group appoints **Robbie McIntosh** executive VP of international. He owned and ran marketing and artist management company **RMC International**.

Maybach Music Group names **Kendell "Young Sav" Freeman** VP. He was mixshow manager at **Def Jam Records**.

PUBLISHING

SESAC names **Glen Phillips** associate director of writer/publisher relations. He founded licensing company **Track Record Licensing**.

RELATED FIELDS

Schure Media Group appoints **Edwin Banacia** VP of media. He was senior director of media at **Sony Music Entertainment**.

—Mitchell Peters, exec@billboard.com

Further Dealings

Univision Communications announced the launch of the **Uforia** music service and upgraded radio app focused on content curation with deep Latin genres. The announcement was made by **Univision Radio** president **Jose Valle** and executive VP of content and entertainment **Evan Harrison**. "Univision Communications is committed to continuing our legacy of bringing the most cutting-edge entertainment to Hispanic America," Valle said in a statement. "By leveraging the size and scale of the company's media platforms, we provide an unparalleled promotional platform for established and emerging artists while transforming the digital music experience for our audiences." On April 26, Univision Radio premiered **Marc Anthony's** new salsa single, "Vivir Mi Vida." The debut was promoted by Univision's social media properties as well as local and national digital extensions. Univision Radio has also hosted multiplatform debuts of singles from other artists including **Vicente Fernandez**, **Carlos Vives**, **Juan Luis Guerra** and **Wisín y Yandel**. . . A federal judge postponed **Lauryn Hill's** tax evasion sentencing on April 22, but not before scolding the eight-time Grammy Award-winning singer for renegeing on a promise to make restitution by now. Hill pleaded guilty last year

to not paying federal taxes on \$1.8 million earned from 2005 to 2007. At that time, her attorney said she would pay restitution by the time of her sentencing. It was revealed April 22 in court that Hill has paid \$50,000 of a total of \$554,000. U.S. Magistrate Judge **Madeline Cox Arleo** criticized the artist for relying on the promise of a recording contract to pay the tax bill. "This is not someone who stands before the court penniless," Arleo said to Hill attorney **Nathan Hochman**. "This is a criminal matter. Actions speak louder than words, and there has been no effort here to pay these taxes." . . . **Lady Antebellum** will partner with **Citi** in a record release show for the group's new album, **Golden**, at the **McKittrick Hotel** in New York on May 7. The hotel is the home of theater group **Punchdrunk's** immersive play "Sleep No More." In a deal brokered by **Daniel Miller** at Lady A management company **Borman Entertainment**, and **MAC Presents** on behalf of Citi, the intimate show will be presented by Citi, with tickets available for purchase exclusively through Citi's Private Pass entertainment access program. Citi card members can purchase up to two tickets on CitiPrivatePass.com. A limited number of tickets will be available, and all event attendees will receive a CD copy of **Golden**.



Billboard's 40 Under 40 report will recognize executives who are driving our business forward. Readers may submit nominations through May 10 at Billboard.biz/40under40.

GOOD Works

BottleRock's Gift

The inaugural **BottleRock Festival**, to be held May 9-12 in California's Napa Valley, has an impressive lineup for a first-time event, including the **Black Keys**, **Kings of Leon**, **Zac Brown Band** and **Edward Sharpe & the Magnetic Zeros**. Plus, a partnership with **eBay Celebrity** and **eBay Giving Works** is helping bring memorabilia and exclusive experiences with those acts to attendees and music fans across the globe.

A two-part online auction launched April 15 and continues through May 8, with 100% of the proceeds going to 20 different community nonprofits that help raise autism awareness. **eBay** has been increasing its music presence in recent years, with the Grammy Awards and Bonnaroo festival among its other auction partners, and was looking for a way to showcase the **eBay Mobile** platform through another music event.

"We were able to make what was originally intended as a silent auction into a global auction that connects people at the festival, and also people outside of it," **eBay** chief marketing officer **Richelle Parham** says. "This shows the power of **eBay** as a global platform that brings a greater level of exposure not only to the festival but to the cause."

The auction's first wave featured signed artist memorabilia and meet-and-greets. The second wave begins May 8 and will include unique auction items direct from acts during the festival, with an additional on-site auction programmed by **eBay Giving Works**. Among the artist-selected items will be signed harmonicas and other memorabilia from **Blues Traveler**. **Drummer Brendan Hill** teases that backstage pass holders may also get to witness some priceless reunions, too.

"You never know what's going to happen with different groups getting together that haven't seen you in so long," Hill says. "There's going to be so many killer musicians there—we shared a bill with the **Black Crowes** in '96; **Erin O'Hara** is a friend of ours. I'm sure there's going to be a lot of magical moments." —**Andrew Hampp**



Think Tank

STRATEGY YINKA ADEGOKE

Vevo's Stop And Go

With its sales chief out and margins slim, the video service heads to its second upfront presentation thinking about life beyond YouTube



The surprise exit of Vevo sales chief **David Kohl**, who had been there since 2009, is a big cause for concern among advertisers and music industry partners who worry about disruption to a business whose primary revenue source is advertising. In the interim, Vevo CEO **Rio Caraeff** has taken on all key sales decisions and has appointed recruitment firm Spencer Stuart to find a chief revenue officer for the video company.

Vevo's advertising is fairly stable with average CPM (cost per thousand) rates of \$25-\$35, which is in line with forecasts by Credit Suisse for 2013 that expect premium online ads to cost \$32.60. It generated nearly \$300 million in revenue in 2012, according to a Wall Street Journal report.

But the crux of Vevo's challenges is its razor-thin operating margins, given its high content and distribution costs. About half of every dollar it brings in goes to rights owners, while 30 cents goes to YouTube, its primary distributor. What's left has to cover the remaining costs. Some see that as unsustainable, and why Vevo has yet to turn a profit. But Caraeff sees it as an opportunity to develop the brand for life beyond YouTube, particularly on new platforms like online TV services Xbox, Roku and Apple TV. This need to explore life beyond YouTube is what led to protracted discussions with other potential partners, including Facebook. But according to sources, Vevo is sticking

with YouTube because it believes that at this stage in its development, it still needs the scalability the platform provides, even at the expense of better margins in the short term.

Vevo has also had advanced talks with cable/satellite partners, which on the face of it sounds foolhardy, given that media giant Viacom, owner of MTV, has realized the economics of music video TV isn't the best business to focus on. But Vevo believes that having the rights to on-demand music video on Vevo's scale is of great value to cable operators that are prepared to work out a kind of quid pro quo deal for exclusive on-demand content. Vevo might not get paid any carriage fees, but it won't be charged reverse carriage fees either if these deals come to fruition. If they pitch it right, it would open the door to new cable TV brand sponsorship and advertising revenue streams.

Finally, we shouldn't overlook the option Vevo has to introduce a paid subscription for users who'd rather not watch a 30-second ad in order to view a three-minute video. Caraeff, who has publicly hinted at it in the past, declines to comment on specifics but it is certainly being considered. "There's no bigger business than advertising for the foreseeable future," he says. "Subscription is a viable complement."

To make that work, Vevo would need not just premium videos but compelling original content. It is spending around \$10 million this year to develop such programming—not music videos or concert footage, but original shows that would work well in its linear TV format online.

The startup is in the middle of a funding round with interested parties reported to include YouTube and Guggenheim Partners, owner of Billboard parent Prometheus Global Media. The new funds will also be focused on programming and international expansion as a stand-alone brand.

All this in the run-up to the second year of Vevo's advertising upfronts, aka Newfronts, on May 2. When Caraeff steps onstage, advertisers and music industry insiders will be looking to hear more from a brand that is on course to represent much more than being YouTube's music video channel—with advertising. ●

TAKEAWAY: Vevo needs to explore life beyond YouTube, and other revenue than advertising. A \$10 million investment in original programming and a cable initiative are the growth strategies behind a new round of funding.

John Legend (second from left) with Vevo's **David Kohl**, **Rio Caraeff** and **Michael Cerda** (from left) at the company's NewFront event in New York on April 25, 2012.



.biz

Calvin Harris has set a U.K. chart record by clocking eight hits from one album. The Scottish DJ/producer's "I Need Your Love" (featuring Ellie Goulding) rose 11-7 on the Official U.K. Singles chart (April 21) and became the eighth track from 18 Months to crack the top 10.

RETAIL TRACK ED CHRISTMAN

RIP On RSD

One retailer chose Record Store Day to go out of business, complaining labels don't support retail



At first, I thought the owner of Sound Fix in Brooklyn was misguided for closing shop the day after Record Store Day.

After all, Sound Fix's **James Bradley** had chosen for his store's final stand not just a day that celebrates record retailers, but a day that was, among other reasons, created to combat the mainstream media perception that record stores are doomed and all going out of business.

By announcing that his last day in business was Record Store Day, it seemed he was raining on the parade of all the other great indie stores that have found a way to survive, and, for some, even thrive in the face of the digital evolution and economic downturn.

A bunch of indie retailers led by the three independent coalitions that created Record Store Day were out to show the world that they're still a force to be reckoned with.

But Bradley complains about the problem of dealing with the labels. "What clinched it for me was the record industry and what I perceive as their decision to give up on retail," he says. "They are looking at licensing/digital to stay alive."

The labels did make 400 special limited editions for Record Store Day, so they still think brick-and-mortar retail counts for something. (In fact, brick and mortar accounts for almost 50% of the industry's volume.) But Bradley says the labels don't manufacture enough vinyl to keep up with demand and that they and the wholesalers don't accept returns in that

BUSINESS MATTERS GLENN PEOPLES

The Limits Of #music

Twitter's music service will not be game-changing, but it is a smart discovery play that artists are already embracing



Twitter's #music service is a smart tactical move and a decent music discovery tool. Available in the United States, the United Kingdom, Canada, Ireland, Australia and New Zealand, #music is likely to become a staple of music industry bragging rights. But widespread adoption could be difficult.

Twitter's acquisition of We Are Hunted, which resulted in the development of #music, makes strategic sense. Because #music's charts are created from Twitter activity, the service reinforces the idea that artists should make Twitter a primary social media tool. The more people are talking about and sharing an artist's music, the higher that artist will land on its charts.

Charts equal bragging rights. Expect to see artists and labels gloating

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format like they do for CDs. “The records aren’t being made in sufficient numbers, and they’re not going to cooperate and try to come up with a formula that can help us,” he says. “They’re adamant.”

Here’s the thing: All business owners have to do what’s right for their own business. Consumers and the industry all but walked away from vinyl in the early ’90s. As indie merchants and labels have discovered, there’s a niche business in vinyl (sales have increased steadily from 990,000 in 2007 to 4.6 million last year, according to Nielsen

SoundScan)—but they’ve also discovered supply problems. There is a finite number of vinyl pressing plants left, and it’s a time-consuming and costly process. If labels have to ship vinyl without returns, then that’s what makes sense for their business. How many other retailers besides record stores even get return privileges on inventory? Not many.

Going out of business on Record Store Day is the equivalent of closing down after Christmas, a long tradition among record store owners. Shuttering at that point lets merchants run big sales while taking

advantage of holiday traffic. With Record Store Day now bigger than Christmas for many independents, Sound Fix found a way to sell off a lot of inventory and leave its shelves looking half empty so there’s less merchandise to cart up. Bradley did what made sense for his business. That’s what businessmen do. ☘

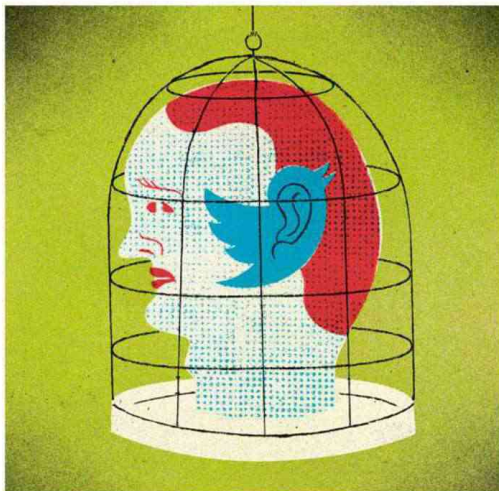
TAKEAWAY: Brick-and-mortar retail still makes up 50% of the industry’s volume, but the cost and difficulty of manufacturing vinyl can hamper a niche business that’s been growing.

covery tool that created charts based on online chatter in a variety of places. Twitter’s #music retains its simplicity and elegance but builds its charts—each 14.0 entries long—only from Twitter activity. As a result, #music is an up-to-date snapshot of social chatter about music. Like We Are Hunted, #music requires almost no effort on the user’s part. It just works. There are two main charts, “Popular” and “Emerging,” where songs are laid out like a mosaic. Tracks can be selected individually or streamed continuously like a playlist.

Some tech blogs have criticized Twitter for attempting to force itself into the foreground” and fretted that “an influx of music-related tweets would only add more crap for users to wade through.” But Twitter is already in the foreground. It’s already a place where conversation happens on a large scale. It’s a focal point of marketing campaigns. It’s so important that companies exist to artificially increase a user’s follower count.

But #music may not be a popular destination. It’s not Twitter’s move to be a media company. Twitter does have ambitions to be a media company of sorts—its comedy festival with Comedy Central, for example—but #music isn’t a media play in a traditional sense. The service doesn’t create or license content, it’s merely a reflection of existing Twitter activity. Nor is #music poised to overtake YouTube or Pandora as a source of music discovery. Users can only stream snippets of songs unless they pay for on-demand subscription services Spotify or Rdio. ☘

TAKEAWAY: Twitter’s #music has retained the simplicity and elegance of We Are Hunted and offers a bigger purpose-driven platform for artists and fans to engage in social chatter about music.



about a position on #music. In fact, this is already happening. A Facebook-sponsored post by Austin-based musician **Nakia** implored people to tweet the hashtag #NakiaMusic so that his song “Tight” could move higher than No. 73. The manager for pop act **Secondhand Serenade** used email to let people know the artist’s song “Shake It Off” had reached No. 1 on #music.

We Are Hunted was a clean, well-crafted music dis-

QUESTIONS
Answered

Mike Huppe
President,
SoundExchange

What did you wake up thinking about this morning? Most days when I wake up I'm thinking about work and how to move the business forward. This morning we had our weekly staff management meeting. For today's meeting, I was concentrating on communication and operational issues, and a couple of legal ones. One thing that we talked about is the upcoming [first-quarter royalty] distribution of \$117.5 million, the largest first-quarter payment to date. We are doing things to streamline payments and changing some of the ways we report data to the artists and labels.

Describe a lesson learned from a failure. You can't give up on what is important both in life and business, but you need to choose your battles. You have to evaluate which issues you keep pushing on and which ones you let go for another day. As an example, this fight we are staging to get [terrestrial] radio to pay artist performance royalties, we have made a lot of progress on it. But a couple of Congresses ago, we didn't get it across the finish line. But we have to keep fighting for this, to keep the drum beat going and keep building momentum on this. By taking this approach, we wound up with a hearing last November that was seemingly on another issue [the Internet Radio Fairness Act], and yet the [terrestrial radio performance royalty] became a central issue at that hearing.

How do you think your organization is perceived in the industry? It is true that we have royalties that have not been claimed, but it's definitely not fair to criticize us. Every week we get information on recordings that are played by artists that we don't know and they don't know us. But we do far more work to track down artist due payments than other organizations. We promote the unclaimed royalties at all conferences and in the press. So are there unclaimed royalties? Yes. Is the criticism justified? I don't think so. Also, just because they are on the list and [are] due royalties doesn't mean we haven't found them. I can give you legions of artists we have found and for some reason they still haven't registered.

What will define your career in the coming year? In a year from now, or a little more, we want to position SoundExchange as a significant industry resource. Now, we are known for distributing the Section 114 money. But there are many more resources that we can provide to the industry today and in the future. For example, we can offer data mining, royalty processing and other services. The bigger point of building new systems is to make our core business run better on the statutory license side of the operation. Our 2011 administration rate was 5.3% and our 2012 numbers will come out to that or even below it.

Name a project you're not affiliated with that has most impressed you in the past year. I have always been impressed with MusiCares. What they do for the industry amazes me. They look out for people in the industry that need help. I am a big fan.

Name a desert island album. Any Earth, Wind & Fire anthology will do. You need a little funk when you are trapped on a desert island.
—Ed Christman

"Evaluate which issues you keep pushing on and which ones you let go for another day."



Mike Huppe photographed at SoundExchange in Washington, D.C.



1 "I've got a serious sweet tooth. Everyone taps this to make long meetings easier."

2 "A favorite art piece

from my late father-in-law. He and his family built Havana's famous Tropicana Club, so it brings a little indirect

music history to the office."

3 "A hard hat from the build of our new office space. It comes in handy for those tough

days at the office, when you can't keep your head down."

4 "My Caps Jersey is handy for those occasions when I'm late to catch a game down the street. Like our industry, hockey is exciting, fast-moving and not for the faint at heart."



Favorite breakfast: "I usually eat a breakfast bar as I am running out the door."

First job: "I did intellectual property cases when I was a lawyer at Akin Gump, but my first industry job was at the RIAA, where I started out doing litigation and enforcement work."

Memorable moment: "When we did a visit to Capitol Hill and I had to escort the Sugarhill Gang there. It was a very interesting and meaningful day and a time I won't ever forget. They told me that I am an honorary member of the Sugarhill Gang."

Advice to young executives: "You need to think three steps ahead, and have a vision. As an executive, it is your job to see off into the distance for the long term. If all you do is focus on doing a better job today, then you are already behind the curve. You have to focus on things you will be doing in five years."

billboard SPOTLIGHT ON

Emii's Winning Ways

RISING STAR SHOOTS BEYOND CLUB HITS TO FILM AND MORE

Like so many other aspiring artists, Emii left her small hometown for New York as soon as she could, hoping to make her mark. Unlike most others, though, she's gained plenty of attention—and she's hungry for more.

Although she has yet to release a full-length album, the Youngstown, Ohio, native has already achieved a string of YouTube and club hits. With big plans for music and films ahead, she's eyeing 2013 as her breakout year.

On March 12, Emii released her latest effort, a two-song EP featuring the uplifting "Time to Move On" and the provocative, club-ready "Freakier Freak," through her website (emii.net) and iTunes. The former, featuring lyrics by Grammy Award-winning songwriter Crystal Nicole, is Emii's latest single that's already making headway in the United Kingdom. It entered the Music Week Upfront Club chart at No. 53 and placed fifth among breaking songs for the week of April 18. A music video is on the way, to couple with the sci-fi-inspired clip that she recently released for "Freakier Freak."

"As soon as I was legal, I got on a bus to New York," Emii says, reminiscing about her humble entrance into the music business. "I did the whole living-in-basements-and-eating-ramen-noodles thing. I played in a lot of bands. I wrote with whomever I could. I went to open-mic nights . . . anything that I could possibly do to further myself and better myself as an artist."

That hard work paid off when Emii caught the attention of artist manager Bill Greene. Searching for untapped talent, Greene teamed with veteran musician/songwriter/producer Adrian Gurvitz, whose extensive credits range from writing a song for the blockbuster "Bodyguard" soundtrack to recent work with Walt Disney Records stars. "We decided to do a nationwide search for the best unsigned singer we could find," Greene says. Roughly 1,500 submissions later, Emii was the unanimous choice.

Emii's sessions with Gurvitz produced her first single, the Lady Gaga-like dance/pop song "Magic." It was accompanied by a spooky, sideshow-inspired music video, which has been viewed nearly 2 million times since hitting YouTube in April 2010.

For Greene, who oversees Emii's production company (Billeegee) and its record label (Slippery Eel), his artists' success begins with radio. "We'd go to the dance clubs first and try to build it up there, and then we'd go to the smaller stations and try to work our way up," he says. "We certainly promoted



To hear Emii's single "Time to Move On" and see videos of "Freakier Freak" and "Mr. Romeo," go to Billboard.com.

her on Facebook, Twitter [@emiiimusic] and her website [emii.net], and what we've noticed is the two videos that have had the greatest success got the most airplay."

Aside from "Magic," Greene is referring to Emii's 2011 single "Mr. Romeo," the video for which has garnered more than 2 million views between Emii's YouTube channel and Vevo. It didn't hurt that Snoop Dogg is featured both on the song and in the video.

"I was a little more intimidated by him than I was by any other actors on the set," Emii says jokingly. "It's something that, when you're just getting your name out there, is huge. It's almost impractical, but Snoop was actually really pleasant to work with."

"Mr. Romeo" spent 13 weeks on Billboard's Dance/Club Play Songs chart, peaking at No. 13, her highest position thus far. Another single—the hook-heavy banger "Stiletto"—spent seven weeks on the chart, peaking at No. 32.

Aside from her music videos, Emii has had plenty of experience on sets. A lifelong theater

kid, she recently wrapped filming for a sci-fi/thriller flick called "Starship: Rising," in which she has a starring role. Her forthcoming "Time to Move On" music video features footage from the film, which is set for a summer release. There are also plans for Emii to tour in the near future, once her busy schedule subsides.

In the coming months, Greene will be busy pushing Emii's recent singles to radio and planning the eventual release of her debut full-length album. "We have it [recorded], but people don't really do albums so much anymore," he says. "We could break it into two EPs, but at some point we will release it as a whole album."

Given Emii's diverse talents, Greene envisions her as an artist who pushes traditional boundaries. "We're going to get her out there as much as possible in the film world," he says. Emii recently signed with Media Artists Group to represent her for films and TV. But music remains her focus now.

"It's really intertwined for me," Emii says. "It's all entertainment and it's all things I can really express myself through. I love it. I'm really having fun." ●

BACKBEAT

Beards & Bow Ties

Def Jam founders **Rick Rubin** and **Russell Simmons** and colleague **Lyor Cohen** beamed at the 28th annual Rock and Roll Hall of Fame induction, where **Public Enemy** joined the hallowed ranks. **Oprah** inaugurated **Quincy Jones**, and **Dave Grohl** jammed with **Rush**, which finally got its due.

1 Def Jam co-founders **Rick Rubin** (left) and **Russell Simmons** with their former Def Jam/Rush Entertainment cohort **Lyor Cohen** at the Rock and Roll Hall of Fame Ceremony at the Nokia Theatre in Los Angeles on April 18. The three executives got down during former Def Jam act Public Enemy's performance of classics like "Bring the Noise" and "Fight the Power."

2 White-party ready **Dave Grohl** (right) beams backstage following a jam session with Rush's **Geddy Lee** and his induction speech for the prog-rock trio. Grohl hinted at the band's induction delay, musing: "The world is full of mysteries, but there's one mystery that has eclipsed them all."

3 **Oprah Winfrey** celebrates with iconic R&B producer **Quincy Jones** after inducting him into the hall. "He defines the word 'legend,'" Winfrey said.

4 Two smooth crooners: **Harry Belafonte** (left) and **Usher** show off their swag at the 28th annual induction, following the latter's apt performance of Michael Jackson's "Rock With You" and Belafonte's tribute to Public Enemy.

5 **John Fogerty**, **Jackson Browne** and **Tom Petty** (from left) trade war stories ahead of their performance with inductee Randy Newman.

6 **John Mayer** (left) and **Tom Morello** find common ground ahead of Mayer's performance honoring guitar legend Albert King and Morello praising Public Enemy's influence.

7 Inductee **Lou Adler** poses with his prize. "It really matters—you find that out when they finally say, 'You're in,'" he said.

8 **Kelly Rowland** (left) and **Jennifer Hudson** join in praise of inductee Donna Summer, who died last year, with Hudson belting out Summer classics "Last Dance" and "Bad Girls" at the ceremony.



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

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

1, 2, 3, 4, 5, 6, 8: KEVIN MAZUR/RETNA; 7: JASON MERRITT/GETTY IMAGES

"More music is being used and the bastards aren't paying us enough." —Paul Williams

Sweet Emotion At ASCAP Awards

Aerosmith proudly takes home its trophy, while ASCAP president **Paul Williams** goes rogue to spotlight songwriters' compensation issues at the 30th annual ASCAP Pop Awards. Plus, stars align for **Keith Urban's** We're All for the Hall benefit concert.

1 Bon Jovi revels in its sellout at the Staples Center in Los Angeles on April 19. From left: AEG's **Larry Vallon** and **Randy Phillips**, keyboardist **David Bryan**, Staples Center's **Christy Butcher**, **Jon Bon Jovi**, Staples Center's **Lee Zeidman**, AEG's **Doug Clouse** and drummer **Tico Torres**.

2 From left: **Trace Adkins**, **Sheryl Crow**, **Vince Gill** and **Rosanne Cash** show support for Keith Urban's fourth annual We're All for the Hall benefit concert at Bridgestone Arena in Nashville on April 16.

3 Creative Artists Agency's **John Huie**, **Tim McGraw**, McGraw band member **Denny Hemingson** and CAA's **Rod Essig** (from left) pose backstage at the benefit.

4 **Gary Clark Jr.** stands tall with Warner Bros.' **Livia Tortella** ahead of his concert at the Roxy Theatre in West Hollywood on April 16.

5 **Jennifer Hudson** preps for her performance at the 2013 Grammys on the Hill ceremony. From left: The Recording Academy's **Daryl Friedman**, SESAC's **Pat Collins**, singer **Yolanda Adams**, Hudson, Sony's **Clive Davis** and the Recording Academy's **Neil Portnow**.

6 **Willie Nelson** (left) rocks the rainbow with stage manager **Steve Guddis** ahead of his performance at Urban's benefit.

7 BET's **Debra Lee** and **Stephen G. Hill** unite with Viacom's **Phillipe Dauman** and **Gladys Knight** (from left) on the red carpet at the BET New York Upfront event on April 16.

8 From left: International Music Summit's **Domenico Ruggeri**, **Russell Simmons**, DJ **Pete Tong**, IMS partner **Ben Turner**, Sony's **Patrick Moxey** and Atom Factory's **Troy Carter** attend the IMS Engage event at the W Hotel in Hollywood on April 16.

9 SESAC's **Greg Riggle**, **Deanna Geier**, **Hunter Williams**, **Erin Collins** and **Mike Geier** (from left) relax at the National Assn. of Broadcasters conference in Las Vegas on April 18.

10 ASCAP songwriter of the year **Max Martin** (second from left) shares his glory with ASCAP's **Sue Drew**, **Randy Grimmert** and **Paul Williams** (from left) at the ceremony.

11 Get pink! **Kate Hudson**, **Elton John** and Ann Taylor CEO **Kay Krill** (from left) attend the Breast Cancer Foundation's Hot Pink Party at the Waldorf in New York on April 17.

12 Aerosmith's **Steven Tyler** (left) and **Joe Perry** celebrate their ASCAP accolades at the Sunset Marquis Hotel in West Hollywood on April 8. For additional coverage of the ASCAP Awards and its "I Create Music" Expo, go to Billboard.biz.



INSTAGRAM US! #BACKBEAT



Rondor Music Publishing toasts Universal following its song of the year win for Bruno Mars' "Just the Way You Are" at ASCAP's Pop Awards. From left: Rondor's Kevin Hall and Suzanne Moss, Universal's David Kokakis and Rondor's Ashley Calhoun. @ashleycalhoun ASCAP Pop Awards with Kevin Hall, Suzanne Moss, and David Kokakis [@Billboard](http://#ASCAPPOP) #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.





GO TIME TRAVEL ESSENTIALS

David T. Viecelli

As president of the Billions Corporation, one of the leading booking agencies in the United States, David T. Viecelli truly understands the importance of streamlined travel, averaging 100-125 days on the road per year while helping shape the touring careers of acts like Arcade Fire, Liars and St. Vincent. Citing his favorite destinations as Tokyo, Paris and San Francisco, the Chicago-based Viecelli has racked up quite the frequent-flyer mileage, which will only multiply given that he and his wife recently purchased an old stone house in a hamlet in France. "The best part of traveling is the fresh frame of reference the disruption provides," Viecelli says. "I do a lot of my best creative and longer-term thinking on airplanes."

KEY APP

The one I find indispensable now is **United's app**. In addition to providing the expected electronic boarding passes, flight records and mileage account details, it lets me automate check-ins and even see the upgrade list.



MOST RECENT KINDLE DOWNLOAD

Alice Munro's "Dear Life: Stories." I've always loved collections of short stories partially because of how I do much of my reading—in short bursts on planes or in airports. Munro's small-scale tales of humanity sketched in elegant prose are so compelling that one cannot help but devour it in one sitting.

FAVORITE TRAVEL HEADPHONES

Etyotic Research ER-4PT noise-isolating earphones. These provide reference-quality sound in a sealed in-ear design. They're far more portable than overpriced over-ear noise-canceling headphones in bulky cases, and they sound much better, too.



TRAVEL BAG I SWEAR BY

Red Oxx Air Boss. I find I get around quicker with a shoulder-strap carry-on rather than a rolling one. The Air Boss has all the features and flexibility I need for a one-bag trip of up to three weeks. It's built like a tank, too, without weighing a ton.



ITEM OF CLOTHING I ALWAYS PACK

Wrinkle-free button-down shirts from **Lands End**. Something that can look at least presentable for dinner straight out of the bag is invaluable.

I NEVER LEAVE HOME WITHOUT

Whether it's spreading out with a big **Rhodia pad** at a meeting or pulling a small moleskin reporter notebook out of my pocket to jot down some passing thoughts, I do a lot of old-school scribbling. ●

T&E Report

Atlanta

Shaky Knees Music Festival, May 4-5



BROWSE

Though it doesn't always get the credit, Atlanta is genuinely one of America's great music towns. Where hip-hop and R&B are concerned, it takes a back seat to none. Kanye West, OutKast, Toni Braxton, Usher, T.I., Lil Jon, Ludacris, Akon, Cee Lo Green and TLC all have roots in the Georgia capital. LaFace Records and Jermaine Dupri's So So Def were both founded here as well. And, of course, Canadian superstar Justin Bieber has ties here. Sometimes overlooked is its rock'n'roll scene, which has nurtured the likes of Zac Brown Band, the Black Crowes, Mastodon, Collective Soul and John Mayer. The new **Shaky Knees Music Festival** (shakykneesfestival.com) debuts May 4-5, featuring indie luminaries like Band of Horses and Drive-By Truckers, as well as buzz acts the Joy Formidable and Gary Clark Jr. The city does sprawl, but Recording Academy senior executive director **Michele Rhea Caplinger** advises that the **Little Five Points** and **Inman Park** neighborhoods are best for "access to the clubs and hipster happenings." **Chris Siciliano**, senior director of pop promotion at Capitol, says that "**East Atlanta** is another great music neighborhood as well." More specifically, **Tim Sweetwood**, founder of Sweetwood Promotions, which is staging the festival, loves the "**Poncey-Highland** area... you can go down Ponce and have one experience one block, and then the next block is a 180-degree change." **Vinings** and **Buckhead** are where to find upscale restaurants and high-end designer shopping.

STAY

The sexy **W Atlanta Midtown** (whotelsatlanta.com) has hosted the likes of Dupri, Baby Yu and Gavin DeGraw. It features a spectacularly designed outpost of Jean Georges' Spice Market. Ludacris and Jamie Grace Harper have made the scene at sister hotel W Atlanta Downtown, whose rooftop WETBAR draws top DJ talent for poolside partying.



loves "**Cook Hall** [cookhallatlanta.com] at the W Hotel Buckhead," noted for its modern gastropub fare, as well as the dramatically designed downtown hotspot **Optimist** (theoptimist-restaurant.com), where the Oyster Bar is a big draw. Siciliano heads to **Panita Thai Kitchen** (1043 Greenwood Ave. NE, 404-888-9228) for "authentic Thai that is simply the best in town" and to **Taverna Plaka** (tavernaplakaatlanta.com) for "great Greek food and a party rolled into one."

PLAY

Celeb seekers head to the glamorous **Compound** (compoundatl.com), which has drawn the likes of Chris Brown and Ashanti, or **Reign** (reignatlanta.com), where everyone from Kanye to Young Jeezy has gotten their party on. Caplinger makes note of classic spots like **Eddie's Attic** (eddiesattic.com) and **Smith's Olde Bar** (smithsoldebar.com), but raves about "**Terminal West** [terminalwestatl.com] at the King Plow Arts Center for its raw, edgy interior and

EAT

Dining options reflect the city's status as an international hub. For Italophiles, Live Nation Network senior VP **Rich Levy** says, "**Trattoria Il Localino** [localino.info] or **Pasta Da Pulcinella** [pastadapulcinella.com] are both wonderful hidden treasures." Entertainment attorney **Omara Harris** enthuses about **Do at the View** (onestopproduction.com): "You can order food and drinks on an iPad and control the music and videos played on the big screen from your phone." Try the handmade pizza. Caplinger



state-of-the-art sound system." For rockers, Drive-By Truckers' **Patterson Hood** offers, "We have a long history of playing Atlanta: the **Star Bar** [stabaratlanta.com] and the **Earl** [badearl.com] in the earlier days, **Variety Playhouse** and **Tabernacle** in later days." Siciliano notes that Star Bar is a must for "rockabilly, punk and generally off-the-beaten-path rock with a cold PBR in hand." For a great bar scene, Siciliano also recommends the **Albert** (thealbertatlanta.com) in Inman Park for its "cool atmosphere, where lawyers drink next to cast members of 'The Walking Dead.'" But Levy loves to hit Buford Highway for a night of crooning at **Karaoke Melody** (karaoke melody.com). —Ken Scrudato



Clockwise from above center: W Atlanta Midtown, Compound, Michele Rhea Caplinger and Drive-By Truckers.



Gear

Adventures At Hi-Fi

Spoon's Jim Eno adds local flavor at his converted-garage home studio in the heart of Austin



Name: Jim Eno

Day job: Spoon drummer/co-founder. Eno, Britt Daniel (who's been busy with Divine Fits), Eric Harvey and Rob Pope will reconvene this fall to make the band's eighth album.

April shower: On top of the Dupree album, other Eno-produced records released this month include Telekinesis (*Dormarian, Mergel*), !!! (*Thri!ler, Warp*) and Har Mar Superstar (*Bye Bye 17, Cult*).

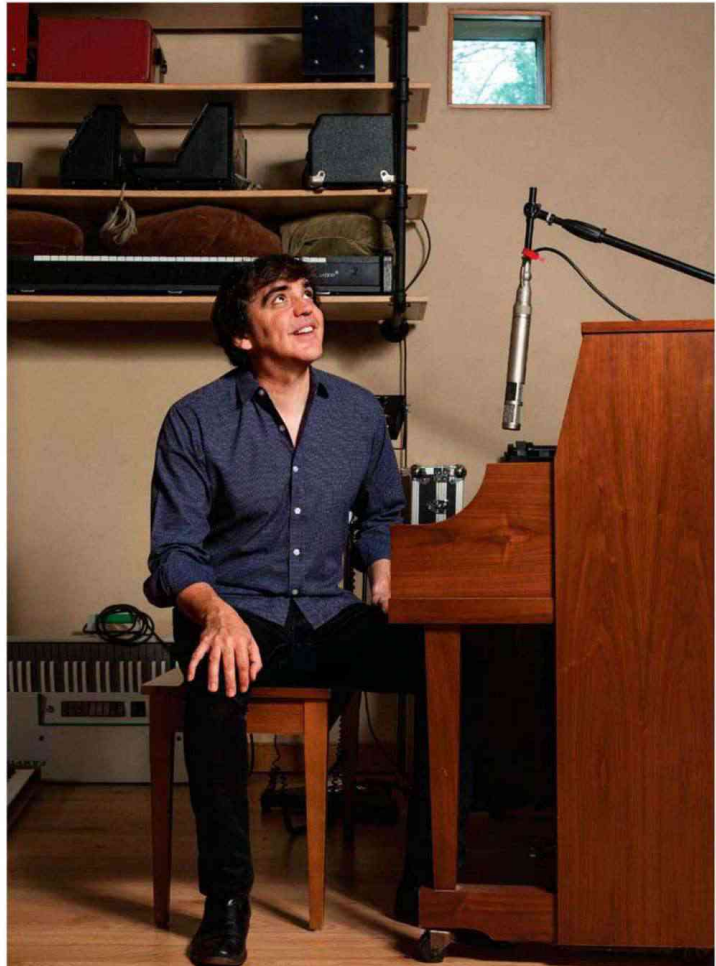
Coming attractions: Producing Mexican singer Ximena Sariñana, and producing and playing drums on two tracks with Norwegian singer/songwriter Sondre Lerche, which Public Hi-Fi will release on 12-inch vinyl.

What started as an off-the-cuff money-saving operation for Spoon drummer Jim Eno has turned into an enduring labor of love. Eno's Public Hi-Fi studio has existed in a rough state since 1998, when he first vaulted the ceilings of his home's two-car garage—partly to save money for Spoon's third record, *Girls Can Tell*. By 2006, Public Hi-Fi was a rebuilt, custom space, with even higher ceilings, which lent itself to the recording of Spoon's 2006 release, *Ga Ga Ga Ga Ga*. Since then, the studio has played host to artists ranging from Arcade Fire to hometown hero Alejandro Escovedo to Justin Timberlake (as co-producer of Matt Morris' 2010 record, *When Everything Breaks Open*).

Public Hi-Fi's heart is a Neve console that Eno acquired, in poor condition, in 2003. The nightmarish (and expensive) rebuild turned out to be worth it when he found its serial number, A41, written in pencil on the inside of the armrest, dating it to 1969 or 1970. "It was maybe the 41st console made by Neve, and somebody was going to basically throw this thing out and sell it just for the input modules," Eno says. "When it became 'We're restoring this to actually be usable again, and we're going to make a ton of great records on it,' it became more exciting."

Eno's clients are often bands he's met through Spoon, where it's just, "Hey, we should do some songs," though working with !!! on its new record, *Thri!ler*, required a rigorous series of trial sessions. Recently, he has also been curating sessions for Spotify, to take advantage of the bands that come through Austin for South by Southwest and the Austin City Limits Music Festival. They are true recordings, in the tradition of John Peel, with overdubs and multitracking. "The bands really end up feeding off that," Eno says.

As of April, Public Hi-Fi is also a label: Its first release is *Nuestro Camino* by Austin B3 organ-driven trio Dupree, a record Eno cut live direct to two-track in one day, mixing on the fly depending on which member was soloing. "It's a natural progression," he says. "I felt like, 'This is a record based on sound quality, so let me try to put it out.'" It's a passion project for Eno, for sure. "Sort of like when I tried to do a business plan for having a studio," he says. "It never made sense, but then, I've had it running for seven years." —Jason Cohen



1 The live room's adobe brick was inspired by Steve Albini's Electrical Audio studio. "Regular brick is very harsh. This is porous, so it has a warmer sound."

2 A Neumann SM 69 hangs over the live room. "It's a nice wide sound because it's up so high."

3 This reverb tube will be sealed off under the foundation of Eno's new house, with a speaker on one end and a mic on the other, wired to the control room so he can funnel any sound he wants into the chamber.

4 The Culture Vulture distortion unit is for "anything you want a little bit of grit on."



"The sound has a lot to do with the type of gear and the flow around the studio."





After a 15-year writer's block, Rod Stewart is back in business with *Time*, a set of new originals inspired in part by last year's autobiography, and the sounds of his entire career

BY MATT DIEHL

PHOTOGRAPH BY ART STREIBER

Rod Stewart does not disappoint—even his driveway befits a rock star. Actually, it's a gated road, and it sprawls uphill toward a chateau-like Beverly Hills manse, its considerable expanse lined with classical statuary, burbling fountains, artfully manicured foliage and impossibly blooming flowers. It's the landscape-architecture equivalent of Stewart's trademark spiky 'do—carefully maintained, not one leaf out of place.

Upon reaching Celtic House—a compound of lavish structures named in honor of Glasgow's Celtic Football Club, one of Stewart's many loves—the dazzle continues: ornate crown mouldings, Corinthian columns and, everywhere one looks, massive Pre-Raphaelite paintings of cherubim. In his riotous 2012 memoir "Rod: The Autobiography"—which hit No. 4 on the New York Times' Best Sellers list—Stewart notes that when he has trouble sleeping, he counts his paintings: "Normally, by the time I get up to about 130, I'm ready to go off."

Rigorous in its recall of Stewart's life and four-plus decades as one of rock's most flamboyantly entertaining frontmen, "Rod: The Autobiography" stood out from the pack of last year's rock memoirs as both funnier and more revealing than any other—although much of what it revealed was a man who seems to have spent much of his life tipping in the pub with his best mates, or in bed with a model (preferably the blonde variety). Meeting Stewart in the flesh, though, it's impossible to resent the gent's good fortune. Quite the opposite—the way

**THE
NEXT
CHAPTER**



Rod Stewart
photographed at
his home in
Beverly Hills, Calif.

his charisma fills and transforms the space around him, one ends up feeling you're sharing in it.

Having just finished tea time, the trim 68-year-old ambles into the workout area adjoining his Astroturf soccer pitch, dominated by an enormous green Celtic logo. (He prefers the regulation-size field at his U.K. estate covered in actual grass, which gardeners trim with scissors to keep in championship shape.) His decadent lifestyle doesn't seem to have aged him—if anything, it's the reverse: It feels as though a few pounds and some lines in the face are the only thing separating the man in front of you from the Rod Stewart whose honey-and-gravel vocals, scarves and restless passions—artistic, erotic and economic—defined rock stardom in the '70s.

Stewart accentuates his youthful vibe with the pink, gray and black pinstriped blazer he's sporting, a clear nod to the figure he cut as "Rod the Mod" in swinging London. Back then, starting in 1964, he emerged as less a full-born rock star than a 19-year-old learning his craft, still living with his parents, and saving any spare quid to buy his first sports car. "This jacket could've come from [London mod-fashion hotspot] Carnaby Street then," he says, settling into a plush couch. "Oh, God, how I used to walk down Carnaby, wishing I had a few more pounds to buy that jacket, that sweater. Now, I have a wardrobe that would fill this room."

During the next hour, Stewart unspools an array of self-deprecating anecdotes, delivered with a crooked grin, a voice flecked with whiskey smoke and a soupçon of syntax belying his Cockney roots (he frequently replaces "my" with "me"). He ranges through all areas of his life, from fatherhood (he's spawned a brood of eight) and the joys of his third marriage to Penny Lancaster-Stewart (he's faithful, but making as much love as ever) to career milestones (like nearly blowing the Jeff Beck Group's New York debut back in '68 due to nerves).

If Stewart seems particularly reflective, there's a reason: His various mythologies and eras have been brought together on his upcoming album, *Time*, due May 7 on Capitol. It contains the first songs Stewart's written since his 1998 album, *When We Were the New Boys*. A unique amalgamation, *Time* combines contemporary production with the rootsy instrumentation and confessional storytelling that turned Stewart into a megastar with his 1971 breakout LP, *Every Picture Tells a Story*. The mandolins and fiddles embroidering *Time*'s "Live the Life" indeed evoke his first Billboard No. 1, "Maggie May"—even before his voice kicks in, you know it's a Rod Stewart song. "I am a bit of a folkie," he admits. "That's what got me started: Acoustic guitars, mandolins, fiddles were my first love. But this album wasn't meant to be a breakthrough. I'm just doing what I do best."

"The record reminded me of 'Maggie May,' and discovering Rod in my youth—it's very reminiscent of that era," Capitol Music Group chairman/CEO Steve Barnett says. "To have one of the great artists of that generation, with his history, write a record that's so clearly important to him, who wouldn't want to be a part of that?"

True to its title, Stewart's new album traverses his four-and-a-half-decade career in sound and subject. There's a charging guitar rocker, "Finest Woman," that recalls the string of albums he cut with the Jeff Beck Group and the Faces from 1968 to 1973, defining the sound of the '70s in the process. (Stewart and Beck's partnership beat Led Zepelin to super-charged heavy blues by a year, while the Faces beat the Stones to boozy shambolic boogie by two.) The dancefloor-driven boudoir groove of "Sexual Religion" even evokes a spiritual twist on Stewart's 1978 disco-tinged chart-topper, "Do Ya Think I'm Sexy?"

While "Sexual Religion" reinforces Stewart's enduring eroticism, much of *Time* exposes the vulnerabilities underneath his rock-god exterior. It's disarming to hear Stewart sing everyman lines like "I'm a stubborn kinda fella, never thought this could happen to me/I could smoke and drink and gamble just as I pleased/Now I'm working out daily and watching my waistline" on "She Makes Me Happy." Even *Time*'s sole cover—"Picture in a Frame," by Tom Waits—holds a deep personal meaning.

Waits has proved an unlikely muse for Stewart. His 1989 cover of Waits' "Downtown Train"—a new track on the four-CD retrospective *Storyteller*—hit No. 3 on the Hot 100, ushering in an era of artistic

Team Stewart

ALBUM TITLE: *Time*

LABEL: Capitol Music Group/Universal Music Group

RELEASE DATE: May 7 (U.S., Canada)

MANAGEMENT: Arnold Stiefel, Arnold Stiefel Entertainment

A&R: Lotus Donovan, Arnold Stiefel Entertainment

PRODUCER: Rod Stewart

PUBLISHING: Sony/ATV Music Publishing

BOOKING AGENT: Dennis Arfa, Artist Group International

UPCOMING TV: "Jimmy Kimmel Live! (May 6), "The Voice" (May 8), "Good Morning America" (May 9), "Live With Kelly & Michael" (May 10), "Katie" (May 10), "The Howard Stern Show" (May 13), "Entertainment Tonight" (May 26, 29)

PUBLICITY: Hannah Kampf, Pop Co-Op (U.S.); Moira Bellas, MBC (U.K.); Darren Baber, Capitol (U.S.)

ATTORNEYS: Barry Tyerman, Alan Grubman

SITE: RodStewart.com

TWEETS: @rodstewart

rebirth; his version of another Waits song, "Tom Traubert's Blues," proved another high point during the '90s. "'Downtown Train' bought Tom Waits a swimming pool, and 'Picture in a Frame' will pay for a new roof on his house," Stewart says with a laugh. "Really, I can't say enough about Tom—he has such great imagery, which is an area in which I could do a bit better. I recorded 'Picture' because it has special significance for Penny and I. We broke up for a little while after we first got together. As we parted, I asked Penny, 'Do you think you could leave me a picture of yourself?' I then put it in a frame beside my bed. As a result, that song has a lot of meaning for us."

He recounts that inspiration in great detail in "Rod:



Getting goofy: Rod Stewart, Penny Lancaster-Stewart (far right) and family at Disney's California Adventure park in Anaheim, Calif., on Feb. 18.

The *Autobiography*," a book that reveals his deep connection with his family, as well as with more than a handful of women (he generously acknowledges most deserved better than he gave them), and revels in countless yarns from a life he calls "a long luxury aircraft ride." One of the many stories seemingly honed to perfection in the pub is Stewart's hilarious and terrifying account of helping an armed but hapless carjacker who couldn't start the tricky ignition of his Porsche.

Stewart also talks about musical turning points, from the day Bob Dylan transformed his life to how he almost left hits like "Maggie May" and "Forever Young" on the junk pile. And he dispels some of the myths that followed his rise to fame. No, he didn't really almost become a professional soccer player (exaggerated, not least by Stewart's footie-obsessed father), and yes, he addresses that thing you've heard about a dalliance with a ship full of sailors in San Diego. "The book is very personal, especially the story about the semen and pumping my stomach and all that," he says. "When Howard Stern interviews me, he's going to have a field day with that."

According to Stewart, his new album's retrospection stems from the process of putting together his memoir, which broke a writer's block that kept him from penning new songs for nearly 15 years. "Something clicked, and I realized I had things to write about again," he writes in the final chapter. "A whole life's worth of topics, in fact." The first song emerged during an impromptu 2010 writing session with longtime sideman Jim Cregan. "He's my annoying mate I've known all me life," Stewart says with a smile. "He'd always bring his guitar around, pestering me with his chords."

The result was semi-autobiographical ballad "Brighton Beach," which documents a '60s-era beatnik tryst on the English coast. "I'm most at home when telling a story, whether fictitious or not," Stewart says. Next came the surprisingly frank "It's Over": Set to the signature blend of folk, country and blues that defined his early solo efforts, it's an ode "about divorce and separation," Stewart writes. "Something, as we may have discovered in these pages, I know something about."

"I think it's admirable to be personal on a record, but I didn't sit down to write a song about divorce," he says today. "I don't think I've really given anything away."

Time delves deepest into Stewart's past on the rousing "Can't Stop Me Now," a career overview that recounts the first time the "record company man" told him, "We can't sign you, son/Cause you don't fit the mold/With your hair and your nose/And your clothes." It wasn't the last time Stewart would have a dispiriting conversation with a music-industry executive.

According to Arnold Stiefel, Stewart's manager of three decades, his creative dry spell stemmed from a label bigwig "telling him around 18 years ago that what he was doing wasn't good enough. Rod always felt that was the moment after which he couldn't write anymore." Stewart himself felt the pressure as the years passed: "There hasn't been much success with people in my age group and genre when it comes to new material."

Ironically, however, Stewart's inability to come up with new songs resulted in, as he claims in "Rod: The *Autobiography*," "the most commercially successful decade of my entire life." Creatively stuck at the dawn of the millennium, Stewart returned to a conversation he and Stiefel had had nearly 20 years earlier. "In 1983, I'd just become Rod's manager," Stiefel says. "We were having dinner, and he said, 'I'd like to record some songs I grew up hearing—all gay things you like, like Irving Berlin and George Gershwin.' At the time, I thought it was an awful idea. Rod was dealing with a backlash from his core male fans for abandoning his street-troubadour persona for disco and Hollywood. I said, 'Let's put that away and come back to it.'"

That's exactly what they did following the commercial and critical nadir of Stewart's 2001 album, *Human*.

THIS ALBUM WASN'T MEANT TO BE A BREAKTHROUGH. I'M JUST DOING WHAT I DO BEST.

The first of his solo releases to not feature one original song, *Human* peaked at No. 50 on the Billboard 200—“Rod’s lowest chart entry ever,” Stiefel says—and has sold only 244,000, according to Nielsen SoundScan. To reclaim his mojo, Stewart worked up a few versions of pop standards with producer Richard Perry, the results not exactly inspiring a bidding war. “It was like when all the movie studios passed on ‘Star Wars,’” Stiefel recalls. “I presented the tracks to Val Zozoli at Atlantic, and he said, ‘Absolutely not.’ Then I took it to Mo Ostin and Lenny Waronker at DreamWorks. That seemed the right thing to do, as they’d been at Warner Bros. during Rod’s amazing time there. They told me it was a career killer. The only person who understood was Clive Davis. He knew how to make an event out of Rod performing these great songs written in the ‘30s, ‘40s and ‘50s.”

Davis immediately signed Stewart to his J Records label. “I loved the concept—that inimitable voice recording classic copyrights,” Davis says. “It wasn’t imposed on Rod as a commercial contrivance, but was organic within him: He’d grown up with these songs. We started from scratch with the choice of repertoire, the arrangements. I told Rod they should have the movement of Fred [Astaire] and Ginger [Rogers]. It was very collaborative, right from the beginning, with Rod Stewart as the centerpiece, making sure the bar was never lowered.” The result was the five-volume *Great American Songbook* series. “Those records opened Rod up to an additional audience, and showed how long a great career can last,” Davis says. “They really grew into a franchise and phenomenon.”

No kidding. The first four, released yearly from 2002 to 2005, have sold more than 9 million units, with the first moving 3.3 million, and the second 2.8 million. (Only 2010’s fifth—and arguably best—volume, *Fly Me to the Moon* . . . , failed to break a million.) Even more surprising, considering his treasure chest of erasing hits, the series’ third release, *Stardust*, provided the sole Grammy Award win in Stewart’s career—the 2005 statuette for best traditional pop vocal album. “If all you had to do was record the Great American Songbook, many artists would’ve already done it,” Davis says. “Others tried, before and after, but they didn’t create that magic that Rod did.”

Stewart had hit on a formula that eluded his contemporaries, most of whom relied on touring revenue as their album sales dwindled. And a formula it was, sustaining not just five volumes of *Great American Songbook*, but 2006’s *Still the Same . . . Great Rock Classics of Our Time* and 2009’s *Soulbook* (which paired Stewart with the likes of Stevie Wonder and Mary J. Blige on a set of R&B classics). “It was a sleeper candidate,” Davis says. “The success did not happen from airplay or a radio hit—the way albums traditionally make a mark. We created a word-of-mouth experience, marketed through unorthodox procedures—television, restaurants, boutiques. And everyone who heard it bought it.”

“I thoroughly enjoyed [doing] *Great American Songbook*, I really did, but that’s finished now,” Stewart says. That period came to its natural conclusion when Stiefel began shopping six new Stewart originals that provided the basis for *Time*’s creation. “I didn’t like at all the offer [that J Records parent company] Sony made to keep Rod,” Stiefel says. “When I played the songs for [Universal Music Group chairman/CEO] Lucian Grainge, though, he melted.”

UMG, however, wanted to release a Christmas album first. “As Rod now had two young children, the idea of a holiday release appealed to him,” Stiefel says. And it continued the *Great American Songbook* trick of applying Stewart’s rock-tinged vocals to familiar chestnuts. The David Foster-produced *Merry Christmas, Baby* entered the Billboard 200 at No. 3 and has sold 863,000 copies, according to SoundScan. (It also provided Stewart and Universal with a catalog perennial that will heat up every holiday season.) When Billboard tallied 2012 earnings earlier this year for its annual Moneymakers list, Billboard estimated that Stewart took home \$6.5 million—and uniquely among artists age 60 or older, a healthy 45% of his earnings (or



The Faces circa 1969: **Kenney Jones, Ron Wood, Rod Stewart, Ronnie Lane and Ian McLagan** (from left). Below: Stewart performing in Las Vegas in 2011.



\$2.9 million) came from album and track sales.

Merry Christmas, Baby was released on Verve, but *Time* would find a home with Universal’s new addition, Capitol Music Group. Stiefel sees it in part as a response to selling off Parlophone’s assets as a result of UMG’s acquisition of EMI. “At the time, they were losing artists like Coldplay and David Guetta, and Steve Barnett wanted to make his mark,” he says. “Capitol’s proved to be really good at radio with artists like Katy Perry, but more important was how much Steve wanted to do it. This is uncharted territory: How does an iconic artist put out a new, self-written, self-produced album when no one over 40 is selling?”

“A record like this is not a sprint, but a marathon,” Barnett says. “But we have a great, multitrack, global plan spanning different formats.” Stewart may be a heritage artist, but his promotion and marketing remain contemporary. *Merry Christmas, Baby* debuted in a presale on shopping network HSN, which Stiefel claims moved 30,000 additional units in the album’s crucial first week. He estimates a Starbucks partnership contributed another 100,000 sales. The campaign for *Time* is no less resourceful: The paperback edition of “Rod: The Autobiography” goes on sale the same day as *Time*’s release, and Stiefel cites a Mother’s Day promotion with 1-800-Flowers packaging vinyl and CD copies of *Time* together with flowers and a copy of Stewart’s book. Barnett points out that Capitol will simultaneously work traditional radio outlets (two NPR concerts are planned) along with extensive digital strategies: a private concert held April 25 at Los Ange-

les’ legendary Troubadour nightclub was broadcast on the Internet and promoted through a social-media contest flying winners to the event from around the world. As well, in less than a month, Stewart has gained more than 1 million followers on Facebook, with complementary efforts on Instagram and Twitter. “Rod’s tweets are great—but a year ago, he didn’t know what those things were,” Stiefel says.

Stewart will also return to the live arena—always a strong suit. (He set a record for the largest-ever concert audience with a 3.5 million-strong crowd in Rio de Janeiro in 1994.) In July, Stewart will extend for two more years his successful Las Vegas residency at the Colosseum at Caesars Palace, the AEG-run venue home to superstar mega-shows from the likes of Celine Dion, Elton John and Shania Twain (see story, page 32). “Getting up onstage, that’s what I’m meant to do,” Stewart says. “I love it. The acoustics are perfect at Caesars, and there are no bad seats. Sometimes I’ll wander into the audience and sing from there. I sat down next to one guy, and he was so scared—maybe he was with someone he wasn’t supposed to be with!”

“Rod’s perfect in that market,” AEG Live president/CEO Randy Phillips says. “It’s 90 minutes of his big, funny rock star personality and nonstop hits—‘Tonight’s the Night,’ ‘The First Cut Is the Deepest,’ ‘Maggie May.’ He knows what people want, and people know that’s what they’re going to get when they buy a ticket.” In October, Stewart will embark on the Live the Life tour, its 10 dates in major-market arenas hitting 15,000- to 20,000-capacity venues like New York’s Madison Square Garden, Chicago’s United Center and L.A.’s Staples Center. Opening all shows will be another British classic-rock voice, Steve Winwood. “I would imagine we could sing together on ‘Gimme Some Lovin,’” Stewart says.

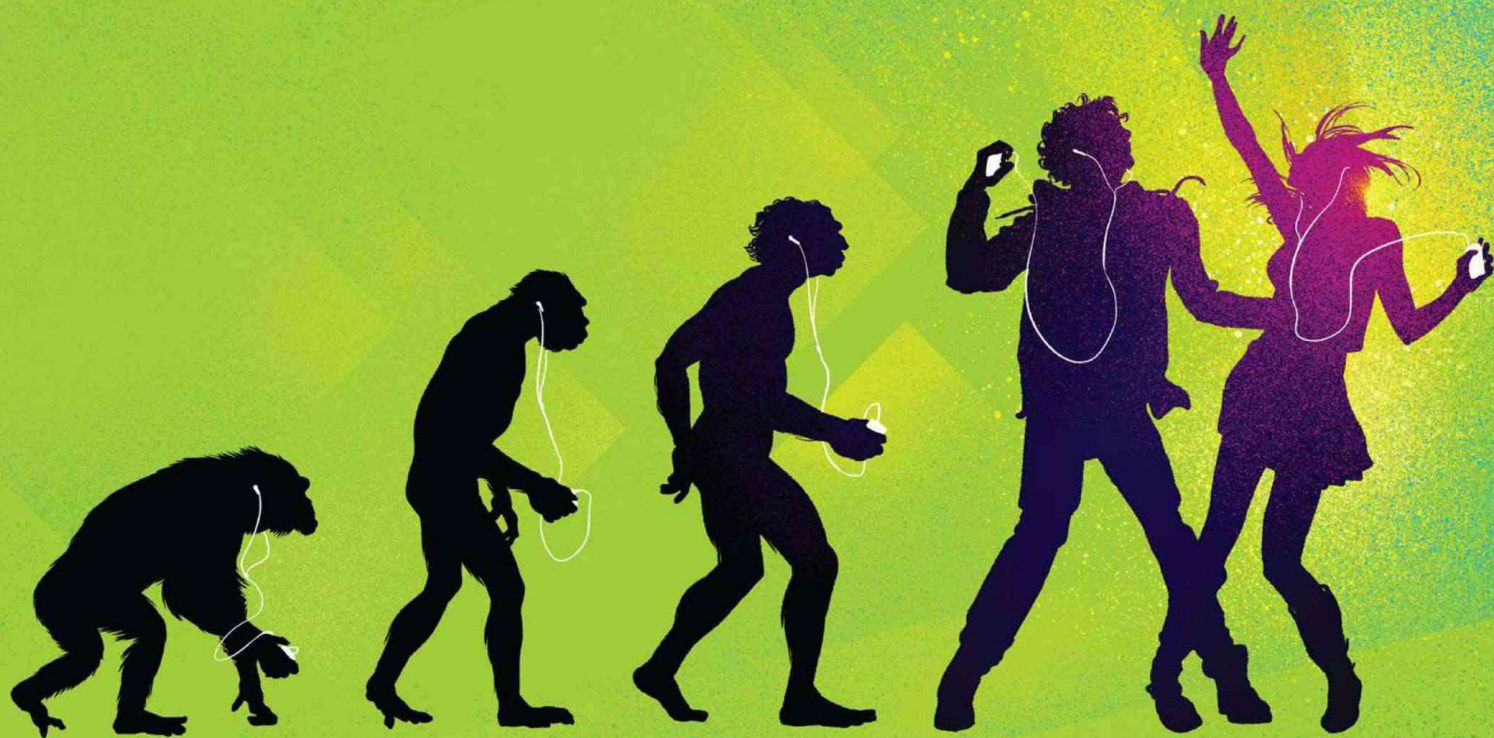
The conversation pauses when Stewart’s wife Penny enters the room with their 2-year-old son Aiden, who adorably climbs on his dad’s rowing machine and starts pulling away. “Hello, dada!” Stewart says, transfixed. He spots his first child with Penny, 7-year-old Alastair, in the distance, proudly noting he’s wearing the Celtics’ green-striped team uniform: “I have all my children brainwashed with sports. I watch my son Liam play hockey, and it makes me so proud, seeing him come out with ‘Stewart’ on his jersey.”

Domestic business quickly takes center stage. There’s a Sunday roast being planned for Ron Wood, to coincide with the Rolling Stones’ upcoming L.A. tour stop. On this particular evening, Stewart is taking five of his children out to dinner. Daughter Kim soon appears with Stewart’s first grandchild, Delilah, on whom Stewart can’t resist doting. This newfound contentment with domesticity echoes throughout *Time*. While a number of tracks maintain Stewart’s deeply embossed loverman image, they’re contrasted equally by declarations of fidelity like “She Makes Me Happy” and heartfelt advice from father to son on “Live the Life.” “For a long time, it was hard work, writing those songs—like doing math,” Stewart says. “I didn’t enjoy the process—I had so many other things I wanted to do, like shagging and drinking. Now it’s totally the opposite. I love it.” ●

10



THE EVOLUTIO



N OF iTUNES

The Birth Of A Colossus

The creation of the world's biggest music retailer seemed to happen almost in spite of the record labels, but they knew a good thing when Steve Jobs showed it to them

By Alex Pham

When executives from Warner Music and Sony Music reached out to Steve Jobs in January 2002 in hopes of recruiting Apple into a consortium to develop a standard for interoperable music devices, they approached the meeting in Cupertino, Calif., with much apprehension for the future of the music business. A few minutes into the pitch, Jobs interrupted and said:

"You guys have your heads up your asses."

"Everyone else in the room was silent," recalls Warner executive VP Paul Vidich, who attended the meeting after flying in from New York that morning. "I replied in a hoarse voice, 'You're right, Steve. That's why we're here. We need your help.' The intent of the meeting was to recruit Apple to join the consortium, which they did. But this consortium never produced a product or standard."

Still, the meeting sowed the seeds for something much bigger. It started Apple down its own path, and two months later Jobs called Vidich and requested a separate meeting with Warner executives alone. Jobs said he wanted to discuss his own vision for a digital music store. It had been tried by other companies before, but nothing really caught on. This pitch seemed different somehow, more elegant.

Vidich flew out to Cupertino again, this time with Warner Music CEO Roger Ames. During the two-hour coffee-fueled meeting in Apple's board room, Jobs talked through his plan excitedly.

By the end, Ames was onboard. He told Jobs: "Work with me alone until you're completely ready. Don't make the mistake of trying to work with all of us [majors] at the same time."

For the next six months, during several Cupertino visits by Ames and his team, Apple and Warner ironed out the business plan while

Apple built the infrastructure for its store.

During those meetings it was Warner executives, not Jobs as is commonly thought, who suggested tracks be sold for 99 cents. At the time, many labels wanted to price tracks at \$3.49 each. But not Warner.

"When we told Steve, he looked at us like we just gave him a gift," Vidich recalls. "We knew we needed to alter consumer behavior in a big way. Below \$1 was an emotional threshold for people. It became an acceptable impulse purchase."

"It all moved very quickly after that," one executive involved in the discussions says.

By early fall, Jobs had a prototype he could show. He flew out to Warner's headquarters in New York. By all accounts, Jobs was gracious and charming, in full sales mode that day in his distinctive black mock turtleneck and jeans. He gleefully demonstrated a prototype of the iTunes store, enthusing over every minute detail of the software.

"He was like a kid in a candy store," Vidich says. Ames and team were just as excited.

The tale of how iTunes was created remains one of the few unqualified success stories of a Silicon Valley technology company teaming with the entertainment industry to fully exploit an emerging business model.

Looking at iTunes' well-oiled operation today, it's tempting to conclude that the decisions that led to its creation were obvious, its path to market was clear and the outcome of its dominance inevitable.

Nothing could be further from the truth.

The music industry was in chaos. Ravaged by piracy, executives were desperate as they watched a \$40 billion-per-year business crumble beneath their feet and, ultimately, reduced to half its size. The only certainty was that music sales would drop even more—unless the industry could give consumers a reason to pay.

Apple's solution, it seemed to many at Warner who saw it for the first time that day when Jobs demonstrated the service on Warner's own Windows-based computer, could very well give consumers that reason.

By early fall 2002, with a Warner deal in hand, Apple began herding the other labels, including EMI, Universal, BMG and Sony. Things didn't go well at first.

"Apple certainly had very good people, but they couldn't get the deals done," says Jay Samit, then-president of digital distribution at EMI. "To the labels, Apple was this small company with 2% market share in PCs. iTunes would have been stillborn if Steve hadn't gotten personally involved."

Jobs brought the spark that lit up the deals—one after another. First with EMI, then Universal and BMG. "He was a great salesman," says Doug Morris, who was head of Universal Music at the time. "He had a clear, complete thought that went from the iPod to iTunes. It made absolute sense to me."

There were snags, of course. BMG balked at having to break apart the album and make every song available as a single. Universal thought the price should've been higher. EMI wanted Apple to devote more marketing dollars to the store. By early 2003, all had agreed to a deal—except Sony.

Jobs turned to Sony last, inviting Andy Lack and Howard Stringer to Apple's headquarters in February 2003, just a couple of months before launching the iTunes store. Lack was CEO of Sony Music, and Stringer head of Sony's U.S. operations.

"He came to us last because he saw Sony as a com-

"Steve Jobs was a great salesman."
—Doug Morris

petitor, and he rightfully didn't want to tip us off too early to what he was doing," Lack recalls.

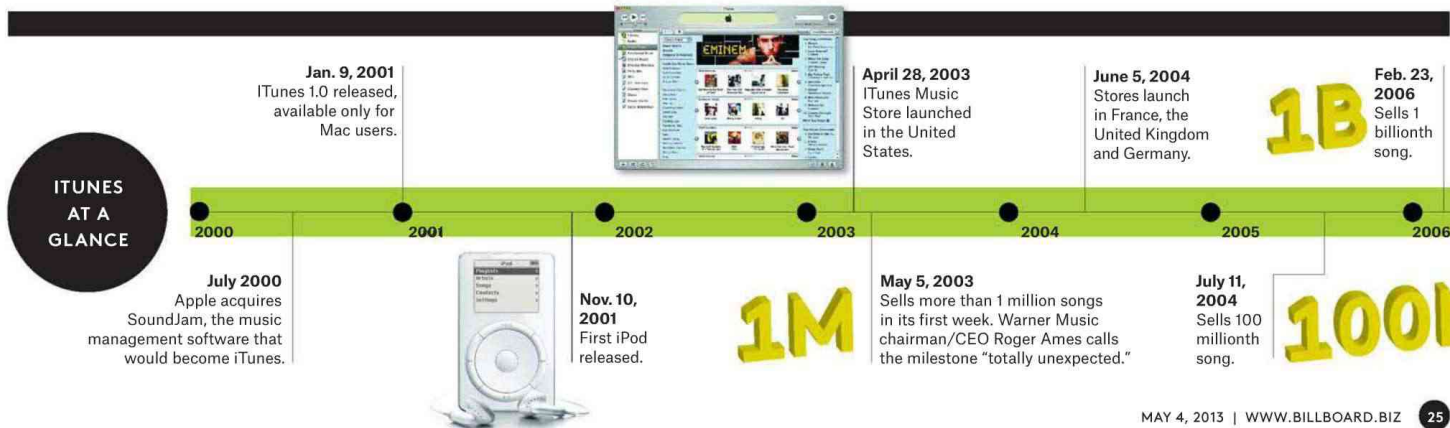
The prevailing sentiment was that Sony's Walkman would bury the iPod. Sony had a potent combination of hardware expertise and content from Sony Music. All it needed was the software. And the Japanese consumer electronics giant was already working on its own digital music service called Pressplay.

"What he showed us was game-changing. Howard and I left the meeting thrilled," Lack says. "But I also saw that Sony had a big challenge."

Lack walked away thinking that if his company didn't move quickly, Apple was poised to snatch the crown away from Sony. "Andy Lack saw what no

.biz

iTunes accounted for 67% of TV show sales in terms of units in 2012, NPD estimates. For feature films, iTunes' slice of the market for music downloads, which ended 2012 with a 63% share, according to NPD figures.



**THE
ITUNES
ECOSYSTEM**

billion business in a few years. That's bigger than all of Apple was in 2009.

The success depends on the mutually supporting device business: More content makes devices more desirable and more devices create more demand for content. Apple's famous obsession with integration is essential to ensuring this virtuous cycle. It started with the iPod and continued with the iPhone and iPad. This attention to detail is sometimes seen as overbearing or controlling. The most obvious instance is the treatment of pricing.

In the case of music, pricing has been a matter of contention with content owners and it is evolving with the pricing of video items. Pricing control has become a matter of litigation with respect to books. The control over pricing affects how the company treats curation and promotional efforts and even accounting practices.

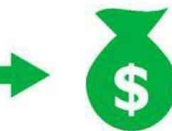
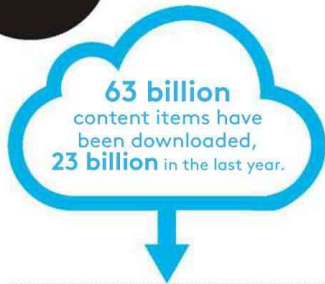
Consider that for apps, Apple doesn't determine the selling price of the products and therefore doesn't consider itself to be "the primary obligor to the customer." Therefore, Apple accounts for such sales on a net basis, recognizing in its sales only the commission it retains. In other words, the portion that is remitted to app developers (\$8 billion to date) isn't accounted for as revenue. This crucial distinction is the reason that the exponential growth in iPhone sales and apps isn't reflected in Apple's iTunes reporting.

These payments to content owners are what fuel the ecosystem around Apple. Accessories makers also benefit from the device business but they typically are required to pay to license the "Made for iPod/iPad/iPhone" trademark. Content owners are only asked to pay the 30% commission for each sale. Apple spends most of that to enable the transaction (hence the "break-even") operating model. Indeed, selling physical media—whether CDs, DVDs or video-games—typically incurs additional distribution costs beyond the 30% cut when returns, retail markup and transportation costs are added. Prior to Apple's entry, app developers frequently had to give up 45% or more to the "channel."

When considering the future evolution of the iTunes store the primary observation is how the various media types are "converging" in terms of business models. After the model for music sales was established, music videos were slotted in without any major changes. TV shows and movies followed. Apps then appeared, and except for the variable pricing (which settled quickly into a few price points of 0 cents, 99 cents and multiples thereof) became indistinguishable from other media content. They were categorized, featured, discovered and sold the same way.

Apps, however, brought a few additional "features." They were upgradeable; they could be ad-supported with several ad networks available; they could be metered and their use monitored by the developer; they had the game center; they allowed for in-app purchases. In this sense, apps became "smart content" that benefited the user and the developer after the initial purchase was made.

This evolution from songs to apps leads one to wonder what could happen with further convergence between media formats. Perhaps the idea of a "video-based app" or the transition of the TV into a smart device that runs apps is a technological fantasy, but it's conceivable that something along those lines is possible. If it does happen, it is Apple that is best-positioned to first make it happen. Not because it has better engineers or marketers, but because it has the iTunes store: the one-stop shop for new media experiments. If and when a new device appears, one can be sure that it will have an iTunes store-based ecosystem built in. ●



\$33 billion has been paid to **content owners**, \$9 billion in 2012 alone.



\$20 billion in transactions will take place this year, making it one of the **top 20 retailers in the United States** (beating JCPenney).



It has overtaken the **iPod** and will soon overtake the **Mac** to be Apple's **third-largest business** in terms of sales.



It is **nearly one-quarter** of Amazon's sales level, including all that Amazon sells.



It sells in **150 countries**, making some media content available to **more buyers than any other retailer**. With the use of gift cards, content is now being consumed by consumers outside the zones prescribed by media distributors.

It has **half a billion registered customers**, **more than any other retailer**.



It began contributing **significant profits**, mainly due to the inclusion of **Apple's own software titles** in the division.



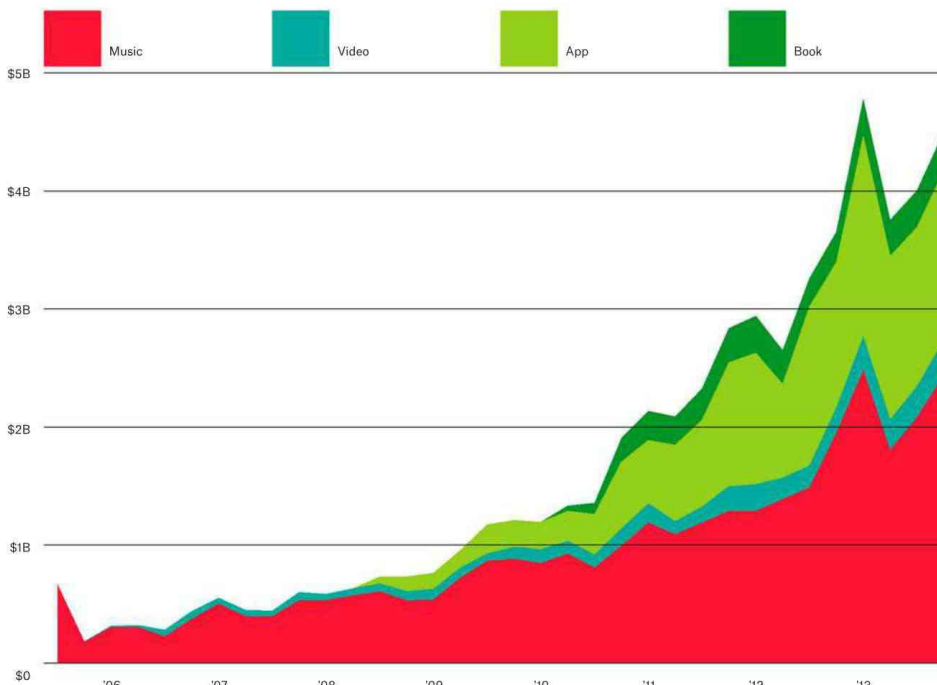
The most popular media content is **apps and music**, which together make up about **two-thirds of sales**.

The **most popular media formats** correspond to the popularity of the devices that are used to consume them.



Video success will depend on the success of a **suitable video player**.

ITUNES GROSS REVENUES BY MEDIA TYPE 2005-2013



SOURCE: HORACE DEGU, ADVANTAGE



LEADING FROM

After years as the only meaningful game in town, iTunes is facing the kind of game-changing competition it once presented to Tower and HMV. Can Apple innovate fast enough? And is iRadio the answer?

By Glenn Peoples

So what can Apple do for an encore in the music business? After reinventing and restructuring the music biz with the iTunes Music Store during the last decade, iTunes remains far and away the leader—but now there are serious questions as to whether Apple is still a leader in innovation as the download growth tails off and more consumers mull committing to convenient paid subscription services. The doubts have mounted especially after Apple ceded smartphone momentum to Samsung and saw its profit margin and share price fall. CEO Tim Cook has debuted a string of product updates that were incubated before the 2011 death of Steve Jobs. A few very public missteps—such as Apple's release of a half-baked maps app—have added to the murmurs that the company has lost its mojo.

During the last 10 years, Apple, arguably the most innovative company on the planet, has run the biggest music service in the world. Apple effectively created today's legal market for digital downloads and still owns roughly a 65% market share. Now companies like Google and Amazon are striving to re-create the same hardware/software/service ecosystem that helped turn Apple into the world's most valuable corporation.

Apple is hardly sitting idle as streaming services reshape digital music. The company is in negotiations with record labels for an Internet radio service that one label source describes as "an evolution of iTunes" rather than a Pandora-like service. While the service would be tightly integrated with the iTunes store—labels are said to want the service to encourage download purchases—it represents a step away from the transaction-based services for which Apple is known. The service would generate revenue from not just incremental downloads but also advertising, most likely through its iAds mobile advertising division. Rights holders will participate in a revenue-share deal.

The Web radio service's greatest asset could be its reach. Sources say labels are negotiating global licenses that will expand the service well beyond the U.S. market. Apple has already launched iTunes stores in 119 countries, but few of them have an Internet radio option on par with what Apple could bring to market. Pandora, which has 200 million registered users and 70 million monthly active listeners, has a large lead in the United States. The rest of the world is wide open.

But Apple also needs larger innovations in hardware and software to fend off competitors. Some of Apple's lucrative smartphone business has been eroded by South Korean electronics giant Samsung in recent years. Samsung's share of the global smartphone market grew to 21.1% in fourth-quarter 2012 from 4.3% in first-quarter 2010, according to IDC, and topped Apple's 20.3% share—although Apple had a lead in smartphone profit share, 30.7% to 20.4%. Those two factors helped drag down Apple's share price below \$400 from a high of \$705 in September and erased more than \$269 billion of market capitalization.

The music business has an immediate cause for concern if Apple

is no longer the innovator it was during the second Jobs era (1997-2011). One major-label executive says 48% of consumers who buy a piece of the company's music at iTunes don't return the next year. "The whole iTunes ecosystem is based on new people going into the walled garden. If that ever stops, then the growth will grind to a halt."

Another person within the same company says some iTunes customers will return not in the second year but in the third year. One possible explanation for these infrequent purchase habits is iTunes' gift cards. A music fan who buys gifted downloads may be less likely to return than regular customers. Another explanation could be some consumers changing credit cards (thereby changing the numerical identifiers attached to each purchase).

Downloads won't keep people inside the walled garden as effectively as in the past. The digital download market is past its high-growth years and now faces increased competition from streaming services that provide an alternative to ownership. U.S. track sales were down 1% through March 31, eight percentage points lower than the pace a year earlier, according to Nielsen SoundScan. Album downloads' rate of growth has fallen to 10% from 17% a year ago.

Radio could be a partial solution. Apple is prepping an Internet radio service for launch this year that should boost iTunes' download sales, encourage iCloud usage and help Apple take market share from competitors like Pandora and iHeartRadio. Some people believe Web radio could be a steppingstone to an on-demand music subscription service that will help



Steve Jobs (left) introduces the iTunes Music Store in 2003. Right: Apple CEO **Tim Cook** at the iPhone 5 launch last September.

Apple evolve beyond the download market.

Apple is still an innovative company but hasn't showed any signals of its ability lately, BGC Partners analyst Colin Gillis says. The ongoing debate over Apple's role as an innovator in the post-Jobs era "has some credence [because] we've been in such a product vacuum in 2013," Gillis says. But he thinks people should wait and see what happens this year: From wearable computers (think smart wristwatches) to TV, Apple is rumored to be working on products that would open up new markets.

Apple's momentum has certainly slowed from the hectic pace that saw it release a series of mobile products starting with the iPod in 2001, and the products that Jobs left in the pipeline prior to his death are on the market. Now the company is filling in the gaps in its product line. By offering a range of computing devices, Apple is aiming to be a one-stop shop for consumers.

In addition to its big innovations—the high-priced smartphones, tablets and computers—Apple innovates in small ways that enhance its ecosystem. These apps, services and stores complete the Apple experience, generate more revenue and, in some cases, help fend off competitors. One example is Mastered for iTunes, a type of download that has been mastered with software that brings out maximum character and clarity when played on iTunes. Improvements to the iTunes platform allow labels and distributors to update metadata, get albums live and react to the marketplace in real time.

A steady flow of small innovations has helped the sales growth of digital albums: audiovisual bundles, digital booklets,

23%

AMOUNT OF LISTENING TIME AMERICANS AGE 13-35 SPEND LISTENING TO WEB RADIO.

SOURCE: NPD GROUP

THE FRONT



the iTunes LP format and pre-orders that give the customer a track at the time of purchase. While CD prices are dropping, these innovations have pushed prices of deluxe albums well beyond the \$9.99 standard price point. "Some things work better than others, but it's remarkable how the iTunes team has continued to innovate over the years," says Thomas Hesse, president of corporate development and new businesses and chief digital officer at Bertelsmann.

Executives universally hail the success of iTunes' Complete My Album feature, which allows customers who have purchased tracks from an album to upgrade to the complete album with a single button. No other download store offers this feature. One executive calls it "the single biggest tool" at the iTunes store. "We've been telling other guys out there they need to do it," the executive says. "It's been years. We told Google before they launched it was the No.

Apple's competition isn't Spotify or Pandora. It's the big tech companies like Google and Amazon with ecosystems like its own.

48%

CONSUMERS WHO BUY MUSIC PRODUCT AT ITUNES AND DON'T RETURN THE NEXT YEAR.

SOURCE: MAJOR LABEL

1 thing they needed to have. We say the same to Amazon."

But Apple hasn't innovated in other areas, BGC's Gillis says. Voice recognition software Siri lags behind Google Now, Google's intelligent personal assistant. iCloud hasn't yet lived up to its potential. Mobile advertising unit iAds has "fallen flat" as the minimum ad buy reportedly dropped to \$100,000 from \$1 million. And then there's Ping, the social network within iTunes that lasted only 25 months. "For all this cash they're sitting on, there's plenty of areas where they could beef up their efforts."

Apple's billion-dollar music question is how to embrace streaming while maintaining dominance in downloads. Jobs was famously disinterested in the concept of renting music for a fee, instead opting to sell downloads that consumers could keep in a permanent collection. Although Jobs didn't shy away from developing hardware that cannibalized existing Apple products—the iPhone cut into sales of the iPod, for example—Sony Music Entertainment chairman/CEO Doug Morris says that harming iTunes weighed on his mind. "We talked about subscriptions, Steve and I, 100 times," he says. "He was very indecisive about it. If he had really gone after the sub business, he felt it would have destroyed iTunes."

Apple need not worry about on-demand streaming upstarts Spotify, Deezer or Beats Electronics' upcoming service for now. NPD Group VP/senior industry analyst Russ Crupnick says Apple doesn't need to offer a cutting-edge service to succeed. "You don't need to be super-innovative for the mass market, which is what Apple is going for."

Indeed, music subscription services aren't yet a mass-market product. At the end of 2012, the biggest subscription service in the world, Spotify, had roughly 4 million subscribers. Other digital subscription services are far more mainstream. SiriusXM Satellite Radio has 23.9 million subscribers. Netflix has 25.1 million digital video subscribers.

But Internet radio, like radio in general, is a mainstream product and very popular with young listeners. Americans ages 13-35 spent 23% of their listening time on Web radio in fourth-quarter 2012, up from 17% a year earlier, according to NPD Group. Half of them listened to Pandora or Clear Channel's iHeartRadio, while just 9% listened to the free version of on-demand service Spotify.

Apple's Internet radio service, expected in late summer or early fall, can help keep people within the iTunes/iCloud/iOS walled garden. It should sell more downloads, too. Sources say labels, not content to earn just performance royalties from Apple's Internet radio service, have been pushing the company to include features that encourage listeners to purchase tracks. "Everybody is wary of having a super Pandora on the loose," one executive says in reference to the Web radio leader that uses a compulsory license and doesn't negotiate with labels for content.

Ultimately, Apple's competition isn't Spotify, Pandora or other music services: It's the handful of big companies that create ecosystems like its own. Google and Amazon offer cloud storage and services to complement their hardware and, in Google's case, mobile operating system.

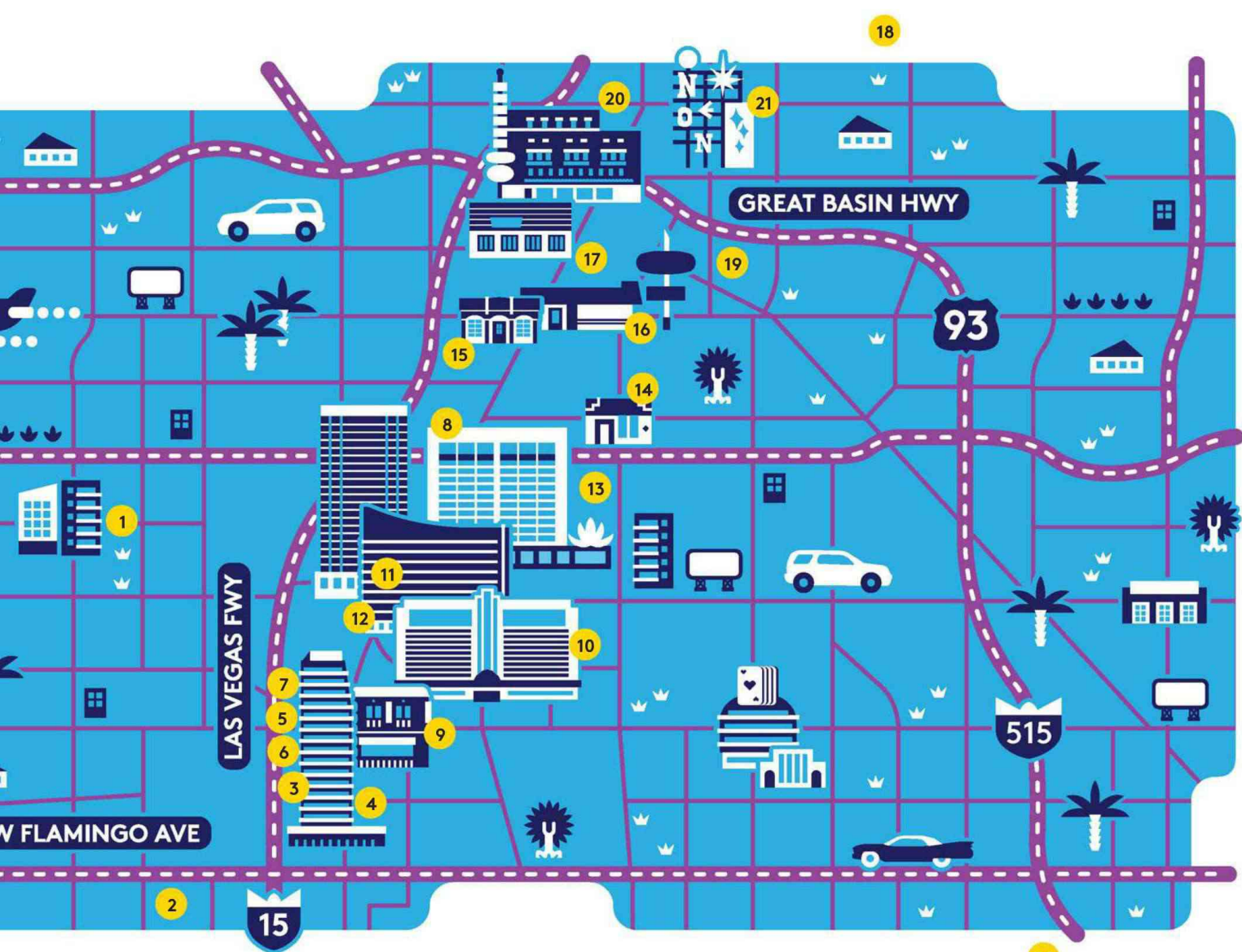
These ecosystems are the gateways to music stores and services. Apple has seamlessly paired iCloud with iTunes so consumers can store music remotely and access songs from multiple devices. Warner Music Group executive VP of digital strategy Stephen Bryan believes iCloud creates a reduced-friction buying experience that "will significantly expand the potential of iTunes." When a person buys a digital track on an iPhone, "you know it will always be available to you," he says. "You don't have to worry about where it's stored."

Digital World Research analyst Paul-Jon McNealy believes there are only a handful of companies that come close to matching Apple in user-interface design and consumer credit card and personal information: Google, Microsoft, Amazon and Facebook. He also ranks Samsung fairly high as well. Other companies like Sony and LG tend to have inferior user interfaces, he says. "Anybody outside of those five companies is generally struggling to do both of those things well, and that can be the South Korean companies or the Japanese companies."

"They are very interesting," Sony's Morris says of Samsung. "More than Google, they have adapted to the culture. If you look at their ads, they're copying what [Jobs] did. Their ads are brilliant. Their styling is beautiful."

Apple needs to roll out new products. The performance gap has closed as Amazon, Google and Samsung have put out improved products that come at lower prices. "As the performance gap gets smaller, the price gap becomes more meaningful," Gillis says. Samsung doesn't have the ecosystem to compete with the other companies, but Google and Amazon can sell hardware at or near cost to generate post-sale revenue. Google gives away its Android operating system so people will use its search engine, maps app and other revenue-generating services. Amazon uses its Kindle tablets to encourage the sale of digital and physical goods.

Markets change quickly and what may have looked like a competitive advantage can erode quickly. Samsung took just a couple of years to grab an estimated 30% share of smartphone profits. "Markets naturally mature," Gillis says. "That's what happens. This is where the innovation will need to come through." ●



10. 1 OAK
The Mirage, 3400 Las Vegas Blvd. South

"1 OAK owns the Vegas after-party scene," says **Darren Pfeffer**, VP of music and entertainment marketing at Clear Channel Media and Entertainment. "Usher shut it down after the iHeartRadio Music Festival last year."

11. Trump International Hotel Las Vegas

2000 Fashion Show Drive
 With 64 floors of golden glass, "it's the secret destination of the elite when coming to Vegas," **Food & Beverage** magazine publisher **Michael Politz** says. "Grammy Award-winning producer Damon Elliott can be seen having drinks with P!nk at the lobby bar."

12. The Country Club Wynn, 3131 Las Vegas Blvd. South

For a power lunch, Pfeffer says, "If In-N-Out Burger is too crowded, the Country Club at the Wynn is a must."

13. The Peppermill
2985 Las Vegas Blvd. South

So long as you're ready to wait, this neon-filled Vegas staple serves the best breakfast at any time. **Shecter** says, "It like a scene in 'Boogie Nights' had a baby with the Rat Pack. Huge portions, attitudinal waitresses, off-the-charts kitsch value."

14. Lotus of Siam
953 E. Sahara Ave. A5

Locals and visiting foodies know the modest beauty of this Northern Thai restaurant, nestled in a mall east of the Strip. "It surprises with its understated location and aesthetic, but then surprises again with amazing food," **Marchese** says.

15. Luv-It Frozen Custard
505 E. Oakey Blvd.

It would be easy to drive by this tiny stand north of the Strip, but **Gary Richards** (aka DJ Destructo), founder/CEO of HARD Events, says this ice-creamery isn't to be missed.

16. Dino's Lounge
1516 Las Vegas Blvd. South

The Strip's favorite dive bar. **Andrew Courtney**, special events manager at Hard Rock Cafe Las Vegas, recommends it for an after-party: "a legendary karaoke room that's always a show in itself."

17. Artifice
1025 S. First St.

"Old Downtown is having a bit of renaissance," **Vannucci** says, with Artifice in the center of the 18-block, decade-old Arts District now coming into its own. "It's souped up with the sort of flavor you might find in hipper towns like L.A. or even New York."

18. Chicago Joe's
820 S. Fourth St.

"The best unknown Italian restaurant in Vegas," **KLUC PD Cat Thomas** says. "It's a house downtown with only a dozen tables, and the food is amazing. It's like having a meeting in Old Vegas."

19. Commonwealth
525 E. Fremont St.
 North of the Strip, this pub offers a

hip relief from the typical commotion, making it the perfect place for drinks after a show, **Waits** says.

20. Du-Par's Restaurant and Bakery

Golden Gate Casino, 1 Fremont St.
Imagine Dragons singer **Dan Reynolds** says that inside Vegas' oldest hotel-casino, with more than 70 years of service, "are the best pancakes in the world."

21. The Neon Museum
770 Las Vegas Blvd. North

One of the city's hottest tickets is a tour of this two-acre neon bone yard, showing off rescued relics from Vegas' most iconic properties. "If they'd only fit, these signs would decorate every loft apartment in downtown L.A.," **Nelson** says.

22. Pinball Hall of Fame
1610 E. Tropicana Ave.

Teamwork Management founder **Kevin Kusatsu**, who represents some of the city's biggest DJs (Diplo, A-Trak), says this is the best place for a break: "It's weird and

different and there's no nightclub in there."

23. Hash House a Go-Go
6800 W. Sahara Ave.

Vegas loves this new-school breakfast spot that serves healthy enough portions to cure what ails you from the night before. "One item on the menu is a 24-ounce beer and a plate of bacon," **Urie** says.

24. Vintners Grill
10100 W. Charleston Blvd., Suite 150

"The greatest power lunch spot in town," **Politz** says. "On any given day you can catch **Nicolas Cage**, **Al B Sure!** or **Carrot Top** lunching with their teams, strategizing their careers."

25. Red Rock Casino Resort & Spa
11011 W. Charleston Blvd.

If you're staying off the Strip, **Thomas** recommends getting a room at the base of Red Rock Canyon. "They spent \$1 million per suite," he says. "And the pool is amazing."

IN A TOWN OF OVER-THE-TOP ATTRACTIONS, THESE ARE THE MUST-SEE MUSICAL EVENTS GOING ON RIGHT NOW



Harking back to the Rat Pack's glory days at the Sands Hotel and Casino, or Elvis Presley's 800-plus sold-out shows at the Las Vegas Hilton, Vegas' tradition of residencies and special engagements is innately tied to the town's musical history. The practice continues still, but with more diversity than ever.

ARTIST RESIDENCIES

Boyz II Men

The rundown: Terry Fator Theatre at the Mirage, \$40-\$60, March 1-Dec. 29
What to expect: The quartet's a trio now, but fans can still look forward to a strong run-through of the group's platinum hit singles, like "Motown-philly" and "On Bended Knee." There are some newer songs, too, as well as the safe padding of Motown and Beatles covers, but mostly it's pure '90s nostalgic bliss.

Wow factor: Spoiler alert! For "End of the Road," all three singers leave the stage to cruise through the aisles, and on "I'll Make Love to You" they hand out roses.

Celine Dion, "Celine"

The rundown: The Colosseum at Caesars Palace, \$55-\$250, March 2011-2019
What to expect: No Cirque du Soleil backup dancers or overelaborate show here, just an elegant Dion and a 31-piece orchestra running through expected hits and diverse covers.

Wow factor: She's impressive enough with just this to earn her comparisons to Frank Sinatra in talent and Elvis in star power.

Elton John, "The Million Dollar Piano"

The rundown: The Colosseum at Caesars Palace, \$55-\$250, April 20-May 11
What to expect: Whereas John's

previous residency—2008's "The Red Piano"—was over the top, with a video component by David LaChapelle, this show is more natural and geared toward his amazing catalog, with two hours of mixed hits and deep cuts.

Wow factor: John's piano is outfitted with 68 LED screens that complement the tennis court-size screen behind the pop singer, lighting up with myriad patterns, colors and clips.

Mötley Crüe

The rundown: The Joint at Hard Rock Hotel & Casino, \$50-\$125, Sept. 18-Oct. 6
What to expect: It's a less-than-month-long residency, but following the band's stint of a similar length last year, the city is eager for more. It's surely been said before, but was there ever a band more fitting Vegas' hard-partying ethos?

Wow factor: Backup dancers and acrobats, pyrotechnics and Tommy Lee's 360-degree roller-coaster drum set.

Santana, "Greatest Hits Live: Yesterday, Today & Tomorrow"

The rundown: House of Blues at Mandalay Bay, \$138-\$375, April 18 onward
What to expect: A two-hour set of



the guitar hero doing what he does best—shredding through his catalog.

Wow factor: What sets this apart from the two years Santana spent at the Hard Rock Hotel some years back is the venue size. At roughly 2,000 capacity, this is an intimate feel for a city where bigger is almost always better.

Rod Stewart, "The Hits"

The rundown: The Colosseum at Caesars Palace, \$49-\$250, July 20-Aug. 4

What to expect: An on-your-feet singalong experience, for starters, as Stewart lives up to the show's title with a stacked performance of his singles.

Wow factor: Do ya think he's sexy? The intimate setting means no viewer is more than 120 feet away from the stage.

Shania Twain, "Still the One"

The rundown: The Colosseum at Caesars Palace, \$55-\$250, December 2012-December 2014

What to expect: Twain's high-wattage comeback is committed to the thought that she's still got it—the voice, the sex appeal, everything that's made her the world's best-selling female country artist. Naturally, the hits are aplenty, the production typically Vegas.

Wow factor: A lacy black bodysuit, horses and a motorcycle flying through the air.

EDM

Hakkasan

The rundown: Hakkasan at the MGM Grand Hotel, \$20-\$30 (female), \$30-\$75 (male), April 18 onward

What to expect: The new five-level, \$200 million Chinese restaurant/nightclub will host residencies through the summer by such heavyweight DJs as Deadmau5 (started April 18), Steve Aoki (starting April 25), Calvin Harris (April 27) and Tiësto (May 3).

Wow factor: It's been reported that Hakkasan spent an estimated \$70 million to pay the salaries of its superstar DJ lineup for its first year. At that price, it had better be good.

Light

The rundown: Light at the Mandalay Bay Hotel, \$20 (female), \$40 (male), opening May 24

What to expect: Cirque du Soleil's new entertainment venue will pair the Montreal performance group's high-flying circus theatrics and production with residencies by some of EDM's biggest names inside and outdoors at the Daylight Beach Club's Eclipse pool party. Among them: Axwell (starting May 22), Zedd (May 24), Baauer (May 26) and Skrillex (May 26).

Wow factor: Each show will be specially crafted to fit the performer, meaning each night will feature different visuals and atmospheres.

Wynn's DJ residencies

The rundown: Surrender, Encore Beach Club, XS and Tryst at the Wynn Las Vegas, \$25-\$30 (female), \$35-\$55 (male), April 22 onward

What to expect: This year the Wynn has upped the ante with 42 DJ residencies across its properties including Avicii (starting May 4), Afrojack (May 11), Diplo (May 18) and David Guetta (May 26), all running at least through the year.

Wow factor: With an average of 10 DJs on four stages during a given weekend, the Wynn sounds more like a music festival than a hotel. —CS

5 CLASSIC ALBUMS FROM THE STRIP



Noël Coward *Noël Coward at Las Vegas* (1955)

Columbia Records

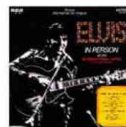
This marked the witty Brit's first appearance on the Vegas Strip—a strong introduction to America.



Frank Sinatra *Sinatra at the Sands* (1966)

Reprise Records

A definitive portrait of Sinatra in the '60s, it was his first live recording commercially released.



Elvis Presley *Elvis in Person at the International Hotel, Las Vegas, Nevada* (1969)

RCA Records

The King picked up a new backing band and recorded what many consider to be his best live album.



Sonny & Cher *Sonny & Cher Live* (1971)

Kapp Records

Following a drought of hits, this album of the couple's classics and covers helped revive their recording career.



The Killers *Day & Age* (2008)

Island Records

With all the band's space-age heroism and poetics, frontman Brandon Flowers asks, "Are we human, or are we dancer?" —CS

Deadmau5 brings the BPMs to Hakkasan at the MGM Grand Hotel (above left) while Celine Dion serenades the Colosseum at Caesars Palace (far left).

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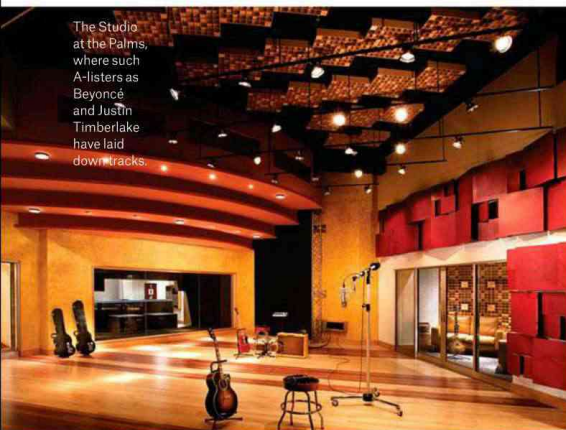
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The Studio at the Palms, where such A-listers as Beyoncé and Justin Timberlake have laid down tracks



Studio at the Palms 4321 W. Flamingo Road

Wired into the Pearl Theater for impeccable live recording, this space was built into the hotel's design and not as an afterthought—and it shows. The two-studio setup—one for live recording and mixing, another for just mixing or beat-making—has attracted the likes of Jay-Z, Beyoncé, Justin Timberlake and many other A-list artists to record there. That it also offers discounted rates to unsigned acts is a testament to director Zoe Thrall's passion for music. "We love the Studio at the Palms," Imagine Dragons singer Dan Reynolds says. "You can't get more classic Vegas than a studio at the top of a hotel and casino. It's where we recorded almost all of *Night Visions* and most of our earlier music. The staff and gear are amazing."

Battle Born 3111 S. Valley View Blvd.

Since the Killers bought this studio in 2008, its two control rooms, two isolated recording rooms, one live room large

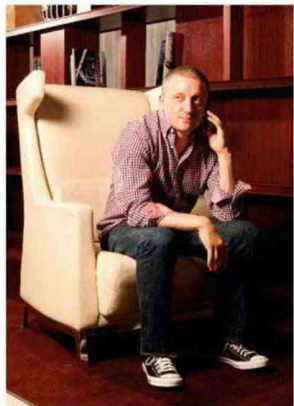
enough to accommodate 40 musicians and one piano room have served as home base for the creation of that band's albums and side projects, and also welcomed such friends as Elton John and Mötley Crüe. "It's probably not the best recording studio, but it's our recording studio," Killers drummer Ronnie Vannucci Jr. says. "It's our place, and there are no clocks on the walls there either."

Digital Insight Recording 2810 S. Maryland Parkway

When in town, Gary Richards (aka DJ Destructo) prefers working at this two-studio setup—one room for live tracking, the other for mixing and production. Boasting clients like Kanye West, Lil Wayne, Celine Dion and Rihanna, the shop's strength lies in its 20 years of experience, studio manager/mastering engineer Mike Lavin says. "We were the big studio in town before the Palms," he says. "We still kind of run like a small business, and we're all very musical over here." —CS

THE GATEKEEPERS

VEGAS' NIGHTLIFE INFLUENCERS TO KNOW



JESSIE GIBSON Owner Umbrella Marketing Group

In the past decade Gibson has made it his business to ensure his VIP clients have a good time out. His VIP services company is unique. He and his employees are the hired locals, or cool concierges, that will deliver a worry-free vacation. From nightclub or dinner reservations to hotel rooms, show and concert tickets, golf outings to car rentals and booking private jets, "sold out" is not a phrase Gibson is familiar with. He's made a job out of getting what his clients want, knowing his way around town and the secrets to a successful night in Vegas.



ZEE ZANDI Director of nightclub entertainment Wynn Las Vegas

Having moved from Seattle in 1994, and with a start as a cocktail waitress, the "Queen of House" has done almost as good a job building her own brand as she has Wynn's as Vegas' go-to for all-star DJ residencies. Along with a power team that includes Sean Christie, managing partner of Wynn's Encore Beach Club and Surrender; Jesse Waits, managing partner of XS and Tryst at Wynn Las Vegas; and Jonathan Shecter, aka "Shucky Green," director of programming for Wynn's nightclubs, Zandi's keeping the Wynn on the vanguard of the sweeping EDM craze.



NEIL MOFFITT CEO Angel Management Group

AMG founder Moffitt has had his hands in nightlife since 1999, advancing DJ and club culture's success internationally. Since moving from London to Las Vegas in 2004, he and his AMG staff have played a major role in building up the city's nightlife scene. AMG now owns, operates and manages 15 venues and, having partnered with London-based restaurant brand Hakkasan, will soon deliver the massive Hakkasan Restaurant & Nightclub Las Vegas to the MGM Grand. Moffitt's the shot caller for many of Vegas' biggest and best parties. —CS

billboard 2013 MUSIC AWARDS



Live, From Vegas, The Billboard Music Awards

The megawatt stars of music will light up Las Vegas when the Billboard Music Awards touch down at the MGM Grand Garden Arena, airing live at 8 p.m. ET on May 19 on ABC. Heavy-hitters Taylor Swift, fun. and Maroon 5 lead the pack: Each act is up for 11 awards (based on album and digital sales, touring, streaming and interactions with social media and other online music destinations). "30 Rock" funny man Tracy Morgan will host the evening, executive-produced by Don Mischer, with confirmed performances by Swift, Justin Bieber, Miguel and Bruno Mars. Additional buzz? Pop icon Prince will take the stage to accept this year's Billboard Icon Award. Music lovers should also get amped for the fan-fueled Milestone award, presented by Chevrolet. To vote for your favorite finalist, go to billboard.com/milestone.

Carrie Underwood performing at the 2012 Billboard Music Awards.

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VAN MORRISON
AVENGED SEVENFOLD
THEM CROOKED VULTURES
CROSBY, STILLS & NASH
MUSE
THE KILLERS
BOB DYLAN
ZAC BROWN BAND
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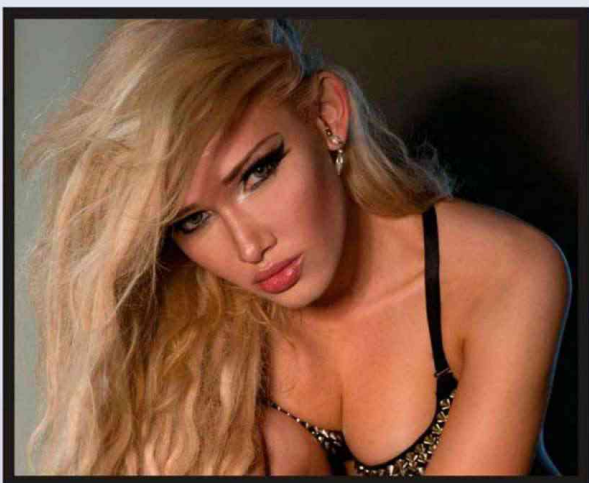
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A: In the womb.



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ROCK

War And Peace

The National's fifth album, 'Trouble Will Find Me,' breaks tension

By Devon Maloney

The National's frontman Matt Berninger will be taking a nap after this interview.

"I was up at 6 o'clock this morning with my daughter," he says, "so I'm going to need to crash."

This is typical domestic behavior for the singer of a band whose critically acclaimed, baritone-based indie group has earned a legion of fans as well as inspired good-natured ribbing about its subdued qualities—the announcement of its sixth full-length, *Trouble Will Find Me*, inspired a Twitter meme of suburban alternate titles, including "Birdwatching With Franzen" and "Hummus."

With the National's new set due May 21, casually announced on Twitter in February ("Oh and also, thought you might like to know . . ."), it's clear that Berninger and his bandmates—two pairs of brothers, Aaron and Bryce Dessner and Bryan and Scott Devendorf—have gotten over it.

"For the 12 years we've been making records, we've

always been trying to prove something, and avoid being labeled as dad rock, or depressing," Berninger says. "We figured out how to fight so much over the years . . . This time around, we didn't care."

He says that since the band's last (and most successful) record, 2010's *High Violet*, the press for which often centered on the birth of his daughter Isla, the band's parenthood has multiplied—Aaron Dessner and Bryan Devendorf both have kids now, too—and has thus taken a larger role in the group's creative process.

"We realized that our rock band is not actually that important in the grand scheme of our lives," he says. "When we took the pressure off, making the songs became really fun. I don't know whether people will hear the lack of tension, or whether people will connect with it, but . . . I love the record."

Still, *Trouble Will Find Me* has some pretty high external standards to meet. Its immediate predecessors, *High Violet* and 2007's *Boxer*, have sold 293,000 and 270,000 copies, respectively, according to Nielsen SoundScan. *High Violet* debuted at No. 3 on the Billboard 200 with 51,000 first-week copies, and *Trouble Will Find Me* will compete with a highly anticipated new Daft Punk record for a debut spot. While label 4AD shares the National's relaxed confidence, it's still approaching the release with a bit more urgency.

"It's our job to convince people of how big the National actually is," U.S. label manager Nabil Ayers says, citing the band's ability to sell out New York's Radio City Music Hall in 2010, and predicting the same success with its June 5 date at Brooklyn's Barclays Center. "They're in the range, fans and sales-wise, of bands that might be perceived as being much bigger than them."

Still, they're taking few chances: The label has lined up aggressive radio and advertising campaigns

that Ayers calls the band's biggest push yet. SiriusXM U premiered the band's second single, "Don't Swallow the Cap" on April 11; five minutes later, five triple A and alternative radio stations followed suit. (First single "Demons" arrived online on April 8.) SiriusXM U will also live-stream the Barclays show, and plans call for the album to stream a week ahead of release on iTunes. Bus shelter ads, snipe banners and billboards are all in the works.

While the National has somewhat aggressively licensed its music for film, TV and advertising in the past (in addition to contributing new music for shows like "Game of Thrones" and "Bob's Burgers"), the label team says they're letting the project breathe before diving into anything that might detract from an intimate introduction.

"The band would prefer not to have the first place their fans hear their music be on a commercial or a TV show," Ayers says. "They'll let people hear the record, and then if a song ends up somewhere later, great."

When *High Violet* arrived, band and label jam-packed release week with New York events. This time around, they have a more elaborate rollout, one that benefits from Berninger's younger brother Tom's documentary about the band, "Mistaken for Strangers," which kicked off the Tribeca Film Festival two weeks ago.

"It's not always flattering," Berninger says of the film, which puts his and the band's relationship with the filmmaker/protagonist under an often-uncomfortable microscope. "But it's good, because you'll learn more about us through Tom's story than you would by somebody just asking us questions."

While the team won't share more details about the new album's release week, Ayers advises fans to keep their eyes on the band's Twitter account. "This time we're one-upping ourselves," he says. "It's always the idea, to sell more National records than we ever have." ●

ARTIST: The National
ALBUM: *Trouble Will Find Me*
LABEL: 4AD
MANAGER: Dawn Barger, Post Hoc Management
PRODUCERS: Aaron Dessner, Bryce Dessner
PUBLISHER: BMG/Chrysalis Music
BOOKING AGENT: Kevin French, Paradigm
CHART HISTORY: *High Violet* (2010), No. 3 Billboard 200, TK; *Boxer* (2007), No. 68 Billboard 200, TK
TWITTER: @the_national

THE BIG NUMBER

First-week sales of the National's previous and most successful album so far, 2010's *High Violet*.

51K
COPIES

ARTIST: Big Country
 ALBUM: *The Journey*
 LABEL: Megaforce (U.S.)
 MANAGER: Tom Vitorino
 PRODUCER: Big Country
 PUBLISHER: Big Country
 BOOKING AGENTS: Andrew Goodfriend (U.S.) and Dan DeVita (U.K./Europe), TKO
 CHART HISTORY: *The Crossing* (1983), No. 18 Billboard 200 (gold); *Steeltown* (1984), No. 72; *The Seer* (1986), No. 59; *Peace in Our Time* (1988), No. 160
 TWITTER: @BigCountryUK



MØ
 Just nine months after Danish indie pop singer MØ posted her first MP3, "Maiden," she had a major-label contract from the U.K. arm of RCA Records. But success didn't come overnight. Pre-"Maiden," 23-year-old Karen Marie Ørsted lived many musical lives. "I began the first Spice Girls record when I was 7 and was determined to become a pop star," she says. "But when I became a teenager, I got into grunge and toured in an electro-punk band." Her next phase was hip-hop, and MØ's first album would have been a rap record if it hadn't been for her manager, Bjørn Nielsen, who heard an early, sung version of "Maiden." "We had finished something like 25 rap songs before 'Maiden,' but after we heard it, it was clear to all of us that she needed to go in a completely different direction," Nielsen says. MØ's sound today is undeniably pop, but some hip-hop influences remain. MØ will play as many as 40 festivals in Europe this summer, with an



international tour planned for the fall. A debut album, currently being recorded in Copenhagen with Vindahl, is tentatively scheduled for release late this year or early next. RCA U.K. will handle the release in Europe, while a to-be-determined Sony label will put out the album simultaneously in the United States and other territories. "When I was a teen, I wanted music that reflected all the conflicting new feelings I had," MØ says. "My album is about being young and naive and searching for something but not knowing what it is."
 —Reggie Ugwu

ROCK

Big Country's New 'Journey'

The influential Scottish band comes back from tragedy with first album in 14 years

By Emily Zemler

In December 2001, Big Country frontman Stuart Adamson committed suicide, a tragedy that seemingly marked the end of the Scottish rock band's prolific career. The members of the group, best known for "In a Big Country" off 1983's *The Crossing*, went back to their lives, taking up day jobs and studio work with the

unspoken assumption that Big Country was finished. After a short reunion in 2007 to celebrate its 25th anniversary, the band, spurred by online fan comments, decided to re-form in 2010, primarily to tour. At the helm was Mike Peters, singer for the Alarm.

"It's not like we just asked any singer to come along and do this," guitarist Bruce Watson says over Skype from the band's current U.K. tour. "Mike was the only person that I thought about, and if he had said that he didn't want to do it, then I wouldn't have asked anybody else."

The tour, which featured a lineup of Watson, Peters, original drummer Mark Brzezicki, Watson's son Jamie on guitar and Simple Minds bassist Derek Forbes, evolved far beyond what it was initially meant to be. The musicians found themselves penning new songs during soundchecks, accidentally discovering a collaborative power to create new Big Country songs that reflected the band's former sensibility. These new tracks found their way onstage in between numbers off *The Crossing* and Big Country released its first new single, "Another Country," recorded with Steve Lillywhite, in the fall of 2011. By mid-2012, the group was armed with 12 new songs, which it self-recorded in Wales last winter for new album *The Journey*, due April 30 in the

United States on Megaforce.

"It wasn't contrived," Watson says. "We just knew it had to be a Big Country album. The first three records we made as Big Country in the early '80s had that Big Country sound and as we became more proficient on our instruments and writing songs, the sound of the band changed and we ended up not sounding like Big Country anymore. But this record sounds like a record from those early days."

For Megaforce, which came onboard after the album was completed, *The Journey* is an opportunity to reintegrate an important rock band into the American musical landscape. The label serviced the entire album to specialty shows on alternative radio stations on April 4 and plans to service the disc—and lead single "Hurt"—on a wider scale once the group brings its tour to the States in June. MRI Entertainment president Missi Callazzo says the label aims to target both longtime fans and potential new listeners.

"I've worked with artists who are making new records after a bit of an absence in the marketplace and the idea that an artist only gets one chance to be new [for a second time] will forever be ingrained in my head," says Callazzo, who sees touring as a key facet of marketing Big Country to a fresh audience. "With an artist like Big Country, they've got a shot to be new again. We as the marketing people have to stay focused on that part of things. We want to tell their whole story because it's definitely an interesting story."

The band sees this as a beginning, too, hoping that *The Journey* will lead to subsequent albums and even more tours. "The minute we start getting some new songs under our belt it will be time to do the next album," Watson says. "The way we're going right now, we'll probably start writing some new stuff soon." ●

"As we became more proficient on our instruments we ended up not sounding like Big Country anymore. But this record sounds like a record from those early days." —BRUCE WATSON, BIG COUNTRY



Brian Jennings, country KZSN Wichita, Kan. Joel Crouse, "If You Want Some." Here's the first of three songs that are going to help give summer a great soundtrack. Crouse is 20 years old and sings with the command and stylizations of a veteran. This one sounds amazing on-air.



Randy Houser, "Runnin' Outta Moonlight." A lot of stations are still playing the hell out of "How Country Feels," but they need to get moving on his follow-up. This song has one of the most infectious hooks on the radio now. It's uptempo, fun and a song we'll still be playing a couple years from now.



Eric Paslay, "Friday Night." I'm just glad that this talented writer is not letting established superstars cut his best stuff. This should be Eric's first hit as an artist. Killer chorus and tempo that's perfect for the next several months. EMI Nashville's got a star here.

ARTIST: Patty Griffin

ALBUM: *American Kid*

LABEL: New West Records

MANAGER: Vector
ManagementPRODUCERS: Craig Ross, Patty
GriffinPUBLISHER: One Big Love
Music/Almo (ASCAP)BOOKING AGENT: Frank Riley,
High Road TouringCHART HISTORY: *Flaming Red*
(1998), No. 12 Heatseekers
Albums, 150,000; *Impossible
Dream* (2004), No. 67
Billboard 200, 183,000;
Children Running Through
(2007), No. 34 Billboard 200,
181,000; *Downtown Church*
(2010), No. 38 Billboard
200, No. 1 Top Folk Albums,
69,000

FOLK

Where The Heart Is

Patty Griffin brings raw emotion, Robert Plant to the fore on new album 'American Kid'

By Ray Rogers

Just how intimate can this sound? That's the question Patty Griffin set forth to answer when recording her seventh solo album, *American Kid*, out May 7 on New West Records.

The cult singer/songwriter already connects with a legion of fans through songs detailing all manner of heartbreak and joy. But for her first album of new solo material since 2007's *Children Running Through It* (2010's Grammy Award-winning *Downtown Church* was a live recording), she says, "I wanted it to sound like I was in the room with you."

To that end, she and producer Craig Ross hired her stage sound engineer Roy Taylor to rig up "a bunch of old microphones to get that local sound," while hunkered down at the "funky, lived-in" Zebra Ranch Studio located an hour outside of Memphis, owned by Luther and Cody Dickinson of the North Mississippi All-Stars (both of whom play on the record).

"Studios are designed to pull out all of that beautiful ambience you get from singing in a room, and then the engineer puts it back in digitally or through whatever machinery you've got," says Griffin, speaking from her home in Austin. "But I wanted it to be a little rough around the edges. I didn't want it to be slicked up; I didn't want the life all drained out of it."

Mission accomplished, according to KUTX Austin



on-air personality Jody Denberg, who's followed Griffin during the course of her 17-year recording career. "There's a line between the emotional quality of her songs and the listener on this record that is perhaps the most direct since her first album, which was essentially demos. This new record has that quality of not being overly fussed with and allows the emotional resonance of the songs to reach the listener."

That heartstring-tugging quality that's won her a hardcore following—including the likes of the Dixie Chicks, Emmylou Harris and Miranda Lambert, who have all covered her songs—is amplified on this album, her most soulful and pensive yet, owing to the life circumstances that inform this body of work.

"My dad was getting ready to pass away and I was just kind of writing for myself; he was a big influence for a lot of the record," Griffin recalls of her father, a World War II vet and high school teacher who died in 2009. "It's life, and everybody goes through it. But it was good to have that outlet, to be able to write songs about it."

Meditative, but not somber, the album kicks off with "Go Wherever You Wanna Go," in which Griffin imagines a carefree afterworld. "It occurred to me that there's another way to look at this besides my

own grief, which is: They're OK. They don't have to pay bills anymore—no taxes!" she says with a laugh.

The caliber of Griffin's work led to intense competition from the A&R community. "I've never worked so hard in my entire career to sign someone," New West Records senior VP of A&R Gary Briggs says. "Everybody wanted her."

Joining a roster of John Hiatt, Steve Earle and Judy and Buddy Miller made New West a natural fit for Griffin, says Briggs, who maintains the label is committed to "working the first single 'Ohio' till its last breath. We'll go three to five months."

With its hypnotic rhythms and varied textures, "Ohio," inspired by the Toni Morrison book "Beloved," was a natural pick to set up the album, according to Briggs. The track is one of three that features Robert Plant. The Led Zeppelin frontman, whom Griffin is dating and with whom she collaborates in the rootsy Band of Joy, sings harmony and gets a co-writing credit for rearranging the track, Griffin says.

"We got a lot of energy from each other's singing," she notes of their creative back and forth. "We both have similar places that we come from as singers—a lot of emotion, and sometimes the emotion overrides technique. He inspires me. He goes far and deep."

Griffin seems bemused by the subject of online speculation about whether the two are married or not. "We're not legally married, no," she says, putting rumors to rest. However, their romantic and professional partnership means she spends more time in the United Kingdom when they're not hunkered down in Austin, leading to the decision to release *American Kid* overseas, which hasn't been the case for several of her prior records.

So, will the likes of overseas tabloid OK! magazine be trailing their every move? "No, no, no," she says with a quick laugh. "We're too old!"

—PATTY GRIFFIN



FIRE HIGHWAY: Fresh from their performance at Coachella, Canadian rock duo **Japandroids** continue to make serious waves with their critically praised sophomore LP, *Celebration Rock (Polyvinyl)*. Building on the success of last year's world tour, they've announced plans for a U.K./European run. Booked by **Ben Buchanan** of the **Windish Agency**, the tour will begin at the **Optimus Alive Festival** in Lisbon, Portugal (July 12), then hit **Nouveau Casino** in Paris (July 23), **B2** in Moscow (Aug. 1) and the **Off Festival** in Katowice, Poland (Aug. 4).

COME & GET IT: Following her recent role in the film "Spring Breakers," **Selena Gomez** has turned her focus back to music. Jumping off from the wild, Bollywood-inspired performance of new single "Come & Get It" at the MTV Movie Awards, she has unveiled plans for a world tour, set to launch in August. Booked by **Creative Artists Agency**, the 56-city run will open in Vancouver at the **Rogers Arena** (Aug. 14) before playing the **Falcon Theater** in Copenhagen (Aug. 30), **Alcatraz** in Milan, Italy (Sept. 16), the **Patriot Center** in Washington, D.C. (Oct. 10) and **US Airways Center** in Phoenix (Nov. 5).

PRETTY DAZE: **Kurt Vile & the Violators** have added another set of dates to their summer tour, now including larger venues and an assortment of festival appearances. Booked by **Eric Dimenstein** of **Ground Control Touring** (North America) and **Steven Thomassen** of **Toutpartout** (United Kingdom/Europe), the run will cross through **Neumos** in Seattle (May 12), **Primavera Sound** in Barcelona (May 24), **Knust** in Hamburg, Germany (May 28), the **4 Knots Festival** in New York (June 29), the **Vogue** in Indianapolis (July 12) and **Outside Lands** in San Francisco (Aug. 9-11).

SO UNUSUAL: Celebrating the 30th anniversary of the iconic debut LP from **Cyndi Lauper**, the *She's So Unusual* tour will feature Lauper performing the album in its entirety. Launching at **Club Starlight** in East Hampton, N.Y. (June 1), the artist will take her bevy of radio hits to the **Crest Theater** in Sacramento, Calif. (June 18), **House of Blues** in Houston (June 28), the **Beacon Theatre** in New York (July 10) and **Summer Sonic** in Tokyo (Aug. 11).

—Nick Williams

"Robert Plant and I have similar places that we come from as singers—a lot of emotion, and sometimes the emotion overrides technique. He inspires me."

Reviews

 Empire of the Sun

 "Alive" (3:24)

 PRODUCERS: Luke Steele,
Nick Littlemore, Peter Mayes,
Donnie Sloane

 WRITERS: various

 PUBLISHERS: various

 Astralwerks



DANCE

'Alive' Is Synth-fully Good

Australian synth-pop duo Empire of the Sun isn't afraid of corniness so long as it results in dancing. On its debut album, 2008's *Walking on a Dream*, the group teetered dangerously close to parody due to its eccentric visuals and Luke Steele's nasal vocal delivery, but the songs were so deliciously enjoyable—blending new-millennium electronica and new romantic synth textures—that it was difficult to mind. Given the five-year void since the band's last

studio album, a stylistic shift would seem logical. Instead, "Alive" is simply more campy brilliance: childlike chanting, chirpy vocal loops, four-on-the-floor pulses and, of course, cushioned blasts of synthesizer. "Loving every minute 'cause you make me feel so alive," Steele sings, as the chorus coils around itself like a snake and fades out into an emotive swirl. For fans of *Walking on a Dream*, it's hard not to love every minute of "Alive." —RR

"Alive" is campy brilliance: childlike chanting, chirpy vocal loops, four-on-the-floor pulses and cushioned blasts of synthesizer.



LIVE

 ARTIST: Joey Bada\$\$

 VENUE: Gramercy Theatre, New York

 DATE: April 20

It was a Brooklyn invasion at the Gramercy Theatre as Joey Bada\$\$'s Beast Coastal tour returned to New York for its closing night. Supported by fellow Flatbush residents the Underachievers and Flatbush Zombies, Bada\$\$ turned the sold-out 4-20 affair into something like a homecoming carnival, complete with water guns, flotation devices and plenty of blunts. Young fans of his throwback rhyme style

and boom-bap beats are driving renewed interest in '90s-era New York hip-hop and Bada\$\$ is leading the movement. The audience sang along to the Nas classic "New York State of Mind" and Bada\$\$'s "Unorthodox" with equal ease. Late in the show, the 18-year-old rapper paused to marvel at the unlikely journey that led to this moment—from recording a mixtape after school last year to becoming a tour headliner in 2013. He also gave special thanks to his proud mother in the balcony: "Say hi to Mama Bada\$\$," he said. —RU

SINGLES

ROCK

QUEENS OF THE STONE AGE

 "My God Is the Sun" (3:39)

 PRODUCERS: Joshua Homme,
Queens of the Stone Age

 WRITERS: Queens of the Stone Age

 PUBLISHERS: various

 Matador Records

Josh Homme and his dust-spewing rock cronies power back with the first single off... *Like Clockwork*, QOTSA's first album in six years. "My God Is the Sun" is an appropriately gnarly, 4/4 monster, recalling their hardest-hitting early material. As Homme gazes in awe at the sun's omnipresent embrace, rock die-hards have ample time to hail the Queens' revival. —DH

POP

SELENA GOMEZ

 "Come & Get It" (3:52)

 PRODUCER: Stargate

 WRITERS: Ester Dean, Mikkel Storleer Eriksen, Tor Erik Hermansen

 PUBLISHERS: various

 Hollywood Records

"This love will be the death of me," Gomez croons on her new single, "but I know I'll die happily." That's a heavy assertion for a 20-year-old, but the rest of the cut remains light on its feet, with Stargate's revved-up pop structure housing Gomez's string of come-ons. The songwriting's a bit loose, but Gomez strikes her best Rihanna pose in advance of a presumably more mature album. —JL

POP

PSY

 "Gentleman" (3:15)

 PRODUCER: PSY

 WRITERS: Park Jae-Sang, Yoo Gun-Hyung

 PUBLISHERS: various

 Silent/School Boy/Republic

Powerful melodies, shouting choruses and a now-familiar dance

break give PSY's follow-up to "Gangnam Style" everything a listener would expect from the K-pop phenom. Ironically, "Gentleman" is just the opposite of its title: With lyrics that translate to "Damn girl, you're so freaking sexy," PSY again plays the salacious prankster while goading U.S. audiences to get on their feet. —WG

COUNTRY

AMBER HAYES

 "Any Day Is a Good Day" (3:42)

 PRODUCER: Paul Compton

 WRITERS: Amber Hayes, Bill DiLuigi, JP Williams

 PUBLISHERS: various

 A-OK Entertainment/GMV Nashville

Country hotshot Hayes is full of wide-eyed optimism on her latest single, which may prove to be her breakout. "May not ever make a million, that don't worry me a bit," the Oklahoma native shrugs contently over comforting guitar strums and no-frills production. Musically, Hayes could afford to take a few more chances, but she offers a sunny-enough reminder to not sweat the small stuff. —JM

ELECTRONIC

GOLD PANDA

 "Brazil" (5:47)

 PRODUCER: Gold Panda

 WRITER: Gold Panda

 PUBLISHERS: Wichita Songs/
Domino Publishing

Notown/Ghostly International "Brazil" is the type of elongated yet wholly kinetic single that European electronic contemporaries like Four Tet and Lindstrom have become so consistent at producing. U.K. knob-twiddler Gold Panda bottled lightning before with 2010's "You," and while "Brazil" similarly snips its vocal sample, the track arrives with a different veneer, relying upon a more patient structure and more complexly chattering beats. —JL

 LEGEND
&
CREDITS

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UPCOMING DVD RELEASES

"Brick and Mortar and Love" (April 20)

C. Scott Shuffitt tells the story of legendary Louisville, Ky., alternative record store eard X-tacy.

"Beware of Mr. Baker" (May 14)

Jay Bulger's compelling story focuses on the life of acerbic drummer Ginger Baker.

"Not Fade Away" (April 30)

David Chase's fictional tale of a Rolling Stones- and blues-obsessed rock band growing up in New Jersey and New York in the '60s.



Former Smiths guitarist **Johnny Marr** in "Last Shop Standing."

"Last Shop Standing"

DIRECTOR: Pip Piper

PRODUCERS: Blue Hippo Media, Proper Music Publishing

RUNNING TIME: 54 minutes; 75 minutes of bonus footage

RELEASE DATE: April 20

DVD

'Shop' Celebrates The U.K.'s Indie Store Scene

A documentary based on Graham Jones' book about the rise, fall and rebirth of independent record stores in the United Kingdom, "Last Shop Standing" lands stateside as the official film of Record Store Day 2013. The stories aren't much different from the anecdotes told by those who revered U.S. shops from the '60s through the end of the 20th century, libraries and clubhouses filled with unknown treasures and well-informed clerks holding the keys to discovery. The United Kingdom and the States differ only in the effect that supermarkets had in driving out the little

guys, once grocery stores stocked CDs. Paul Weller, Johnny Marr, Billy Bragg and Richard Hawley are among the musicians providing the stories about neighborhood shops that held sway over their musical training. But it's the store owners themselves who give "Last Shop Standing" its charm and character, whether they be veterans of the industry who have fought a good fight or newcomers turning kids on to the joy of vinyl. Footage late in the film reveals the intensity and popularity of Record Store Day as an international event. —PG



POP

Third Time's The Charm

Since the 2010 release of She & Him's second album, *Volume 2*, Zoëy Deschanel found success with Fox comedy series "New Girl" and M. Ward further grew his solo musical career with last year's *A Wasteland Companion*. The pair returns with a newfound clarity, delivering a no-holds-barred approach to its sound on *Volume 3*. The set is laced with tales of love, from cheeky romantic quips on the aptly titled "Never Wanted Your Love" to the mildly disco-infused "Together." Deschanel's voice sounds like an updated mix of Loretta Lynn and Ronnie Spector, but her greatest strength lies in the pen. No longer the "new girl" in music, her words are allowed to be the central focus on songs like "London," while Ward flexes his production arm on the Blondie cover "Sunday Girl." It's a harmony that many fail to reach, but She & Him have found it on *Volume 3*. —KI



She & Him

Volume 3

PRODUCER: M. Ward

Merge Records

RELEASE DATE: May 7

ALBUMS

ROCK

THE NEIGHBOURHOOD

I Love You.

PRODUCERS: Justyn Pilbrow, Emile Haynie

Columbia Records

RELEASE DATE: April 23

This darkly moody album aptly culls together indie rock and R&B, bolstered by layered, ambient production and singer Jesse Rutherford's amalgamated rap-croon. Single "Sweater Weather" and echoing "Afraid" best showcase the band's edgy, subtle hooks, which all come together in a strangely lovely and deeply compelling way. —EZ

ROCK

QUEENSRÛCHE

Frequency Unknown

PRODUCER: Jason Slater

Deadline Music/Cleopatra Records

RELEASE DATE: April 23

After declaring himself the mastermind behind Queensrÿche's repertoire, the day of musical reckoning arrives for singer Geoff Tate. His first album with a new lineup certainly has enjoyable moments—like the ruminating "Fallen" and "In the Hands of God"—but sounds nothing like the finely crafted rock he once created with his former bandmates. —CT

RAP

KID CUDI

Indicud

PRODUCER: Kid Cudi

Republic Records

RELEASE DATE: April 16

Kid Cudi has been a purveyor of rap experimentation since his 2009 debut. He comes full circle with new clarity on *Indicud*, where songs like "Solo Dolo Pt. II" and "Lord of the Sad and Lonely" reveal a more confessional side. The

tracks are pensive, but pack moments for raging—just like Cudi himself. —KI

RAP

N.O.R.E. AKA P.A.P.I.

Student of the Game

PRODUCERS: various

EOne Music

RELEASE DATE: April 16

On *Student of the Game*, the Queens native delivers the same level of energy that he has for more than 15 years. The single "Tadow" offers ricocheting rhymes with the help of 2 Chainz, Pusha T and French Montana, while Lil Wayne Auto-Tunes the hook on "She Tried." The Superthug has returned. —KI

AMERICANA

WILLIE NELSON

Let's Face the Music and Dance

PRODUCER: Buddy Cannon

Legacy Recordings

RELEASE DATE: April 16

Backed by his family band, Nelson takes on chestnuts from the '30s up to a stark remake of his own 1989 track "Is the Better Part Over." He's in robust voice and picking form throughout, deftly handling Irving Berlin, Carl Perkins, Frank Loesser and especially the Django Reinhardt instrumental "Nuages." —GG

AMERICANA

STEVE EARLE & THE DUKES (& DUCHESSES)

The Low Highway

PRODUCERS: Steve Earle, Ray Kennedy

New West Records

RELEASE DATE: April 16

Pulling out the Dukes name for the first time in 26 years sends a bit of a message from Earle, especially on rocking first single "Calico County." He dishes out folk and bluegrass as well on the 12-song set, and offers a travelogue of roads that he's trodden with masterful confidence. —GG

.biz

Iggy Azalea has had her fair share of label drama. The Australian-born rapper signed to Interscope last year but parted ways after she and the label didn't see eye to eye on her management deal with T.I.'s Grand Hustle imprint. On April 23, Azalea took to Twitter to announce her signing with Island Def Jam USA. She's also signed to Mercury U.K.



The Casey Donahew Band's *Standoff* debuts at No. 7 on Top Country Albums.

COUNTRY

Texas 'Standoff'

Casey Donahew Band embraces DIY ethos—and controversy—on new LP

By Deborah Evans Price

Casey Donahew's fierce independent streak is key to the success of the Casey Donahew Band's new album, *Standoff*, released April 16 on Almost Country Records, the Fort Worth-based label owned and operated by Donahew and his wife, Melinda. *Standoff* bows at No. 7 on Billboard's Top Country Albums chart and No. 32 on the Billboard 200.

"We were told by a friend when we made our first demo in 2001: 'Do everything you can as long as you can.' We've always tried to live by that philosophy," says Casey Donahew, who has released five previous indie albums and developed a strong following in his native Texas. "We've been approached with opportunities to sign with a label, but never really felt like it was the right fit."

In music and business, Donahew has definite ideas and isn't shy about expressing them. He even goes so far as to print the Second Amendment inside his new CD packaging. "I know it's risky. It's not always the best policy to mix politics and music," he says, "but it's something that I feel so strong about, and it's something that a lot of our fans feel strong about."

"[There's] such a standoff in the country over the gun debate," he continues. "There's this overwhelming anti-gun sentiment displayed through the media, and I felt like there needed to be more voices for gun owners. I'm a gun owner, and I'm a big believer in the Second Amendment. I want people to know it's OK to be a gun advocate. The band and me decided that we had a platform and we'd try to be that voice. We're

prepared for backlash."

The Donahews have recruited a team that includes Vanessa Davis' Splash! Public Relations; David Macias of Nashville-based Thirty Tigers, which handles marketing and distribution; and Nancy Tunick of GrassRoots Promotion, which is working the single "Whiskey Baby" to country radio, marking the first time the Casey Donahew Band has had a single worked outside Texas.

"We continue to grow every year. His income, albums sold, merch sold, everything is growing," says Melinda Donahew, who serves as president of Almost Country Records. "Artists get to a point where they just stall, but luckily for us it keeps growing and keeps going further out. He went to Montana for the first time last year and sold out seven shows."

The band is booked by William Morris Endeavor, and its live performances have earned an enthusiastic following. "We did a lot of social media promotions because Casey has a very large, younger fan base," Melinda says. "He's [popular] with 18- to 24-year-olds, and they're social media maniacs. When he succeeds, Casey's fans honestly feel like they are a part of it."

Casey has endorsement deals with Denver-based Cinch Jeans & Shirts and Justin Boots—for which the band ran contests and gave away boots. He also made an in-store appearance on street date in his hometown of Burleson, Texas. And ads appeared in Texas Monthly and Texas Music magazines as well as on radio stations across the country.

"It's not like he's an overnight sensation," says Macias, who began working with Casey in 2009. "Casey and Melinda have been doing great work in terms of building a fan base. This time we even brought in 'stache media, which is RED's in-house team. We have them working Casey in the college market. We did some sniping in the Dallas-Fort Worth market, which is his top market and hometown market. We did regional time buys for CMT. We really put a lot of extra stuff together."

Casey is thankful to have gone from small bars to selling out Billy Bob's Texas in Fort Worth, Cain's Ballroom in Tulsa, Okla., and other legendary clubs. "We've spent 10 years cultivating a fan base," he says. "It's different from a new artist who jumps out there and tries to create a fan base with one or two songs. We've created loyal fans who buy our records and support what we do. We've been really lucky." ●

THE Numbers

Boston Strong

Boston experienced tragedy on April 15, when two bomb explosions during the 117th Boston Marathon killed three and injured approximately 180 (with a police officer killed by one of the suspects on April 18). As the city mourns, along with so many beyond the region, music seems to be providing a measure of comfort.

↑ 597%

Neil Diamond visited Boston's Fenway Park on April 20 to sing his 1969 No. 4 Billboard Hot 100 hit "Sweet Caroline (Good Times Never Seemed So Good)" during the Red Sox's first home game following the bombings. (Normally, the original version is played during each home game.) The rousing appearance spurs the song's No. 33 debut on Pop Digital Songs with 19,000 sold, a 597% increase, according to Nielsen SoundScan.

↑ 155%
1K%

Consumers had Boston on their minds last week, as sales of songs related to the city increased. Augustana's "Boston," a No. 34 Hot 100 hit in 2007, sold 4,000, a 155% gain, while the Standells' No. 11-peaking 1966 single "Dirty Water" (played at Fenway Park after each Red Sox victory) increased by 1,000% to 3,000.

+ 3M

Before the April 20 Red Sox game, the Boston Bruins hockey team hosted the city's first professional sporting event on April 17 at TD Garden following the bombings. Before the game, Rene Rancourt began singing "The Star Spangled Banner," but he watched an emotional crowd quickly join in and finish it on its own. Clips of the crowd's performance have since drawn more than 3 million YouTube views.

− 18%

While music can help heal, Boston-area consumers were obviously preoccupied with bigger issues last week. The Boston designated marketing area experienced a sizable decline in downloading, as digital song sales fell by 18% to 612,000. That's the week's largest decrease among the top 100 DMAs, as measured by SoundScan, and more than twice the 7% erosion the entire marketplace experienced.

—Keith Caulfield and Gary Trust



DANCE

Moroder's Moment

Decades after his heyday, dance music pioneer Giorgio Moroder is back in the spotlight

By Andrew Hampp

On April 18, Italian disco/synth-pop pioneer Giorgio Moroder posted a picture of two sound waves on his Facebook page, comparing the moderate volume and beats of his 1977 heyday with the louder sound and denser rhythms of today's EDM. "It's not funny anymore—we have to do something!" he wrote.

As it turns out, Moroder is doing something to bridge the gap between the genre he helped shape and its current, noisier form—and nearly three decades after his last charting single, Limahl's "Never Ending Story," went to No. 17 on the Billboard Hot 100 in 1984. In May, Moroder appears on Daft Punk's highly anticipated *Random Access Memories*, narrating the history of disco and his role in the movement in the appropriately titled "Giorgio by Moroder." The musical history lesson serves as an appropriate pairing to Moroder's appearance as a guest lecturer at the Red Bull Music Academy in New York, which will be capped off by his first-ever U.S. DJ set at Cielo on May 20. A series of DJ gigs in cities across the world is expected to follow this summer, all booked on the strength of his newfound cultural relevance.

"Since the publicity of the Daft Punk song, which is not even out yet, it's like everybody wants me now," says Moroder, who turned 73 on April 26 and is entertaining offers from two management companies. "I'm sure once I go with one I'm going to have a lot of work."

To better adapt to the demands of today's EDM culture, Moroder is collaborating with some of its biggest names—including Avicii, who gave him some pointers during a recent songwriting session. "He gave me some tracks and I put a melody on them and said, 'Look, you make nice money doing these shows, but one day you're in New York and the day after you're in Paris, then you're in Rio,'" Moroder says. "I'm not the youngest one. I may try and do the bigger events, one a month maybe."

Snagging Moroder for the Red Bull Music Academy was a big coup for Davide Borton, who has helped book the event for more than 10 years. "He's been this enigmatic figure in dance music, and we wanted to get him as a lecturer first and foremost," Borton says. "The whole DJ culture fascinates him, and even though he's relatively old and relatively wealthy, it's a great time for him to perform." ●



'Glowing' Reviews
Having scored her first Billboard Hot 100 top 10 last week as a writer on Demi Lovato's "Heart Attack," Nikki Williams this week earns her first top 10 as an artist, as "Glowing" (Island Def Jam) rises 12-10 on the Dance Club Songs chart, and is also close to debuting on Mainstream Top 40. "I write a lot of songs, and they aren't always going to be for my [forthcoming] record," Williams recently told Billboard.com. "I'm happy to share."

Bright Light Bright Light Shines
In the past year, Bright Light Bright Light, aka pop singer/songwriter Rod Thomas, has released his album *Make Me Believe in Hope* (Blue Team/Aztec), opened for Scissor Sisters and found a fan in Elton John (who "loves" his music). Now, the artist is prepping the June 3 release of his single "Moves." He's also scored co-writing and vocal credits on the new Slow Knights album, *Cosmos* (produced by Scissor Sisters' Del Marquis).

Daddy's Girl
Second-generation country singer Krystal Keith simmers just below the Country Airplay chart with "Daddy Dance With Me," her first solo single. Keith is the daughter of format star Toby Keith, with whom she shared billing on "Mockingbird," which flew to No. 27 eight years ago. The younger Keith also places her first entry, a self-titled EP, on Top Country Albums (No. 53). She's not only signed to her father's Show Dog-Universal label, but he also co-produced her four-song set and co-wrote three of its tracks. Her full-length debut album, *Whiskey and Lace*, is expected this year.

Alsina Ascends
New Island Def Jam signee August Alsina looks to make his first chart appearance with "I Lu Vu This Sh*t," which is nearing the Mainstream R&B/Hip-Hop tally. The Trinidad James-assisted track will be featured on the New Orleans crooner's debut album, due later this year. The song's video has racked 1.1 million YouTube views since its Valentine's Day posting.

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

Giorgio Moroder will be a guest lecturer at the Red Bull Music Academy in New York.

Battle Plan: Ghostface Killah



In the midst of the Wu-Tang Clan's reunion tour and forthcoming 20th-anniversary album, Ghostface Killah released *Twelve Reasons to Die*, which debuts at No. 27 on this week's Billboard 200.

7 MONTHS AGO	2 MONTHS AGO	RELEASE WEEK	NEXT UP
<p>After Wu-Tang masterminded the RZA officially launched Soul Temple Records last August, Ghostface announced in September that <i>Twelve Reasons to Die</i> would be issued through the label in November, his first independent release outside of Def Jam. According to Soul Temple co-owner Bob Perry, the RZA shifted the original soundtrack to his directorial debut, "The Man With the Iron Fists," to the new label shortly after Ghostface's announcement, which prompted Soul Temple to change its focus and <i>Twelve Reasons to Die</i> to be delayed until April. "We had a lot of time to think about marketing," Perry says of Ghostface's Soul Temple debut.</p>	<p>In mid-February, Ghostface revealed the album's release date and artwork, floated the single "Rise of the Ghostface Killah" as a free download and set up pre-orders for the album in CD, vinyl, digital and cassette formats. (The lattermost featuring an alternate version of the album produced by Apollo Brown.) Soul Temple's Bandcamp page offered a variety of bundles to choose from, many including a <i>Twelve Reasons to Die</i> T-shirt with an exclusive graphic from the upcoming accompanying comic book series. "Bandcamp allowed us to have a user-friendly platform to distribute music via social networks, while also collecting e-mails and pre-orders for the album," Perry says.</p>	<p>The Adrian Younge-directed video for "Rise of the Ghostface Killah," unveiled April 16, plays out like a '70s horror film, as a cult splatters a church in blood while a masked Ghostface spits rhymes. Perry says the video was supposed to come out earlier, but "Adrian's a control freak and wouldn't let anyone finish the video" while he and Ghostface went on tour in March. It was completed right before Ghostface joined a reunited Wu-Tang Clan at the Coachella festival on April 14—a raucous performance that ended with the group urging its audience to grab <i>Twelve Reasons to Die</i> when it hit stores. The album sold 15,000 in its first week, according to Nielsen SoundScan.</p>	<p>The <i>Twelve Reasons to Die</i> tour will run through May 22, and another string of Wu-Tang Clan reunion dates begins May 26. The debut issue of the "Twelve Reasons to Die" comic will hit stores May 29 as the first in a six-issue monthly series, and new music and remixes will coincide with the release of each issue. "The comic book and the monthly issues were a way for me to say, 'There's a reason for people to be talking about this Ghostface album for the next six months,'" Perry says, adding that Soul Temple hopes to bundle all <i>Twelve Reasons to Die</i>-related material into one collectible item by the end of the year.</p> <p>—Jason Lipshutz</p>

MARKETPLACE

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CHARTS

INDIE STORE ALBUM SALES THIS WEEK
544,000
● 59%

VINYL ALBUM SALES THIS WEEK
244,000
● 140%

INDIE STORE ALBUM & SINGLE SALES THIS WEEK
600,000
● 73%

OVER THE COUNTER KEITH CAULFIELD

Fall Out Boy's No. 1; Record Store Day Wins

Indie-store album sales up 3% compared with last year's Record Store Day



One rock band replaces another atop the Billboard 200 as **Fall Out Boy's** *Save Rock and Roll* debuts at No. 1, bumping last week's champ, **Paramore's** *Paramore*, down to No. 12. Fall Out Boy bows with 154,000 sold, according to Nielsen SoundScan, the quartet's third-biggest sales week. Only the No. 1 arrival of *Infinity on High* in 2007 (260,000) and a busy Christmas frame for *From Under the Cork Tree* in 2005 (157,000) were larger.

Fall Out Boy had been in a race for No. 1 with **Kid Cudi**, whose new *Indicud* debuts at No. 2 with 136,000. Initially, industry sources forecast both albums—released April 16—to sell around 150,000. However, Kid Cudi fell behind a bit once the week-end hit, and Fall Out Boy pulled ahead by the end of the tracking week on April 21.

As for Paramore, its self-titled album tumbles 1-12 in its second week, moving 27,000 copies with a 74% drop in sales. It's the second No. 1-debuting album to fall straight out of the top 10 in its second week this year. Previously, **Chris Tomlin's** *Burning Lights* collapsed 1-22 on the Feb. 2 chart.

Vital Vinyl: Thanks to Record Store Day (April 20), weekly U.S. vinyl album sales hit a historic high.

A total of 244,000 vinyl LPs were sold in the week ending April 21, according to Nielsen SoundScan—the largest one-week sum for vinyl albums since SoundScan started tracking sales in 1991.

This past week's vinyl album haul surpasses the previous one-week record, set just last December. In the week ending Dec. 23, 2012, 213,000 vinyl albums were sold.

This week's vinyl LP haul is the largest week for

the format, outside of Christmas, since last year's Record Store Day. In the week ending April 22, 2012, 172,000 vinyl LPs were sold.

As Record Store Day-related albums and singles are released exclusively to local independent record stores, it's natural to see the sales volume at indie retailers increase dramatically.

Last week, independent stores sold 544,000 albums, an increase of 59% compared with the previous week and a jump of 3% compared with last year's Record Store Day.

Of the 544,000 indie store albums sold last week, 200,000 were vinyl LPs. A year ago, for Record Store Day, 528,000 albums were sold at indie retail, and of that figure, 147,000 were vinyl LPs.

This past week's sum was the largest for indie retail album sales since the week ending Dec. 23, 2012, when 765,000 albums were moved at the height of the Christmas shopping frenzy.

A number of Billboard charts this week are swamped by Record Store Day-related titles. The Tastemakers Albums chart, which ranks the top 25-selling albums at indie and small chain stores, is riddled with Record Store Day efforts. (The chart is viewable to subscribers at Billboard.biz.)

On the chart, the highest-ranking Record Store Day-exclusive title is **Mumford & Sons'** new EP *Live at Bull Moose*, which debuts at No. 6. The set sold nearly 3,000 copies in total last week, almost one-third of the 10,000 copies that were manufactured. *Live at Bull Moose* is also the only Record Store Day-exclusive title to chart on the Billboard 200 this week, debuting at No. 174.

Above Mumford & Sons this week on Tastemakers are a number of debuts that weren't Record Store Day exclusives, but, because of their demographic appeal, likely benefited from traffic at indie retailers. Nos. 1-5 host debuts by **Yeah Yeah Yeahs** (*Mosquito*), **Ghost B.C.** (*Infestissumam*), **Steve Earl & the Dukes (& Duchesses)** (*Low Highway*), **the Flaming Lips** (*Terror*) and **Kid Cudi** (*Indicud*), respectively.

Moving over to the Hot Singles Sales chart, Record Store Day is in full effect. The tally ranks the best-selling traditional physical singles (and digital bundles) of the week. Since old-fashioned singles are essentially nonexistent, there's little reason to mention this chart in print. However, the list is very lively this week, thanks to a bevy of vinyl singles that were released for Record Store Day. On the 25-position chart, all but two are singles are Record Store Day exclusives. No. 1 is the side-by-side 7-inch single "No Fun," containing the **Stooges'** original take and a 2002 cover by the **Black Keys**. It sold 2,000 copies out of its 7,000 total production run. ●



Folk Rockers Roll

The Lumineers' "Ho Hey" tops a ninth U.S. Billboard songs chart, as it rises 2-1 on Adult Contemporary. The trio's breakout hit previously crowned (in order, chronologically) Triple A (for eight weeks), Rock Airplay (two), Hot Rock Songs (18), Alternative (two), Rock Digital Songs (12), Alternative Digital Songs (14), Heatseekers Songs (three) and Adult Top 40 (eight). In the same folk/rock vein, Phillip Phillips becomes the fourth solo male to notch two consecutive career-opening Triple A No. 1s, as "Gone, Gone, Gone" jumps 4-1. He joins Pete Dinklage and John Mayer, who both accomplished the feat in 2001-02, and Jason Mraz (2003). Phillips' "Home" led for six weeks beginning in November. —Gary Trust

THE BIG NUMBER



Number of albums that sold at least 1,000 vinyl copies last week, thanks in part to Record Store Day releases and promotion. Last year, RSD helped 18 titles move at least 1,000 vinyl units.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,403,000	2,199,000	23,711,000
Last Week	5,423,000	2,279,000	25,504,000
Change	-0.4%	-3.5%	-7.0%
This Week Last Year	5,722,000	2,199,000	25,912,000
Change	-5.6%	0.0%	-8.5%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	95,558,000	90,497,000	-5.3%
Digital Tracks	444,467,000	433,990,000	-2.4%
Store Singles	959,000	1,074,000	12.0%
Total	540,984,000	525,561,000	-2.9%
Album w/TEA*	140,004,700	133,896,000	-4.4%

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

Digital Track Sales

2012	444.5 Million
2013	434.0 Million

Sales by Album Format

	2012	2013	CHANGE
CD	58,102,000	49,267,000	-15.2%
Digital	36,104,000	39,308,000	8.9%
Vinyl	1,331,000	1,801,000	35.3%
Other	21,000	121,000	476.2%

Sales by Album Category

	2012	2013	CHANGE
Current	46,482,000	45,585,000	-1.9%
Catalog	49,076,000	44,912,000	-8.5%
Deep Catalog	39,346,000	36,075,000	-8.3%

Current Album Sales

2012	46.5 Million
2013	45.6 Million

Catalog Album Sales

2012	49.1 Million
2013	44.9 Million


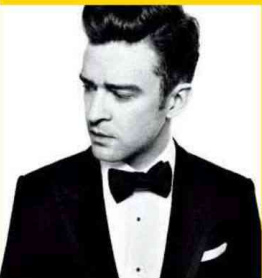
Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for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

For week ending April 21, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



Read more
Chart Beat at
billboard.com/chartbeat.

May 4 2013 Hot 100 billboard

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
3	1	1	#1 JUST GIVE ME A REASON J.BHASKER (PINK,J.BHASKER,W.LRUSS)	Pink Feat. Nate Ruess RCA	1	10	
7	5	2	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	2	11	
<p>The duo is the first pair to place two titles from a debut album in the top three simultaneously in the Hot 100's 54-year history. Only one other twosome has doubled up in the top three: fellow rap act OutKast, with "Hey Ya!" and "The Way You Move" in 2003-04.</p> 							
2	2	3	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	1	29	
1	3	4	WHEN I WAS YOUR MAN THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,L.A.LEVINE,A. WYATT)	Bruno Mars ATLANTIC	1	18	
-	12	5	DG SG GENTLEMAN PSY (P.JAI-SANG,Y.GUN HYUNG)	PSY SILENT/SCHOOLBOY/REPUBLIC	5	2	
4	4	6	STAY M.EKKO,J.PARKER (M.EKKO,J.PARKER)	Rihanna Feat. Mikky Ekko SRP/DEF JAM/IDJMG	3	11	
12	7	7	AG MIRRORS TIMBALAND (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTILERORY II)	Justin Timberlake RCA	7	10	
<p>The song completes Timberlake's fastest trip to the Hot 100 Airplay top 10, vaulting 18-9 in its fourth week. Of his 11 prior top 10s on the tally, he'd previously roared to the region in as few as five frames with 2006's "My Love" and "Mirrors" predecessor single "Suit & Tie" (No. 8 on the Hot 100).</p> 							
5	6	8	SUIT & TIE TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,S.C.CARTER,J.HARMON,J.E.FAUNTILERORY II,J.STUART,J.WILSON,C.STILL)	Justin Timberlake Feat. Jay Z RCA	3	15	
10	8	9	FEEL THIS MOMENT A.MESINGER,A.WATSON,N.LAMBROZZI (A.CORBLE,C.PRIETI,J.WHIG,CARSTADT),A.MESINGER,N.LAMBROZZI,U.VARGAS,C.AGUILERA,PAL.WALKER,A.N.JARRET,M.FURUHOLM	Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA	8	13	
9	9	10	STARTED FROM THE BOTTOM M.ZOMBIE (A.GRAHAM,W.COLEMAN,N.SHEBIB,B.SANFILIPPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	6	11	
15	10	11	HEART ATTACK M.MALLARI,J.EVIGIAN (M.WELAN,LEVIGAN,S.DOUGLAS,N.WILLIAMS,A.PHILLIPS,D.LOVATO)	Demi Lovato HOLLYWOOD	10	8	
11	14	12	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	7	34	
17	16	13	I LOVE IT P.BERGER (P.BERGER,C.AITCHISON,L.EKLOW)	Icona Pop Feat. Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP	13	12	
8	11	14	CRUISE J.MOI (B.KELLEY,T.HUBBARD,J.MOI,C.RICE,J.RICE)	Florida Georgia Line Feat. Nelly REPUBLIC NASHVILLE/REPUBLIC	8	29	
27	30	15	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B.WALKER (FALL OUT BOY,B.WALKER,J.HILL)	Fall Out Boy DECAYDANCE/ISLAND/IDJMG	15	11	
13	15	16	LOVE ME MIKE WILL MADE-IT+ (D.CARTER,A.GRAHAM,N.WILBURN,CASH,M.L.WILLIAMS II,A.HOGAN)	Lil Wayne Feat. Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC	9	14	
6	13	17	HARLEM SHAKE B.AAUER (H.RODRIGUES,H.DELGADO)	Baauer JEFFREYS/MAD DECENT/WARNER BROS.	1	10	
14	17	18	DAYLIGHT A.LEVINE,MOL.MAX MARTIN (A.LEVINE,MAX MARTIN,SAMM.M.LEVY)	Maroon 5 A&M/OCTONE/INTERSCOPE	7	20	
HOT SHOT DEBUT	19	19	GET LUCKY T.BANGALTER,G.DE.HOMEM-CHRISTO (T.BANGALTER,G.DE.HOMEM-CHRISTO,N.RODGERS,G.L.WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA	19	1	
24	21	20	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	20	11	
43	26	21	POWER TRIP J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	21	10	

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
-	45	22	COME & GET IT STARGATE (E.DEAN,M.S.ERIKSEN,T.E.HERMANSEN)	Selena Gomez HOLLYWOOD	22	2	
<p>Previewing Gomez's first album without backing band the Scene, the cut vaults 25-11 on Hot Digital Songs (98,000 downloads sold, up 29%) and is the highest debut on Hot 100 Airplay (No. 56; 23 million audience impressions, up 78%).</p> 							
23	23	23	CARRY ON J.BHASKER (FUN,J.BHASKER)	fun. FUELED BY RAMEN/RRP	20	16	
34	32	24	22 MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	24	8	
16	19	25	I KNEW YOU WERE TROUBLE. MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	2	27	
20	22	26	HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE	3	46	
31	31	27	BAD T.THOMAS,K.CAMP (D.AKINTIMEHIN,T.THOMAS)	Wale Featuring Tiara Thomas MAYBACH/ATLANTIC	27	10	
35	20	28	MAMA'S BROKEN HEART F.LIDDELL,C.AINLA,V.G.WORF (B.C.CLARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE	20	13	
21	27	29	SWEET NOTHING C.HARRIS (C.HARRIS,F.WELCH,K.HARPPON)	Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	10	24	
19	24	30	LOCKED OUT OF HEAVEN THE SMEEZINGTONS,J.BHASKER,E.HAYNE,M.ROBSON (BRUNO MARS,P.LAWRENCE II,A.LEVINE)	Bruno Mars ATLANTIC	1	29	
32	39	31	TROUBLEMAKER S.ROBSON (O.MURS,S.ROBSON,C.KELLY,T.DILLARD)	Olly Murs Feat. Flo Rida SYCO/COLUMBIA	29	14	
22	37	32	THE WAY H.MONEY (H.D.SAMUELS,A.STREETER),A.S.LAMBERT,J.SPARKS,M.MCCORMICK,B.RUSSELL)	Ariana Grande Feat. Mac Miller REPUBLIC	10	4	
36	29	33	DOWNTOWN P.WORLEY,LADY ANTEBELLUM (L.LAIRD,S.MCANALLY,N.HEMEY)	Lady Antebellum CAPITOL NASHVILLE	29	11	
18	28	34	SCREAM & SHOUT LAZY JAY (W.ADAMS,J.MARTENS,J.BAPTISTE)	will.i.am & Britney Spears INTERSCOPE	3	21	
39	41	35	GET YOUR SHINE ON J.MOI (T.HUBBARD,B.KELLEY,R.CLAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	35	13	
55	40	36	BOYS 'ROUND HERE S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Feat. Pistol Annies & Friends WARNER BROS. NASHVILLE/WMN	36	4	
30	38	37	POUR IT UP MIKE WILL MADE-IT+ (D.CARTER,A.GRAHAM,N.WILBURN,CASH,M.L.WILLIAMS II,J.GARNER,T.THOMAS,T.THOMAS,R.FENTY)	Rihanna SRP/DEF JAM/IDJMG	19	16	
28	34	38	F**KIN PROBLEMS N.SHEBIB (R.MAYERS,N.SHEBIB,S.GARRETT),A.GRAHAM,T.EPPS,K.DUCKWORTH)	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA	8	25	
42	25	39	HIGHWAY DON'T CARE B.GALL,MORET,T.MCGRAW (B.WARREN,B.WARREN,M.RIWIN,J.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE	25	8	
25	33	40	I WILL WAIT M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE	12	37	
26	35	41	DON'T YOU WORRY CHILD A.WELLS,S.INGROSSO,S.ANGELLO (J.MARTIN,M.ZITRON,A.WELLS,S.INGROSSO,S.ANGELLO)	Swedish House Mafia Feat. John Martin ASTRALWERKS/CAPITOL	6	31	
44	48	42	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	30	33	
65	60	43	#THATPOWER D.LEROY,WILL.I.AM (W.ADAMS,D.LEROY,J.BIEBER)	will.i.am Feat. Justin Bieber INTERSCOPE	42	5	
40	42	44	ALIVE RAIN MAN (LYOUSAF,YOUSAF,K.TRINDL,N.LIM,J.UDELL)	Krewella KREWELLA/COLUMBIA	40	10	
38	44	45	BUGATTI MIKE WILL MADE-IT+ (A.ACCOLISTER,W.L.ROBERTS II,M.L.WILLIAMS II,N.WILBURN,CASH)	Ace Hood Feat. Future & Rick Ross WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	35	10	
56	57	46	NEXT TO ME CRAZE,HOAX (A.E.SANDE,H.CHEGWIN,H.CRAZE,A.PAUL)	Emeli Sande CAPITOL	46	9	
29	36	47	SURE BE COOL IF YOU DID S.HENDRICKS (R.CLAWSON,C.TOMPKINS,J.ROBBINS)	Blake Shelton WARNER BROS. NASHVILLE/WMN	24	15	
33	47	48	IT'S TIME B.DARNER,IMAGINE DRAGONS (B.DARNER,IMAGINE DRAGONS)	Imagine Dragons KIDINAKORNER/INTERSCOPE	15	46	

LEGEND

Bullets indicate titles with greatest weekly gains.

Album Charts

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

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

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

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

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

Digital Songs Charts

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

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

Awards

HG (Heatseeker Graduate)

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)


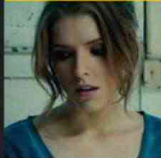
DG (Digital Sales Gainer)


AG (Airplay Gainer)

SG (Streaming Gainer)

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WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
51	50	49	IF I DIDN'T HAVE YOU NV (S.THOMPSON,K.THOMPSON,J.SELLERS,P.JENKINS)	Thompson Square STONE CREEK		49	16
37	49	50	LITTLE TALKS OF MONSTERS AND MEN, A.LARNARSSON (N.B.HILMARSOTTIR,R.THORHALLSSON)	Of Monsters And Men REPUBLIC	▲	20	48
52	54	51	FINE CHINA ROCKSTAR,PK (C.M.BROWN,A.STREETER, L.YOUNGBLOOD,G.DEGEEDINGSZE,E.BELLINGER)	Chris Brown RCA		51	3
58	53	52	1994 M.KNOX (THOMAS RHETT,L.LAIRD,B.DEAN)	Jason Aldean BROKEN BOW		52	6
54	55	53	PIRATE FLAG B.CANNON,K.CHESENEY (R.COPPERMAN,D.L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		53	11
53	46	54	DONE. D.HUFF (P.PERRY,N.PERRY,J.DAVIDSON,J.BRYANT)	The Band Perry REPUBLIC NASHVILLE		46	6
-	18	55	CRASH MY PARTY J.STEVENS (R.CLAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE		18	2
59	56	56	GIVE IT ALL WE GOT TONIGHT T.BROWN,G.STRAIT (M.BRIGHT,P.O'DONNELL,T.JAMES)	George Strait MCA NASHVILLE		56	16
57	61	57	RICH AS F**K T.MINUS,N.SEETHARAM (D.CARTER, T.EPSS,T.WILLIAMS,N.SEETHARAM)	Lil Wayne Feat. 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		57	5
NEW		58	FALL DOWN NOT LISTED (NOT LISTED)	will.i.am Feat. Miley Cyrus INTERSCOPE		58	1
<p>Will.i.am brings Cyrus back to the Hot 100 for the first time since 2010 with the third charted track from <i>#willpower</i>, due to debut on next week's Billboard 200. All of Cyrus' previous 35 Hot 100 hits (dating to her 2006 debut) were released on Walt Disney or Hollywood.</p> 							
81	85	59	CUPS (PITCH PERFECT'S WHEN I'M GONE) C.BECK,M.KILIAN (A.P.CARTER,L.GERSTEIN, D.LACKETT,H.TUNSTALL,BEHRENS,J.FREEMAN)	Anna Kendrick UME/REPUBLIC		59	17
<p>Its official video has garnered more than 3 million YouTube views since its April 12 premiere. Fueled by the exposure, the single re-enters Streaming Songs at a new peak (No. 28, up 138%). Its ranks on the Hot 100 and Mainstream Top 40 (No. 39) are also new bests.</p> 							
75	65	60	BITCH, DON'T KILL MY VIBE SOUINWAVE (K.DUCKWORTH,M.SPEARS, BRAIN,VINDAHL,L.LYKKE,SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		60	9
66	59	61	LIKE JESUS DOES J.LOYCE (C.BEATHARD,M.CHRISWELL)	Eric Church EMI NASHVILLE		59	9
64	62	62	GONE, GONE, GONE G.WATTENBERG (D.FURHMANN,T.CLARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE		59	7
69	67	63	BEAT THIS SUMMER B.PAISLEY (B.PAISLEY,C.DUBOIS,L.LAIRD)	Brad Paisley ARISTA NASHVILLE		63	6
50	58	64	I DRIVE YOUR TRUCK K.JACOBS,M.MCCLURE,L.BRICE (J.ALEXANDER,C.HARRINGTON,J.YEARY)	Lee Brice CLUBB		47	16
80	74	65	ALL AROUND THE WORLD A.MESSINGER,N.ATWEH,N.LAMBROZZA (J.BIEBER,N.ATWEH,N.LAMBROZZA,C.B.BRIDGES)	Justin Bieber Feat. Ludacris SCHOOL BOY/RAYMOND BRAUN/ISLAND/IDJMG		22	8
-	43	66	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN		43	2
71	63	67	I CAN TAKE IT FROM THERE J.STROUD (C.YOUNG,R.AKINS,B.HAYS/SLIP)	Chris Young RCA NASHVILLE		63	11
-	52	68	HERE'S TO NEVER GROWING UP M.JOHNSON (A.LAVIGNE,M.JOHNSON,C.KROEGER,D.H.HODGES,J.KASHER HINDLIN)	Avril Lavigne EPIC		52	2
63	64	69	LOVEEEEEEE SONG FUTURE (N.WILBURN,CASH,R.FENTY, D.ANDREWS,G.S.JACKSON,L.S.ROGERS)	Rihanna Feat. Future SRP/DEF JAM/IDJMG		55	12
77	73	70	CLARITY ZEDDO (A.ZASLAVSKI,MATTHEW KOMA,P.ROBINSON,S.GRAY)	Zedd Featuring Foxes INTERSCOPE		70	5
72	71	71	BATTLE SCARS PRO J (W.JACO,G.SEBASTIAN,D.R.HARRIS)	Lupe Fiasco & Guy Sebastian 157 & 15TH/ATLANTIC		71	17
73	72	72	WE STILL IN THIS B**** MIKE WILL MADE-IT,MARZ (B.B.SIMMONS, M.L.WILLIAMS,T.M.MOORE,EPSON,C.J.HARRIS,J.L.HOUSTON)	B.o.B Feat. T.I. & Juicy J REBEL ROCK/GRAND HUSTLE/ATLANTIC/RRP		72	10

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
68	70	73	LOVE AND WAR D.CAMPER, JR. (M.RIDDIK,L.DANIELS,T.BRAXTON)	Tamar Braxton STREAMLINE/EPIC		57	13
87	78	74	ANYWHERE WITH YOU J.MOIR,C.LAWSON (B.HAYSLIP,D.L.MURPHY,J.YEARY)	Jake Owen RCA NASHVILLE		74	5
NEW		75	THE OTHER SIDE AMMO, M.JOHNSON (J.DESROUILLEAUX, M.JOHNSON,J.COLEMAN)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.		75	1
<p>Having recovered from a neck injury sustained while rehearsing for a tour early last year, Derulo introduces his third album, due this summer. The lead single storms Hot Digital Songs at No. 34 (51,000). —Gary Trust</p> 							
NEW		76	I NEED YOUR LOVE C.HARRIS (C.HARRIS,E.GOULINDING)	Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE/ ULTRA/ROC NATION/INTERSCOPE/COLUMBIA		76	1
74	76	77	LEVITATE LOADSTAR (HADOUKEN,A.SMITH,N.HILL,G.HARRIS)	Hadouken! SURFACE NOISE		69	8
91	86	78	MOLLY Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall DEZ DYNAMIC,MALLY MALL (M.NGIYEN-STEVENSON, C.THOMAZ,J.JACKSON,R.RASHID,O.MAPP,C.DEPASQUALE,C.CID)	Young Money/Cash Money/Republic		66	5
61	66	79	R.I.P. D.I.MUSTARD (J.W.JENKINS,D.MCFARLANE,T.EPSS,R.DEVAUGHN,A.YOUNG,E.BRIGHT,T.PATTERSON, D.JACKSON,G.WESTER,A.NOLAN,J.BONNER,K.MOORE,EPSON,K.MORRISON,J.JONES,M.PIERCE) CTE/DEF JAM/IDJMG	Young Jeezy Featuring 2 Chainz		58	11
79	80	80	KISSES DOWN LOW MIKE WILL MADE-IT,MARZ (M.L.WILLIAMS II, M.MIDDLEBROOKS,T.THOMAS,T.THOMAS,K.ROWLAND)	Kelly Rowland REPUBLIC		72	7
67	75	81	ALL GOLD EVERYTHING D.GALLASPY (N.WILLIAMS)	Trinidad James THINKTASAGAME/DEF JAM/IDJMG		36	19
84	79	82	MORE THAN MILES D.HUFF (LEDDIE,B.GILBERT)	Brantley Gilbert VALORY		79	8
70	69	83	TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,J.KEAR,J.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	41	19
88	84	84	HEY PRETTY GIRL B.JAMES (K.MOORE,R.COUGH)	Kip Moore MCA NASHVILLE		84	5
83	68	85	HIGH SCHOOL BOI-DA,T.MINUS (T.MARAL,D.CARTER,M.SAMUELS,T.WILLIAMS)	Nicki Minaj Feat. Lil Wayne YOUNG MONEY/CASH MONEY/REPUBLIC		68	3
-	99	86	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Feat. Future & Rick Ross ROCKY ROAD		86	2
95	89	87	LEGO HOUSE J.GOSLING (E.SHEERAN,J.GOSLING,C.LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		87	4
NEW		88	HOW MANY DRINKS? S.REMI (M.J.PIMENTEL,S.REMI,R.NICHOLS,P.WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		88	1
82	82	89	KARATE CHOP (REMIX) METRO (N.WILBURN,CASH,R.BUICE,L.WAYNE,D.CARTER)	Future Feat. Lil Wayne A-1/FREEBANDZ/EPIC		82	7
-	51	90	I HIT IT FIRST NOT LISTED (NOT LISTED)	Ray J Feat. Bobby Brackins KNOCKOUT/FIFTH ADMENDMENT		51	2
98	91	91	WINGS TMS (T.BARNES,B.OHIN,JAMES.F.EDWARDS,I.NELSON,L.A.PINNOCK, J.THURWALL,H.KOAS,E.NUR,M.LEWIS,M.BUTLER,P.KELLEHER,K.COLEMAN,C.DOTSON)	Little Mix SYCO/COLUMBIA		91	3
76	81	92	IF I LOSE MYSELF BENNY BLANCO,R.B.TEDDER,B.KUTZLE (R.B.TEDDER,B.LEVIN,B.KUTZLE,F.FUNKINS)	OneRepublic MOSLEY/INTERSCOPE		74	5
100	100	93	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/PADA/WARNER BROS.		89	6
NEW		94	BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. & Pharrell STAR TRAK/INTERSCOPE		94	1
90	95	95	SHOW OUT MIKE WILL MADE-IT (H.HOUSTON,M.WJENKINS,S.M.ANDERSON)	Juicy J Feat. Big Sean And Young Jeezy KEMOSABE/COLUMBIA		75	7
89	93	96	WILD FOR THE NIGHT SKRILLEX (R.MAYFIELD,S.MOORE,M.DALLAMORO, D.LEBOUVIER,PARENT,N.VADON,J.PRADEYROL)	A\$AP Rocky Feat. Skrillex A\$AP WORLDWIDE/POLO GROUNDS/RCA		82	6
86	88	97	NEVA END MIKE WILL MADE-IT (N.WILBURN,CASH, M.L.WILLIAMS II,R.SLAUGHTER)	Future A-1/FREEBANDZ/EPIC		52	20
NEW		98	BEAT IT Sean Kingston Feat. Chris Brown & Wiz Khalifa O.AKINLOLO,N.BALDING,J.THOMAZ	Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC		98	1
RE-ENTRY		99	FREAKS RICO LOVE,EARL AND E (K.KHARBOUCH,O.T.MARAJ,RICO LOVE, D.L.DAVIS,Q.RILEY.E.BONNERS,DUNBAR,I.C.TAYLOR,L.O.WILLIS)	French Montana Feat. Nicki Minaj BAD BOY/INTERSCOPE		77	5
-	97	100	READY THE RUNNERS:THE MONARCH (J.D.JACKSON,A.HARR, J.JACKSON,A.DAVIDSON,S.DAVIDSON,K.CROSSON,C.M.BROWN)	Fabolous Featuring Chris Brown DESERT STORM/DEF JAM/IDJMG		97	2

I LOVE THE WAY YOU MAKE ME FEEL, I LOVE IT, I LOVE IT.

—“THE WAY,” ARIANA GRANDE

Q&A

Harmony Samuels



You produced Ariana Grande's top 10 single, “The Way.” How was it working with the singer?

Amazing. I'm working on her album right now. It's looking like I'm going to do 70% of her album. We have great chemistry, so we're recording as many songs as possible. We're definitely enjoying the wave of “The Way.” Shout out to Mac Miller for doing such a great job. He jumped on it and it skyrocketed for all of us.

What else are you working on?

I executive-produced and produced Fantasia Barrino's [new] album. It was amazing. We just finished Michelle [Williams'] album, and I just finished working with Kelly Rowland. I actually have a record with all three [ladies] of Destiny's Child on Kelly's album. So I'm being all right—I'm from London, been here three years, it's going well.

What else can you say about Rowland's song with Beyoncé and Williams?

It's classic Destiny's Child: R&B and soul. They're singing their hearts off. It's a beautiful song and Kelly loves it. It's called “You Change, I Change.” It's not “Destiny's Child,” but you know the politics.

Were they all in the studio together?

Fortunately for me, Michelle and Kelly, yes. Beyoncé, no. But it was fun having her vocals. —Keith Caulfield

THE WEEKS' FINISH: PERRY, N. PERRY, J. DAVIDSON, J. BRYANT; CRASH MY PARTY: J. STEVENS (R. CLAWSON, A. GORLEY); GIVE IT ALL WE GOT TONIGHT: T. BROWN, G. STRAIT (M. BRIGHT, P. O'DONNELL, T. JAMES); RICH AS F**K: T. MINUS, N. SEETHARAM (D. CARTER, T. EPSS, T. WILLIAMS, N. SEETHARAM); FALL DOWN: NOT LISTED (NOT LISTED); CUPS (PITCH PERFECT'S WHEN I'M GONE): C. BECK, M. KILIAN (A. P. CARTER, L. GERSTEIN, D. LACKETT, H. TUNSTALL, B. BEHRENS, J. FREEMAN); BITCH, DON'T KILL MY VIBE: SOUINWAVE (K. DUCKWORTH, M. SPEARS, BRAIN, VINDAHL, L. LYKKE, SCHMIDT); LIKE JESUS DOES: J. LOYCE (C. BEATHARD, M. CHRISWELL); GONE, GONE, GONE: G. WATTENBERG (D. FURHMANN, T. CLARK, G. WATTENBERG); BEAT THIS SUMMER: B. PAISLEY (B. PAISLEY, C. DUBOIS, L. LAIRD); I DRIVE YOUR TRUCK: K. JACOBS, M. MCCLURE, L. BRICE (J. ALEXANDER, C. HARRINGTON, J. YEARY); ALL AROUND THE WORLD: A. MESSINGER, N. ATWEH, N. LAMBROZZA (J. BIEBER, N. ATWEH, N. LAMBROZZA, C. B. BRIDGES); I WANT CRAZY: D. HUFF, H. HAYES (H. HAYES, L. MCKENNA, T. VERGES); I CAN TAKE IT FROM THERE: J. STROUD (C. YOUNG, R. AKINS, B. HAYS/SLIP); HERE'S TO NEVER GROWING UP: M. JOHNSON (A. LAVIGNE, M. JOHNSON, C. KROEGER, D. H. HODGES, J. KASHER HINDLIN); LOVEEEEEEE SONG: FUTURE (N. WILBURN, CASH, R. FENTY, D. ANDREWS, G. S. JACKSON, L. S. ROGERS); CLARITY: ZEDDO (A. ZASLAVSKI, MATTHEW KOMA, P. ROBINSON, S. GRAY); BATTLE SCARS: PRO J (W. JACO, G. SEBASTIAN, D. R. HARRIS); WE STILL IN THIS B****: MIKE WILL MADE-IT, MARZ (B. B. SIMMONS, JR., M. L. WILLIAMS, T. M. MOORE, EPSON, C. J. HARRIS, J. L. HOUSTON); LOVE AND WAR: D. CAMPER, JR. (M. RIDDIK, L. DANIELS, T. BRAXTON); ANYWHERE WITH YOU: J. MOIR, C. LAWSON (B. HAYSLIP, D. L. MURPHY, J. YEARY); THE OTHER SIDE: AMMO, M. JOHNSON (J. DESROUILLEAUX, M. JOHNSON, J. COLEMAN); I NEED YOUR LOVE: C. HARRIS (C. HARRIS, E. GOULINDING); LEVITATE: LOADSTAR (HADOUKEN, A. SMITH, N. HILL, G. HARRIS); MOLLY: TYGA FEAT. CEDRIC GERVAIS, WIZ KHALIFA & MALLY MALL (DEZ DYNAMIC, MALLY MALL (M. NGIYEN-STEVENSON, C. THOMAZ, J. JACKSON, R. RASHID, O. MAPP, C. DEPASQUALE, C. CID)); R.I.P.: D. I. MUSTARD (J. W. JENKINS, D. MCFARLANE, T. EPSS, R. DEVAUGHN, A. YOUNG, E. BRIGHT, T. PATTERSON, D. JACKSON, G. WESTER, A. NOLAN, J. BONNER, K. MOORE, EPSON, K. MORRISON, J. JONES, M. PIERCE); CTE/DEF JAM/IDJMG; KISSES DOWN LOW: MIKE WILL MADE-IT, MARZ (M. L. WILLIAMS II, M. MIDDLEBROOKS, T. THOMAS, T. THOMAS, K. ROWLAND); ALL GOLD EVERYTHING: D. GALLASPY (N. WILLIAMS); MORE THAN MILES: D. HUFF (LEDDIE, B. GILBERT); TWO BLACK CADILLACS: M. BRIGHT (C. UNDERWOOD, J. KEAR, J. LINDSEY); HEY PRETTY GIRL: B. JAMES (K. MOORE, R. COUGH); HIGH SCHOOL: BOI-DA, T. MINUS (T. MARAL, D. CARTER, M. SAMUELS, T. WILLIAMS); U.O.E.N.O.: NOT LISTED (NOT LISTED); LEGO HOUSE: J. GOSLING (E. SHEERAN, J. GOSLING, C. LEONARD); HOW MANY DRINKS?: S. REMI (M. J. PIMENTEL, S. REMI, R. NICHOLS, P. WILLIAMS); KARATE CHOP (REMIX): METRO (N. WILBURN, CASH, R. BUICE, L. WAYNE, D. CARTER); I HIT IT FIRST: NOT LISTED (NOT LISTED); WINGS: TMS (T. BARNES, B. OHIN, J. JAMES, F. EDWARDS, I. NELSON, L. A. PINNOCK, J. THURWALL, H. KOAS, E. NUR, M. LEWIS, M. BUTLER, P. KELLEHER, K. COLEMAN, C. DOTSON); IF I LOSE MYSELF: BENNY BLANCO, R. B. TEDDER, B. KUTZLE (R. B. TEDDER, B. LEVIN, B. KUTZLE, F. FUNKINS); SAME LOVE: R. LEWIS (B. HAGGERTY, R. LEWIS, M. LAMBERT); BLURRED LINES: P. L. WILLIAMS (P. L. WILLIAMS, R. THICKE); SHOW OUT: MIKE WILL MADE-IT (H. HOUSTON, M. WJENKINS, S. M. ANDERSON); WILD FOR THE NIGHT: SKRILLEX (R. MAYFIELD, S. MOORE, M. DALLAMORO, D. LEBOUVIER, P. PARENT, N. VADON, J. PRADEYROL); NEVA END: MIKE WILL MADE-IT (N. WILBURN, CASH, M. L. WILLIAMS II, R. S. SLAUGHTER); BEAT IT: SEAN KINGSTON FEAT. CHRIS BROWN & WIZ KHALIFA (O. AKINLOLO, N. BALDING, J. THOMAZ); FREAKS: RICO LOVE, EARL AND E (K. KHARBOUCH, O. T. MARAJ, RICO LOVE, D. L. DAVIS, Q. RILEY, E. BONNERS, DUNBAR, I. C. TAYLOR, L. O. WILLIS); READY: THE RUNNERS: THE MONARCH (J. D. JACKSON, A. HARR, J. JACKSON, A. DAVIDSON, S. DAVIDSON, K. CROSSON, C. M. BROWN);

The Billboard 200

May 4
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	1
		NEW 2	KID CUDI REPUBLIC	Indicud		2	1
1	3	3	JUSTIN TIMBERLAKE RCA	The 20/20 Experience		1	5
4	4	4	BLAKE SHELTON WARNER BROS./NASHVILLE/WMN	Based On A True Story ...		3	4
		NEW 5	YEAH YEAH YEAHS INTERSCOPE/IGA	Mosquito		5	1
2	6	6	THE BAND PERRY REPUBLIC NASHVILLE/BMG	Pioneer		2	3
-	2	7	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	2
5	8	8	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	4
12	16	9	GG MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	28
<p>The album scores its third-best sales week (30,000; up 14%) as its total sales eclipse the 600,000 mark (610,000). Despite the massive success of the album's Billboard Hot 100 No. 1 "Thrift Shop" and follow-up "Can't Hold Us" (No. 2 this week), this is merely the fourth week in the top 10 for the album.</p>							
9	14	10	P!NK RCA	The Truth About Love	▲	1	31
		NEW 11	ANDY MINEO REACH/INFINITY	Heroes For Sale		11	1
-	1	12	PARAMORE FUELED BY RAMEN	Paramore		1	2
10	12	13	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	19
13	13	14	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times	●	7	20
-	5	15	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	2
8	17	16	IMAGINE DRAGONS KIDINA KORNER/INTERSCOPE/IGA	Night Visions	●	2	33
		NEW 17	SARAH BRIGHTMAN SIMHA	Dreamchaser		17	1
<p>She also arrives at No. 1 on the Classical Crossover Albums chart, marking her seventh leader on the list, the second-best all-time sum. (Only Andrea Bocelli has more, with nine.) Brightman's album sold 20,000 in its first week, with 54% of that at nontraditional retailers (including sales from a concert ticket/album bundle promotion).</p>							
-	7	18	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		7	2
		NEW 19	OLLY MURS SYCO/COLUMBIA	Right Place Right Time		19	1
<p>In the same week that his breakthrough single "Troublemaker" reaches the top 10 on Mainstream Top 40 (11-10), his debut U.S. album bows with 19,000. The album was initially due Sept. 25, 2012 (with a different title and track listing) but was pushed to Dec. 4 and then, finally, April 16.</p>							



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
14	20	20	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	30
		NEW 21	THE FLAMING LIPS LOVELY SHORTS OF DEATH/WARNER BROS.	The Terror		21	1
16	15	22	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1	7
17	19	23	FUN. FUELED BY RAMEN	Some Nights	▲	3	61
22	24	24	THE LUMINEERS DUALTONE	The Lumineers	▲	2	55
18	23	25	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	●	1	22
		NEW 26	IRON AND WINE NONESUCH/WARNER BROS.	Ghost On Ghost		26	1
<p>Of the album's first-week sales, 12% were vinyl LPs, with 55% of those coming from independent retail stores. Like some of the other indie-store-friendly acts on the chart this week, Iron & Wine's new release was seemingly timed to take advantage of Record Store Day traffic.</p>							
		NEW 27	GHOSTFACE KILLAH SOUL TEMPLE	Adrian Young Presents: Twelve Reasons To Die		27	1
		NEW 28	GHOST B.C. SEVEN FOUR/LOMA VISTA/RISE ABOVE/REPUBLIC	Infestissumam		28	1
30	35	29	SOUNDTRACK UME	Pitch Perfect	●	3	26
		NEW 30	WIZ KHALIFA & CURREN\$Y ROSTRUM/ATLANTIC/AG	Live: In Concert (EP)		30	1
-	9	31	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	2
		NEW 32	CASEY DONAHEW BAND ALMOST COUNTRY	Standoff		32	1
26	34	33	TAYLOR SWIFT BIG MACHINE/BMG	Red	▲	1	26
		NEW 34	MAJOR LAZER MAD DECENT/SECRETLY CANADIAN	Free The Universe		34	1
31	33	35	ADELE XL/COLUMBIA	21	◆	1	113
35	29	36	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	1	27
25	18	37	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	91
15	27	38	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	4
		NEW 39	STEVE EARLE & THE DUKES (& DUCHESSES) NEW WEST	Low Highway		39	1
27	38	40	MAROON 5 ARM/OCTONE/IGA	Overexposed	▲	2	43
40	26	41	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	32
46	31	42	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	22
44	28	43	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	51
36	44	44	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	2	26




IRON & WINE: CRAIG KEFF; WARE: JAMES MCGARTY; MUMFORD & SONS: COLUMBIA RECORDS

SALES DATA COMPILED BY
nirxsen
SoundScan

The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen SoundScan. See charts legend on billboard.com for complete rules and regulations. © 2013. Permission granted to reproduce for noncommercial purposes. All rights reserved.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	10	45	STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 2		10	2
19	41	46	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	11
3	22	47	TYLER, THE CREATOR ODD FUTURE	Wolf		3	3
NEW		48	GRANGER SMITH PIONEER/THIRTY TIGERS	Dirt Road Driveway		48	1
NEW		49	WILLIE NELSON LEGACY	Willie Nelson And Family: Let's Face The Music And Dance		49	1
29	21	50	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines ▲		2	89
-	11	51	DEVICE WARNER BROS.	Device		11	2
50	25	52	ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	12
NEW		53	THE SUMMER SET FEARLESS	Legendary		53	1
48	40	54	TIM MCGRAW BIG MACHINE/BMG	Two Lanes Of Freedom		2	11
38	50	55	PHILLIP PHILLIPS 19/INTERSCOPE/JGA	The World From The Side Of The Moon ●		4	22
66	39	56	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record ●		3	75
59	73	57	ALABAMA SHAKES ATO	Boys & Girls ●		6	51
33	42	58	ERIC CLAPTON BUSHBRANCH/SURFDOG	Old Sock		7	6
34	51	59	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables ●		1	18
118	88	60	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton ●		18	91
39	49	61	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes ●		17	62
21	43	62	DEPECHE MODE VENUSNOTE/MUTE/COLUMBIA	Delta Machine		6	4
23	30	63	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	5
128	101	64	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	53
28	46	65	THOMPSON SQUARE STONEY CREEK/BBMG	Just Feels Good		13	4
54	59	66	ED SHEERAN ELEKTRA	+ ●		5	45
43	58	67	ONE DIRECTION SYCO/COLUMBIA	Take Me Home ▲		1	23
51	57	68	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More ▲		2	161
68	56	69	TAMELA MANN TILLYMANN	Best Days		14	32
60	63	70	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	11
7	37	71	KILLSWITCH ENGAGE ROADRUNNER	Disarm The Descent		7	3
65	66	72	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash ▲		5	114
20	48	73	ONEREPUBLIC MOSLEY/INTERSCOPE/JGA	Native		4	4
143	137	74	PS CHRIS TOMLIN SIX STEPS/SPARROW/CAPITOL CMG	Burning Lights		1	15

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
63	65	75	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal ●		6	55
49	61	76	BON JOVI ISLAND/IDMG	What About Now		1	6
NEW		77	JJ GREY & MOFRO ALLIGATOR	This River		77	1
83	79	78	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	29
NEW		79	HG JESSIE WARE PMR/CHERRYTREE/INTERSCOPE/JGA	Devotion		79	1
		 <p>After briefly charting for one week on Heatseekers Albums last year on PRM/Universal Island/UME as a digital-exclusive title (No. 17, Sept. 8), the album returns with a new label in wide release. The set's "Wildest Moments" was iTunes' free single of the week last week.</p>					
116	113	80	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	19
85	76	81	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	29
67	77	82	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	14
53	67	83	VARIOUS ARTISTS WALT DISNEY	Shake It Up: I <3 Dance		26	7
-	32	84	JAMES BLAKE POLYDOR/REPUBLIC	Overgrown		32	2
144	153	85	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ●		10	257
75	102	86	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino ▲		2	72
56	69	87	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲		3	131
78	87	88	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	14
42	71	89	DAVID BOWIE ISO/COLUMBIA	The Next Day		2	6
77	94	90	LANA DEL REY POLYDOR/INTERSCOPE/JGA	Born To Die ●		2	64
6	53	91	NEW KIDS ON THE BLOCK THE BLOCK/BOSTON 5	10		6	3
73	60	92	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●		1	41
61	78	93	ALICIA KEYS RCA	Girl On Fire ●		1	21
74	84	94	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	13
89	80	95	LEE BRICE CLIRB	Hard 2 Love		5	50
11	62	96	BRING ME THE HORIZON EPITAPH	Sempiternal		11	3
80	81	97	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		2	13
55	86	98	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels		2	7
-	36	99	DAWES HUB	Stories Don't End		36	2
-	45	100	THE POSTAL SERVICE SUB POP	Give Up ▲		45	33



'Red' Reaches Half-Year Birthday

Taylor Swift's fourth studio album, *Red*, celebrates its half-year birthday on the Billboard 200, as it tallies its 26th week on the list (No. 33 with 13,000; down 6%).

So far, the set has moved 3.6 million, according to Nielsen SoundScan, making it Swift's fastest-selling studio set in the comparable time frame. It trumps her last set, 2010's *Speak Now*, which shifted 3.4 million in its first six months.

As *Red* and *Speak Now* were released at about the same of year, it makes the comparison much easier. *Red* bowed Oct. 22, 2012, preceded by *Speak Now* (Oct. 25, 2010), *Fearless* (Nov. 11, 2008) and *Taylor Swift* (Oct. 24, 2006).

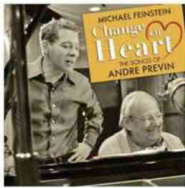
Stacking the weekly sales of *Red* and *Speak Now* side by side, the former has beaten the latter in 16 of its first 26 weeks. Many of those weeks occurred when Swift's biggest radio hit to date, "I Knew You Were Trouble," was spending its seven weeks at No. 1 on the Mainstream Top 40 chart.

—Keith Caulfield

SALES OF TAYLOR SWIFT'S ALBUMS IN THEIR FIRST SIX MONTHS



SOURCE: NIELSEN SOUNDSCAN






Genre Charts Potpourri



On some of Billboard's various genre album charts, a number of acts make returns after long absences, collect their latest top 10s and score additional No. 1s.

Pianist/conductor/composer **André Previn**, 84, debuts at No. 12 on Traditional Jazz Albums with his latest album, a collaborations effort with **Michael Feinstein** titled *Change of Heart: The Songs of André Previn*. It's 10-time Grammy Award winner Previn's first visit to the jazz chart since 2007's *Alone: Ballads for Solo Piano* reached No. 7.

Also on Traditional Jazz Albums, vocalist **Jane Monheit** nets her ninth top 10 with *The Heart of the Matter*. It debuts at No. 4 with 1,000 sold, according to Nielsen SoundScan. Since the chart became a weekly, SoundScan-driven tally in December 1993, only four women have logged more top 10s: **Diana Krall** (16), **Ella Fitzgerald** (13), **Cassandra Wilson** (12) and **Dianne Reeves** (11).

On the World Albums chart, former first lady of France **Carla Bruni** collects her second No. 1. Her *Little French Songs* arrives at the top with 2,000 sold. It follows 2008's *Comme Is de Rien N'était* (three weeks at No. 1) and 2005's *Quelqu'un M'a Dit* (No. 3). —*Keith Caulfield*

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
151	124	101	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble ▲ 47 74			
			The pop singer should grab his fourth No. 1 on the Billboard 200 next week, as his new <i>To Be Loved</i> could sell 165,000-185,000. Fantasia's new <i>Side Effects of You</i> will likely end up bowing in the runner-up slot with nearly 90,000 copies.				
							
-	64	102	TOM PETTY AND THE HEARTBREAKERS MCA/UMe	Greatest Hits ◆ 10		5	165
81	96	103	ONE DIRECTION SYCO/COLUMBIA	Up All Night ▲		1	58
98	98	104	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	22
196	186	105	GUNS N' ROSES Geffen/UMe	Greatest Hits ▲ 5		3	266
87	100	106	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	24
97	118	107	THE WEEKND XO/REPUBLIC	Trilogy ●		4	23
RE-ENTRY	108	108	SOUNDTRACK VISIONA ROMANTICA/LOMA VISTA/SEVEN FOUR/REPUBLIC	Django Unchained		53	7
			The April 16 DVD release of the Academy Award-winning film spurs a re-entry for the album (4,000; up 211%) and its largest sales frame since late January. It's the eighth-biggest-selling soundtrack of 2013, with 55,000 sold.				
							
62	74	109	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven ●		4	88
93	106	110	KID ROCK LAVA/AG	Cocky ▲		3	116
115	123	111	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR/UMe			66	81
37	68	112	VARIOUS ARTISTS The Music Is You: A Tribute To John Denver ROCKY MOUNTAIN MERCHANDISE/ATO			37	3
45	90	113	THE STROKES RCA	Comedown Machine		10	4
111	120	114	AWOLNATION RED BULL	Megalithic Symphony		87	76
NEW		115	N.O.R.E. A.K.A. P.A.P.I. MILITAINMENT/EONE	Student Of The Game		115	1
-	135	116	DAFT PUNK VIRGIN/CAPITOL	Discovery ● 44 19			
			In the same week the duo nets its highest-charting single ever on the Hot 100 with "Get Lucky" (No. 19), its best-selling album collects an 18% sales increase. With 4,000 sold, it's the set's largest week since January 2002.				
							
69	82	117	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul ●		5	22
94	165	118	PINK FLOYD CAPITOL	The Dark Side Of The Moon ◆ 15		1	832
109	107	119	VARIOUS ARTISTS PROVIDENT/WORD-CURRB/CAPITOL CMG	WOW Hits 2013 ●		35	30
76	89	120	FRED HAMMOND United Tenors: Hammond, Hollister, Roberson, Wilson RCA INSPIRATION/RCA			39	4

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
92	104	121	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	18
RE-ENTRY	122	122	CHRIS TOMLIN How Great Is Our God: The Essential Collection SIXSTEPS/SPARROW/CAPITOL CMG			40	28
			The singer's best-of compilation rebounds with a 172% increase after his tour started back up again. (He'd been off the road for about a month.) Its total sales rise to 268,000. His most recent studio set, <i>Burning Lights</i> , shines bright, zooming 137-74 with a 98% gain.				
							
179	146	123	CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well ●		2	68
NEW	124	124	STYLES P HIGH TIMES/NATURE SOUNDS	Float		124	1
134	131	125	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers ◆ 10 TUFF GONG/ISLAND/UMe			18	264
123	127	126	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		81	23
70	91	127	COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger		15	12
90	99	128	SOUNDTRACK WATERTOWER	Rock Of Ages		5	26
NEW	129	129	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		129	1
			Venue sales and continued discounting at mass merchants push the 2011 album onto the chart for the first time (4,000; up 50%). Despite what the name might suggest, the album isn't a standard greatest-hits set—it's a set of rerecordings.				
110	114	130	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA/UMe			60	113
-	119	131	SOUNDTRACK BACK LOT MUSIC	Oblivion		119	2
86	85	132	SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG			14	19
NEW	133	133	THE AFTERS FAIR TRADE/COLUMBIA	Life Is Beautiful		133	1
			The band collects its third straight top 10 on Christian Albums, where its new set starts at No. 7 with 4,000. It's the best sales week for the act since 2008's <i>Never Going Back to OK</i> shifted 4,000-plus copies in its first three weeks of release.				
							
121	108	134	BLAKE SHELTON WARNER BROS. NASHVILLE/WNR	Red River Blue ▲		1	92
-	54	135	BONEY JAMES CONCORD	The Beat		54	2
108	121	136	MERCYME FAIR TRADE/COLUMBIA	The Hurt & The Healer		7	30
103	111	137	VARIOUS ARTISTS In Love... With Cole Porter UNIVERSAL SPECIAL MARKETS/STARBUCKS			103	3
106	122	138	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation ▲		9	228
RE-ENTRY	139	139	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	37
95	116	140	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DMG	Believe ▲		1	44
132	125	141	JASON ALDEAN BROKEN BOW/BMG	My Kinda Party ▲		2	128

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
127	133	142	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013		43	12
149	93	143	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	63
107	128	144	BOZ SCAGGS 429/SYG	Memphis		17	7
-	75	145	JAKE BUGG MERCURY/IDJMG	Jake Bugg		75	2
147	176	146	EMELI SANDE CAPITOL	Our Version Of Events		28	23
119	117	147	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	●	1	36
-	95	148	PAUL ANKA LEGACY	Duets		95	2
-	142	149	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven		142	16
-	109	150	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	▲	1	182
82	156	151	P!NK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	80
RE-ENTRY	152	152	THE BLACK KEYS NONESUCH/WARNER BROS.	Brothers	▲	3	140
113	126	153	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	20
131	149	154	NICKELBACK ROADRUNNER	Silver Side Up	▲	2	88
163	162	155	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle The 20 Greatest Hits	▲	52	177
-	132	156	THIRD DAY ESSENTIAL/PLG	Miracle		10	19
104	115	157	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry	▲	4	125
152	157	158	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	43
-	52	159	THE KNIFE RABID/BRILLE/MUTE	Shaking The Habitual		52	2
155	103	160	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection GEFFEN/UMF			67	59
-	167	161	TEGAN AND SARA VAPOR/WARNER BROS.	Heartthrob		3	11
137	141	162	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	87
RE-ENTRY	163	163	KID CUDI DREAM ON/G.O.O.D./REPUBLIC	Man On The Moon: The End Of Day	●	4	79
160	177	164	RODRIGUEZ LIGHT IN THE ATTIC	Cold Fact		78	17
-	185	165	JOAN SEBASTIAN FONOVISA/UMLE	13 Celebrando El 13		165	2
RE-ENTRY	166	166	THE XX YOUNG TURKS	Coexist		5	19
72	110	167	SEVENDUST 7BROS/ASYLUM	Black Out The Sun		18	4
58	105	168	INTOCABLE GOOD I/UMLE	En Peligro de Extincion		58	3
158	138	169	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	47
-	178	170	BON JOVI ISLAND/IDJMG	Greatest Hits	●	5	52
-	47	171	KURT VILE MATADOR	Wakin On A Pretty Daze		47	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	172	172	FLEETWOOD MAC WARNER BROS.	Greatest Hits	▲	14	42
101	158	173	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	70
NEW	174	174	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Live At Bull Moose (EP)		174	1
RE-ENTRY	175	175	SOUNDTRACK ROSWELL/RCA	Sound City—Real To Reel		8	5
129	166	176	CHARLIE WILSON P MUSIC/RCA	Love, Charlie		4	12
RE-ENTRY	177	177	TAME IMPALA MODULAR	Lonerism		34	15
136	174	178	CHIEF KEEF GLORY BOYZ/INTERSCOPE/JGA	Finally Rich		29	18
102	144	179	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	12
RE-ENTRY	180	180	THE XX YOUNG TURKS	XX		92	47
RE-ENTRY	181	181	PASSION SIXTEPS/SPARROW/CAPITOL CMG	Let The Future Begin		4	5
125	163	182	CREDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	37
-	97	183	PRINCE AND THE REVOLUTION WARNER BROS.	Purple Rain (Soundtrack)	◆	1	78
RE-ENTRY	184	184	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds	▲	1	90
RE-ENTRY	185	185	THREE DAYS GRACE RCA	Transit Of Venus		5	23
RE-ENTRY	186	186	PINK FLOYD A Foot In The Door: The Best Of Pink Floyd CAPITOL			50	15
RE-ENTRY	187	187	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It		1	33
RE-ENTRY	188	188	PRINCE WARNER BROS.	The Very Best Of Prince	▲	66	33
-	148	189	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		6	60
124	183	190	CLUTCH WEATHERMAKER	Earth Rocker		15	5
RE-ENTRY	191	191	IN THIS MOMENT CENTURY MEDIA	Blood		15	23
164	164	192	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	3	55
186	173	193	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop		51	19
RE-ENTRY	194	194	LAURA STORY FAIR TRADE/COLUMBIA	Blessings		30	38
145	195	195	ADELE XL/COLUMBIA			19	4
194	189	196	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA/UMF			109	54
138	198	197	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool	◆	3	108
154	184	198	THE TEMPTATIONS The Best Of The Temptations-The 60's 20th Century Masters The Millennium Collection MOTOWN/UMF			73	49
174	180	199	SKRILLEX BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)		49	92
-	161	200	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor		161	2



Q&A Andy Mineo

You don't get much press or radio play, but your debut album, *Heroes for Sales*, debuts this week at No. 11 on the Billboard 200. Are you surprised?

Yes and no. I grew up looking at Billboard charts and seeing all my favorite artists there, so it's surprising to be there among people I look up to. But Reach Records has such a strong fan base that comes out and supports every time we drop. It's not just party music; it's something that feeds people's souls.

Among you, labelmate Lecrae and WLAK, there's a new wave of religious rappers finding commercial success. So why is Christian hip-hop still written off by the majority of the genre's fans and tastemakers?

It's not given a fair shot because historically it hasn't been up to par musically. People heard something 10 years ago that rubbed them the wrong way, and that first impression has overruled any new impression. I don't really like the label "Christian rap" because it limits the reach. People hear "Christian rap" and they write it off immediately, because they think Christians are cheesy. Their engagement with Christian culture hasn't been a good one.

You rap under your given name. Why?

I had a name prior to this, C-Lite, and when I signed with Reach a couple of years ago, I decided to make the change. I knew if I didn't I'd be stuck forever. When I'm 45 years old, I want people calling me by my real name. And, one of the big things is that my music is all about authenticity, not a front or a brand. —Alex Gale

'Cruise' Sails, PSY Rules

Florida Georgia Line (below) and PSY both make big moves on the Streaming Songs chart.

Florida Georgia Line makes an impressive 44-25 jump with crossover hit "Cruise," as it garners 1.7 million U.S. streams, according to Nielsen BDS (up 32%). The duo is the highest-ranked country act on the tally, and one of only three on the list.

Atop the chart, PSY's "Gentleman" spends its second week at No. 1 with 13.8 million U.S. streams (up from 8.6 million a week ago), while previous hit "Gangnam Style" ascends 12-3 (6.8 million). It's the first time in the chart's short life (since debuting in January) that one act has had two of the top three songs.

Elsewhere on the chart, courtesy of a big Vevo video debut, "I Need Your Love" by Calvin Harris (and featuring Ellie Goulding) debuts at No. 45 with 1.2 million streams (up 237%). The track is Harris' second Streaming Songs hit and Goulding's third.

—William Gruger

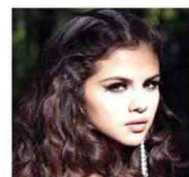


Social/Streaming

May 4
2013
billboard

UNCHARTED™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	MYSPACE PAGE	
20	1	#1 SUNGHA JUNG	WWW.MYSPACE.COM/JUNGSUNGHA	114
RE	2	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	116
1	3	DJ BL3ND	WWW.MYSPACE.COM/BL3NDZYZY	118
NEW	4	DELICATE STEVE	WWW.MYSPACE.COM/DELICATESTEVE	1
2	5	PORTA	WWW.MYSPACE.COM/PORTA1	114
6	6	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	108
RE	7	MADDI JANE	WWW.MYSPACE.COM/MAGDIJANEMUSIC	107
8	8	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL	62
RE	9	JAI PAUL	WWW.MYSPACE.COM/JAIPAULMUSIC	11
19	10	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	75
7	11	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK	73
RE	12	MEYTAI COHEN	WWW.MYSPACE.COM/SEWATERPRIEST	67
4	13	FLOSSTRADOMUS	WWW.MYSPACE.COM/FLOSSTRADOMUS	9
10	14	NOISIA	WWW.MYSPACE.COM/DENOSIA	117
21	15	BONDAN PRAKOSO & FADEZBLACK	WWW.MYSPACE.COM/BONDANFADEZBLACK	70
23	16	SUB FOCUS	WWW.MYSPACE.COM/SUBFOCUS	32
3	17	K.FLAY	WWW.MYSPACE.COM/KFLAY	8
18	18	LIMEK	WWW.MYSPACE.COM/IDJMEK	77
24	19	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	96
30	20	AMORPHIS	WWW.MYSPACE.COM/AMORPHIS	16
14	21	PITTY	WWW.MYSPACE.COM/BANDAPITTY	103
RE	22	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	87
16	23	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	101
11	24	MOUNT KIMBIE	WWW.MYSPACE.COM/MOUNTKIMBIE	2
12	25	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	105
28	26	IAMX	WWW.MYSPACE.COM/IAMX	47
RE	27	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	73
15	28	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	84
RE	29	EMANCIPATOR	WWW.MYSPACE.COM/EMANCIPATOR	49
17	30	JAKWOB	WWW.MYSPACE.COM/JAKWOB	14
9	31	BIG GIGANTIC	WWW.MYSPACE.COM/BIGGIGANTIC	4
22	32	LOS HERMANOS	WWW.MYSPACE.COM/LOSHERMANOS	44
RE	33	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	69
47	34	TOKIMONSTA	WWW.MYSPACE.COM/TOKIBEATS	41
5	35	IWAN RHEON	WWW.MYSPACE.COM/IWANRHEON	9
35	36	MAYA JANE COLES	WWW.MYSPACE.COM/MAYAJANECOLES	21
26	37	KORPIKLAANI	WWW.MYSPACE.COM/KORPIKLAANI	32
27	38	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEJUGLOVE	95
NEW	39	DOPE D.O.D.	WWW.MYSPACE.COM/DOPEODARKNESS	1
NEW	40	DALE EARNHARDT JR. JR.	WWW.MYSPACE.COM/DALEEARNHARDTJRJR	1
41	41	DIRTYLOUD	WWW.MYSPACE.COM/DIRTYLOUDMUSIC	31
RE	42	TOTALLY ENORMOUS EXTINGUISHED DINOSAURS	WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINGUISHEDDINOSAURS	18
43	43	ANATHEMA	WWW.MYSPACE.COM/WEAREANATHEMA	51
13	44	KVELERTAK	WWW.MYSPACE.COM/KVELERTAK	5
38	45	DIRTYPHONICS	WWW.MYSPACE.COM/DIRTYPHONICS	34
34	46	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	91
RE	47	BEFORE YOU EXIT	WWW.MYSPACE.COM/BEFOREYOUEXIT	12
RE	48	BORGORE	WWW.MYSPACE.COM/BORGORE	87
RE	49	METRONOMY	WWW.MYSPACE.COM/METRONOMY	104
50	50	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMANN	106

SOCIAL 50™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	MYSPACE LABEL	
9	1	#1 PSY	YU/SCHOOLBOY/REPUBLIC	35
3	2	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	126
1	3	RIHANNA	SRP/DEF JAM/IDMG	126
5	4	SHAKIRA	SONY MUSIC/LATIN/EPIC	126
22	5	SELENA GOMEZ	HOLLYWOOD	124
13	6	BEYONCE	PIERWOOD/COLUMBIA	125
2	7	TAYLOR SWIFT	BIG MACHINE	126
7	8	BRUNO MARS	ATLANTIC	115
23	9	DAVID GUETTA	WHAT A MUSIC/ASTRA/WEA/CAPITOL	126
4	10	ONE DIRECTION	SYCO/COLUMBIA	76
15	11	EMINEM	WEA/SHADY/AFTERMATH/INTERSCOPE	125
17	12	KATY PERRY	CAPITOL	126
6	13	JUSTIN TIMBERLAKE	RCA	97
24	14	MACKLEMORE & RYAN LEWIS	MACKLEMORE	14
18	15	MICHAEL JACKSON	MJ/EPIC	116
11	16	BRITNEY SPEARS	RCA	123
14	17	PINK	RCA	90
10	18	PITBULL	MJ/SONY/AMUSIC/ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	124
8	19	DEMI LOVATO	HOLLYWOOD	116
21	20	ADELE	XL/COLUMBIA	116
27	21	LIL WAYNE	YOUNG MONEY/CASH MONEY/REPUBLIC	125
33	22	THE BLACK EYED PEAS	INTERSCOPE	118
19	23	AVRIL LAVIGNE	EPIC	123
28	24	LINKIN PARK	MACHINE SHOP/WARNER BROS.	126
31	25	MAROON 5	ABM/OCTONE	65
16	26	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	126
25	27	ALICIA KEYS	RCA	72
30	28	CHRISTINA AGUILERA	RCA	28
20	29	USHER	RCA	114
39	30	THE BEATLES	APPLE/CAPITOL	44
26	31	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	126
12	32	JENNIFER LOPEZ	ISLAND/IDMG	112
RE	33	DAFT PUNK	VIRGIN/CAPITOL	22
46	34	WILL.I.AM	INTERSCOPE	16
32	35	MARIAH CAREY	ISLAND/IDMG	22
35	36	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL	113
29	37	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	122
40	38	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	97
41	39	CHRIS BROWN	RCA	124
50	40	COLDPLAY	CAPITOL	121
43	41	50 CENT	G UNITY/SHADY/AFTERMATH/INTERSCOPE	115
42	42	MILEY CYRUS	HOLLYWOOD	54
36	43	WIZ KHALIFA	ROSTRUM/ATLANTIC	122
RE	44	PINK FLOYD	HARVEST/CAPITOL	12
47	45	KELLY CLARKSON	19/19/RCA	12
48	46	GREEN DAY	WEA/PRIORITY/WARNER BROS.	71
RE	47	KESHA	KEMUSABE/RCA	62
44	48	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE	38
37	49	SKRILLEX	BIG BEAT/OWSLA/ATLANTIC	94
RE	50	FLO RIDA	BOI/ATLANTIC	52



Gomez Gets Big Gain

Selena Gomez (above) flies 22-5 on the Social 50 chart, earning the singer/actress her highest rank since Nov. 24, 2012 (No. 5). The chart surge is owed in part to a performance of the track on ABC's "Dancing With the Stars" (April 18), as well as residual buzz from its premiere performance at the MTV Movie Awards (April 14).

The last time Gomez broke into the top 10 was the week of March 2, when anticipation was running high for her then-upcoming role in the movie "Spring Breakers." During the most recent charting week, she announced the presale for her Stars Dance world tour. That news, combined with her "DWTS" gig, led to a 74% rise in conversation about the star during the week. That lift prompted the addition of 757,000 new fans on the platform (a 361% increase over the previous week). She also added 85,000 new fans on Twitter (up 17%). Gomez, however, falls 32% in overall plays. The decline was expected, however, as she is stabilizing in plays after the debut of her single two weeks ago on Vevo.

David Guetta also bounds to the top 10 (23-9) after several teaser videos for his new single "Play Hard" were released. They helped Guetta accumulate 10 million plays on Vevo last week. Finally, PSY returns to No. 1 thanks to the continued gains of new single "Gentleman." It's his first week at the top since finishing a 10-week run at No. 1 in October. PSY added 719,000 new fans last week (up 86%) as the video for "Gentleman" passed 200 million global views.

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
3	1	#1 CANT HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.		12
1	2	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		27
2	3	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	33
5	4	MIRRORS RCA	Justin Timberlake	5
4	5	LOVE ME Lil Wayne Feat. Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		12
9	6	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	5
6	7	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	11
7	8	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	9
8	9	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	13
10	10	F*CKIN PROBLEMS ASAP ROCKY Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA		19
NEW	11	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	1
14	12	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	7
12	13	IT'S TIME KIDNAKORNER/INTERSCOPE	Imagine Dragons	36
11	14	HO HEY DUATONE	The Lumineers	41
13	15	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	19
31	16	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDMG	Fall Out Boy	3
15	17	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	26
17	18	SAIL RED BULL	AWOLNATION	54
22	19	HEART ATTACK HOLLYWOOD	Demi Lovato	6
16	20	DONT YOU WORRY CHILD ASTRALWERKS/CAPTOL	Swedish House Mafia Feat. John Martin	26
24	21	CRUISE REPUBLIC/WASHVILLE	Florida Georgia Line	11
21	22	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	19
32	23	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	3
20	24	LITTLE TALKS REPUBLIC	Of Monsters And Men	52
29	25	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	3
19	26	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	19
23	27	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	28
25	28	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	30
34	29	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/ADA/WARNER BROS.		6
18	30	PUSHER LOVE GIRL RCA	Justin Timberlake	5
27	31	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	20
36	32	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	3
28	33	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	27
33	34	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	5
26	35	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	22
30	36	IF I LOSE MYSELF MUSLEY/INTERSCOPE	OneRepublic	3
37	37	DEMONS KIDNAKORNER/INTERSCOPE	Imagine Dragons	15
35	38	MADNESS HELIUM-3/WARNER BROS.	Muse	10
40	39	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	3
41	40	CARRY ON FUELED BY BAMBEN/RRP	fun.	7
NEW	41	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	1
38	42	SOME NIGHTS FUELED BY BAMBEN/RRP	fun.	59
39	43	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	17
NEW	44	MOLLY YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall	1
NEW	45	WAGON WHEEL CAPITOL WASHVILLE	Darius Rucker	1
NEW	46	JUST WHAT I AM WICKED AWESOME/G.O.O.D./REPUBLIC	Kid Cudi Feat. King Chip	1
45	47	DAYLIGHT AS&M/OCTONE/INTERSCOPE	Maroon 5	10
50	48	ADORN BYSTORM/BLACK ICE/RCA	Miguel	28
43	49	SURE BE COOL IF YOU DID WARNER BROS./JWMN	Blake Shelton	3
44	50	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDMG	Trinidad James	11

DANCE/ELECTRONIC STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	2
3	2	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	3
2	3	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Baauer	3
4	4	LEVITATE SURFACE NOISE	Hadouken!	3
NEW	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	1
7	6	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	3
5	7	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	3
6	8	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	3
8	9	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Florence Welch	3
NEW	10	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	1
9	11	ALIVE KREWELLA/COLUMBIA	Krewella	3
10	12	DONT YOU WORRY CHILD ASTRALWERKS/CAPTOL	Swedish House Mafia Feat. John Martin	3
NEW	13	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber	1
11	14	CINEMA ULTRA	Benny Benassi Feat. Gary Go	3
15	15	CLARITY INTERSCOPE	Zedd Feat. Foxes	3

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

MYSPACE SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	#1 JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	5
6	2	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	13
4	3	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	5
1	4	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	12
15	5	HEART ATTACK HOLLYWOOD	Demi Lovato	4
12	6	CANT HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		3
3	7	ONE MORE NIGHT AS&M/OCTONE/INTERSCOPE	Maroon 5	36
5	8	SET FIRE TO THE RAIN XL/COLUMBIA	Adele	84
14	9	MIRRORS RCA	Justin Timberlake	4
9	10	SOMEONE LIKE YOU XL/COLUMBIA	Adele	91
8	11	MOVES LIKE JAGGER AS&M/OCTONE/INTERSCOPE	Maroon 5 Feat. Christina Aguilera	67
10	12	ROLLING IN THE DEEP XL/COLUMBIA	Adele	102
11	13	TAKE A BOW SRP/DEF JAM/IDMG	Rihanna	13
7	14	LOVE THE WAY YOU LIE WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	101
16	15	IF I WERE A BOY MUSIC WORLD/COLUMBIA	Beyonce	19

THIS WEEK		ARTIST		
1		LANCE HERBSTRONG		
2		MT. WOLF		
3		MR FIJIWIJI		
4		TOPHER JONES		
5		GHOST LOFT		
6		ANDY MINEO		
7		ASAP FERG		
8		PLUMP DJS		
9		TEEN DAZE		
10		JUSTIN JAY		
11		EVERFOUND		
12		GLASS CAVES		
13		GRANDEMARSHALL		
14		CYRA MORGAN		
15		HOT NATURED		

Radio Airplay

May 4 2013

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	12
1	2	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	14
5	3	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	8
3	4	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	13
4	5	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	14
6	6	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.		19
7	7	DAYLIGHT AS&M/OCTONE/INTERSCOPE	Maroon 5	21
9	8	HEART ATTACK HOLLYWOOD	Demi Lovato	8
14	9	MIRRORS RCA	Justin Timberlake	4
11	10	TROUBLEMAKER 5YCD/COLUMBIA	Olly Murs Feat. Flo Rida	17
8	11	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	22
17	12	CANT HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		5
13	13	ALIVE KREWELLA/COLUMBIA	Krewella	11
16	14	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	10
15	15	22 BIG MACHINE/REPUBLIC	Taylor Swift	7
20	16	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDMG	Fall Out Boy	10
21	17	CARRY ON FUELED BY BAMBEN/RRP	fun.	13
18	18	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	20
22	19	ALL AROUND THE WORLD SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Ludacris	9
24	20	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber	4
19	21	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	15
25	22	NEXT TO ME CAPITOL	Emeli Sande	9
23	23	LITTLE TALKS REPUBLIC	Of Monsters And Men	19
31	24	GG COME & GET IT HOLLYWOOD	Selena Gomez	2
26	25	MADNESS HELIUM-3/WARNER BROS.	Muse	11

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 HO HEY DUATONE	The Lumineers	16
1	2	TRY RCA	Plnk	16
3	3	HOME 19/INTERSCOPE	Phillip Phillips	34
4	4	CATCH MY BREATH 19/RCA	Kelly Clarkson	17
5	5	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	14
8	6	GG DAYLIGHT AS&M/OCTONE/INTERSCOPE	Maroon 5	12
6	7	SOME NIGHTS FUELED BY BAMBEN/RRP	fun.	34
7	8	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	16
10	9	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	49
9	10	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz	52
15	11	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	9
12	12	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	7
11	13	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	17
14	14	GIRL ON FIRE RCA	Alicia Keys	12
13	15	BRAVE REPRISE/WARNER BROS.	Josh Groban	14
16	16	WANTED ATLANTIC/RRP	Hunter Hayes	13
18	17	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	10
23	18	SHE MAKES ME HAPPY CAPITOL	Rod Stewart	3
17	19	BECAUSE WE CAN ISLAND/IDMG	Bon Jovi	15
19	20	NEXT TO ME CAPITOL	Emeli Sande	14
21	21	TWO HEARTS BREAKING ATLANTIC/RHINO	Jewel	11
20	22	LITTLE TALKS REPUBLIC	Of Monsters And Men	11
22	23	ALMOST HOME WALT DISNEY/ISLAND/IDMG	Mariah Carey	5
NEW	24	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	1
25	25	CARRY ON FUELED BY BAMBEN/RRP	fun.	7

ON-DEMAND SONGS: The week's top on-demand play requests and data from unlimited listener-controlled radio channels on leading music subscription services. DANCE/ELECTRONIC STREAMING SONGS: The week's top streamed dance songs and on-demand songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across all radio genres, ranked by radio airplay, as measured by American stations, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. www.billboard.com. ©2013 Billboard Media Company. All rights reserved.

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE #1 IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	13
5	2	GG JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	8
3	3	DAYLIGHT ASM/OCTONE/INTERSCOPE	Maroon 5	22
4	4	CARRY ON FUELED BY RAMEN/RRP	fun.	16
2	5	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	29
6	6	HO HEY DUALTONE	The Lumineers	30
11	7	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	9
7	8	CATCH MY BREATH J9/RCA	Kelly Clarkson	27
9	9	NEXT TO ME CAPITOL	Emeli Sande	15
8	10	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	14
12	11	GONE, GONE, GONE J9/INTERSCOPE	Phillip Phillips	10
14	12	MADNESS HELIUM-3/WARNER BROS.	Muse	24
10	13	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	21
16	14	22 BIG MACHINE/REPUBLIC	Taylor Swift	6
13	15	TRY RCA	P!nk	26
15	16	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	17
17	17	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	11
20	18	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	11
19	19	COME ALONG REPUBLIC	Vicci Martinez Feat. Cee Lo Green	23
23	20	HEART ATTACK HOLLYWOOD	Demi Lovato	6
22	21	REBEL BEAT WARNER BROS.	Go Go Dolls	12
27	22	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	5
21	23	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	12
24	24	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic	11
18	25	BECAUSE WE CAN ISLAND/IDJMG	Bon Jovi	15

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE #1 IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	34
3	2	PANIC STATION HELIUM-3/WARNER BROS.	Muse	14
2	3	STUBBORN LOVE DUALTONE	The Lumineers	21
7	4	SWEATER WEATHER JRE/VOLVO/COLUMBIA	The Neighbourhood	19
6	5	UP IN THE AIR INMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	5
8	6	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	23
4	7	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	17
5	8	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	34
10	9	MADNESS HELIUM-3/WARNER BROS.	Muse	35
13	10	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	11
12	11	ENTERTAINMENT LOYALTY/GLASSNOTE	Phoenix	9
11	12	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	49
9	13	THE PIT DANGERBIRD	Silversun Pickups	32
15	14	LITTLE BLACK SUBMARINES NONE/SACH/WARNER BROS.	The Black Keys	42
14	15	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	37
17	16	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	15
16	17	HERO FOTY/NETTWERK	Family Of The Year	17
18	18	HOLDING ON TO YOU FUELED BY RAMEN/RRP	Twenty One Pilots	17
19	19	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	11
24	20	HARLEM RCA	New Politics	11
22	21	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	10
26	22	DIANE YOUNG XL/REGGAE GROUP	Vampire Weekend	5
21	23	INHALER TRANSGRESSIVE/WARNER BROS.	Foals	14
28	24	RECOVERY XTRA MILE/POLYDOR/INTERSCOPE	Frank Turner	5
23	25	CARRIED AWAY FRENCH/ISS/COLUMBIA	Passion Pit	18

TRIPLE A™				
LAST WEEK	THIS WEEK	TITLE #1 IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 GONE, GONE, GONE J9/INTERSCOPE	Phillip Phillips	11
5	2	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	12
1	3	HERO FOTY/NETTWERK	Family Of The Year	23
2	4	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	19
6	5	STOMPA SERENADER SOURCE/CAPITOL	Serena Ryder	7
3	6	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	29
7	7	STUBBORN LOVE DUALTONE	The Lumineers	29
11	8	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	8
9	9	RED HANDS COLUMBIA	Walk Off The Earth	7
8	10	CARRY ON FUELED BY RAMEN/RRP	fun.	22
10	11	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	9
12	12	FROM A WINDOW SEAT HUB	Dawes	8
13	13	SING LOUD KIRTLAND	Alpha Rev	15
15	14	GOTTA GET OVER BUSHBRANCH/SURFDOG	Eric Clapton	9
14	15	MADNESS HELIUM-3/WARNER BROS.	Muse	35
17	16	RECOVERY XTRA MILE/POLYDOR/INTERSCOPE	Frank Turner	5
16	17	MISSION BELLS ACROBAT/VANGUARD	Matt Nathanson	4
27	18	GG I'M ALIVE (LIFE SOUNDS LIKE) BOG BOG WAX/CAPITOL	Michael Franti & Spearhead	2
19	19	KEEP YOUR HEAD UP UNIVERSAL ISLAND/REPUBLIC	Ben Howard	6
23	20	ENTERTAINMENT LOYALTY/GLASSNOTE	Phoenix	7
18	21	FEBRUARY SEVEN AMERICAN/REPUBLIC	The Avett Brothers	15
24	22	THE STARS (ARE OUT TONIGHT) ISLAND/IDJMG	David Bowie	5
22	23	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	7
21	24	TIGHTROPE RCA	Walk The Moon	10
26	25	LITTLE NUMBERS NETTWERK	BOY	4



Rihanna Rewrites Record

Rihanna (above) becomes the first artist in the 20-year history of the Mainstream Top 40 chart to tally 10 No. 1s, as "Stay," featuring Mikky Ekko, rises 2-1. She breaks a tie with Katy Perry, who has notched nine No. 1s since her 2008 arrival. Rihanna has rung up her No. 1 sum since 2006, when "SOS," her first leader, reached the summit. She had last led with "We Found Love," featuring Calvin Harris, for eight weeks (marking her longest command) in 2011-12. The record for the most No. 1s is the latest for Rihanna on Mainstream Top 40. She previously established the marks for most entries (35) and top 10s (23) dating to the ranking's launch on Oct. 3, 1992. In Billboard's recap of the chart's first two decades, Rihanna was honored as the survey's top-performing artist (Sept. 29, 2012). "Stay" concurrently charges 11-7 on Adult Top 40, becoming her third top 10 on the list. —Gary Trust

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE #1 IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum	13
2	2	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square	27
3	3	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	18
4	4	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	20
4	5	I CAN TAKE IT FROM THERE RCA NASHVILLE	Chris Young	27
7	6	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	12
8	7	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	16
10	8	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	25
5	9	I DRIVE YOUR TRUCK CLUBB	Lee Brice	21
11	10	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	11
13	11	LIKE JESUS DOES EMI NASHVILLE	Eric Church	16
12	12	MORE THAN MILES VALORY	Brantley Gilbert	27
14	13	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley	8
15	14	1994 BROKEN BOW	Jason Aldean	8
16	15	DONE. REPUBLIC NASHVILLE	The Band Perry	8
17	16	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	16
18	17	BOYS' ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	4
19	18	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	11
20	19	CAN'T SHAKE YOU EMBLEM/WARNER BROS./WBR	Gloriana	32
21	20	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	16
22	21	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henningsens	19
28	22	GG CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	2
28	23	ALL OVER THE ROAD MERCURY	Easton Corbin	16
24	24	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	2
26	25	WHISKEY ELEKTRA NASHVILLE/WMN	Jana Kramer	26

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE #1 IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	18
2	2	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11
3	3	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	11
3	4	ADORN BYSTORM/BLACK ICE/RCA	Miguel	44
4	5	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	19
6	6	LOVEEEEEEE SONG SRP/DEF JAM/IDJMG	Rihanna Feat. Future	18
7	7	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	25
8	8	SUIT & TIE YOUNG MONEY/CASH MONEY/REPUBLIC	Justin Timberlake Feat. Jay Z	14
9	9	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	16
11	10	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	Bo.B Feat. T.I. & Juicy J	16
13	11	KISSES DOWN LOW REPUBLIC	Kelly Rowland	11
14	12	FINE CHINA RCA	Chris Brown	3
12	13	BUGATTI ACE HOOD FEAT. FUTURE & RICK ROSS	Ace Hood Feat. Future & Rick Ross	12
10	14	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	25
15	15	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	5
16	16	KARATE CHOP (REMIX) A-1/FREEBANDZ/EPIC	Future Feat. Lil Wayne	10
18	17	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	8
17	18	R.I.P. C.T.E./DEF JAM/IDJMG	Young Jeezy Feat. 2 Chainz	15
29	19	LOSE TO WIN J9/RCA	Fantasia	11
19	20	READY DESERT STORM/DEF JAM/IDJMG	Fabulous Feat. Chris Brown	12
24	21	I LIKE IT CBE/ATLANTIC	Sevyn Streeter	14
28	22	BEST OF ME MISTER'S MUSIC/RCA	Anthony Hamilton	7
33	23	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	6
23	24	YOU & I MO-B/CAPITOL	Avant Feat. Keke Wyatt	32
30	25	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	9

HERITAGE ROCK™				
LAST WEEK	THIS WEEK	TITLE #1 IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 FROM CAN TO CANT ROSWELL/RCA	Cory Taylor, Dave Grohl, Rick Nielsen & Scott Reeder	10
1	2	BONES WIND-UP	Young Guns	20
4	3	THE HIGH ROAD RCA	Three Days Grace	15
5	4	FREAK LIKE ME ATLANTIC	Halestorm	18
2	5	I'LL FOLLOW YOU ATLANTIC	Shinedown	8
6	6	CHALK OUTLINE RCA	Three Days Grace	36
11	7	BY CROOKED STEPS SEVEN FOUR/LOMA VISTA/REPUBLIC	Soundgarden	10
10	8	ANASTASIA DIK HAYD/CAPITOL	Slash Feat. Myles Kennedy & The Conspirators	8
8	9	HEAVEN NOR HELL VERTIGO/REPUBLIC	Volbeat	24
7	10	HOLLOW VIRGIN/CAPITOL	Alice In Chains	18
13	11	THE HANGMAN'S BODY COUNT VERTIGO/REPUBLIC	Volbeat	4
15	12	STONE VIRGIN/CAPITOL	Alice In Chains	3
9	13	GG GOD IS DEAD? VERTIGO/REPUBLIC	Black Sabbath	1
9	14	WHERE DID THE ANGELS GO ELEVEN SEVEN	Papa Roach	15
16	15	VILIFY WARNER BROS.	Device	8
17	16	DO ME A FAVOR ROADRUNNER/RRP	Stone Sour	9
18	17	TRENCHES G&G/EONE	Pop Evil	5
23	18	DEAD CITY RADIO AND THE NEW GODS OF SUPERTOWN ZODIAC SWAN/T-BOY/UMI	Rob Zombie	2
19	19	SOLID GROUND MEROVEE/ADA	Tom Keifer	4
21	20	GLUTTONY ELEVEN SEVEN/CENTURY MEDIA	Buckcherry	8
24	21	THE ANARCHIST ANTHEM/ROADRUNNER/RRP	Rush	2
25	22	DECAY 78ROS/ADA	Sevendust	9
20	23	I DON'T APOLOGIZE (1000 PICTURES) CENTURY MEDIA/RED	Otherwise	6
22	24	GOTTA GET OVER BUSHBRANCH/SURFDOG	Eric Clapton	2
22	25	ONE MORE LIE WIND-UP	Aranda	4

ARTISTS WITH THE MOST MAINSTREAM TOP 40 NO. 1s



Digital Songs

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COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line		45	
7	2	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker	●	15	
5	3	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends		4	
3	4	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift		11	
6	5	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	●	16	
2	6	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan		3	
10	7	DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum		11	
11	8	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	●	21	
9	9	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	●	15	
8	10	DONE. REPUBLIC/NASHVILLE	The Band Perry		6	
4	11	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes		3	
12	12	1994 BROKEN BOW	Jason Aldean		8	
13	13	GIVE IT ALL WE GOT TONIGHT MCA/NASHVILLE	George Strait		21	
29	14	BLOWN AWAY IYARISTA/NASHVILLE	Carrie Underwood	▲	48	
17	15	PIRATE FLAG BLUE CHAIR/COLUMBIA/NASHVILLE	Kenny Chesney		11	
15	16	LIKE JESUS DOES EMI/NASHVILLE	Eric Church		10	
18	17	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square		23	
22	18	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley		7	
21	19	I DRIVE YOUR TRUCK CUBB	Lee Brice		19	
24	20	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore		9	
23	21	BETTER DIG TWO REPUBLIC/NASHVILLE	The Band Perry	▲	25	
26	22	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen		11	
20	23	TWO BLACK CADILLACS IYARISTA/NASHVILLE	Carrie Underwood	●	20	
25	24	WANTED ATLANTIC/WMN	Hunter Hayes	▲	56	
28	25	WHISKEY ELEKTRA/NASHVILLE/WMN	Jana Kramer		13	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
3	1	#1 DANZA KUDURO YARIS/OBFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	140	
1	2	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		172	
4	3	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshyground	▲	154	
6	4	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		28	
2	5	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		133	
8	6	SUERTE EPIC/SONY MUSIC LATIN	Shakira		170	
10	7	ZUMBA OBFANATO/MACHETE/UMLE	Don Omar		34	
5	8	CHACHALALA (FANDANGO) VIVE	Jim Johnston		2	
13	9	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		42	
9	10	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	170	
14	11	HEROE INTERSCOPE/UMLE	Enrique Iglesias		172	
20	12	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		56	
16	13	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		136	
17	14	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		86	
15	15	RABIOSA EPIC/SONY MUSIC LATIN	Shakira		130	
25	16	LA PREGUNTA NELFLOW	J Alvarez		39	
22	17	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		129	
32	18	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		29	
26	19	HASTA QUE SALGA EL SOL OBFANATO/MACHETE/UMLE	Don Omar		51	
29	20	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos		22	
NEW	21	EL AMOR MANDA PROMOTODO/SEI TRACK	María Jose		1	
RE	22	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo		11	
30	23	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		153	
36	24	EL COCO NO DISA/UMLE	Roberto Junior & Su Bandeno		7	
34	25	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce		10	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 RADIOACTIVE KIDINA/KORNER/INTERSCOPE	Imagine Dragons	▲	39	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECADEANCE/ISLAND/IDJMG	Fall Out Boy		11	
3	3	CARRY ON FUELED BY RAMEN/RRP	fun.		25	
5	4	SAIL RED BULL	AWOLNATION	▲	107	
4	5	MADNESS HELIUM3/WARNER BROS.	Muse	●	35	
9	6	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		16	
6	7	HO HEY DUATONE	The Lumineers	▲	50	
7	8	I WILL WAIT GENTLEMAN OF THE ROAD/RED/IGLASSNOTE	Mumford & Sons	▲	37	
10	9	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	64	
11	10	IT'S TIME KIDINA/KORNER/INTERSCOPE	Imagine Dragons	▲	53	
12	11	HOME 19/INTERSCOPE	Phillip Phillips	▲	48	
13	12	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	61	
8	13	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		2	
17	14	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran		9	
18	15	DEMONS KIDINA/KORNER/INTERSCOPE	Imagine Dragons		20	
20	16	STUBBORN LOVE DUATONE	The Lumineers		23	
16	17	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		68	
19	18	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	73	
28	19	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		7	
NEW	20	GOD IS DEAD? VERTIGO/REPUBLIC	Black Sabbath		1	
NEW	21	HAPPY TOGETHER LAKESHORE	Filter		1	
21	22	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	▲	72	
25	23	SWEATER WEATHER IRIEVOYE/COLUMBIA	The Neighbourhood		8	
23	24	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	▲	49	
32	25	DON'T STOP BELIEVIN' COLUMBIA/LEGACY	Journey		166	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icena Pop Feat. Charli XCX		13	
NEW	2	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		1	
2	3	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		21	
NEW	4	FALL DOWN INTERSCOPE	will.i.am Feat. Miley Cyrus		1	
11	5	GENTLEMAN SILENT/SCHOLBOY/REPUBLIC	PSY		2	
6	6	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber		5	
4	7	ALIVE KREWELLA/COLUMBIA	Krewella		11	
3	8	HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer		11	
5	9	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	▲	15	
7	10	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC/NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	28	
10	11	CLARITY INTERSCOPE	Zedd Feat. Foxes		14	
8	12	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	32	
9	13	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	70	
12	14	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	38	
20	15	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC/NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding		7	
13	16	I COULD BE THE ONE LEZELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero		13	
14	17	AS YOUR FRIEND WALL/ISLAND/IDJMG	Afrojack Feat. Chris Brown		13	
16	18	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	●	69	
15	19	CINEMA ULTRA	Benny Benassi Feat. Gary G		109	
17	20	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	120	
18	21	STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	56	
25	22	I LOVE IT TAUCHER	Melissa Adams		4	
22	23	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	116	
21	24	SEXY AND I KNOW IT PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO	▲	90	
NEW	25	LOVE ME OR LEAVE ME ISLAND/IDJMG	Kerli		1	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 CAN'T HOLD US MACKLEMORE/RYAN LEWIS/FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		10	
2	2	THRIFT SHOP MACKLEMORE/RYAN LEWIS/FEAT. WANTZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		34	
3	3	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	14	
4	4	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		11	
5	5	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		14	
9	6	NEXT TO ME CAPITOL	Emeli Sande		11	
7	7	BUGATTI ACE HOOD FEAT. FUTURE & RICK ROSS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross		12	
6	8	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel		10	
8	9	POUR IT UP SIR/DEF JAM/IDJMG	Rihanna		22	
23	10	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell		4	
11	11	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas		11	
13	12	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		5	
NEW	13	BEAT IT LUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa		1	
14	14	MOLLY YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall		8	
12	15	F*CKIN' PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	▲	26	
15	16	BATTLE SCARS 151 & 151M/ATLANTIC	Lupe Fiasco & Guy Sebastian		25	
21	17	BITCH, DON'T KILL MY VIBE TOP DANG/AFTERMATH/INTERSCOPE	Kendrick Lamar		9	
20	18	WE STILL IN THIS B**** REBELROCK/GRAND HOSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		15	
17	19	FINE CHINA RCA	Chris Brown		3	
24	20	SAME LOVE MACKLEMORE/RYAN LEWIS/FEAT. MARY LAMBERT MACKLEMORE/RYAN LEWIS/FEAT. MARY LAMBERT	Macklemore & Ryan Lewis Feat. Mary Lambert		21	
16	21	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		33	
NEW	22	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Drake, Rick Ross & Lil Wayne		1	
22	23	R.I.P. CITE/DEF JAM/IDJMG	Young Jeezy Feat. 2 Chainz		11	
27	24	POETIC JUSTICE TOP DANG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake		26	
32	25	WILD FOR THE NIGHT ASAP ROCKY FEAT. SKRILLEX ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Skrillex		12	

HARD ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 GOD IS DEAD? VERTIGO/REPUBLIC	Black Sabbath		1	
NEW	2	HAPPY TOGETHER LAKESHORE	Filter		1	
2	3	BOHEMIAN RHAPSODY HOLLYWOOD	Queen	●	119	
NEW	4	THE DEATH OF ME SUMERIAN	Asking Alexandria		1	
3	5	THUNDERSTRUCK COLUMBIA/LEGACY	AC/DC		22	
NEW	6	READY TO GO CASH MONEY/REPUBLIC	Limp Bizkit		1	
NEW	7	AMERICAN NOISE ATLANTIC	Skillet		1	
4	8	BACK IN BLACK COLUMBIA/LEGACY	AC/DC		22	
5	9	BRING ME TO LIFE WIND-UP	Evanescence Feat. Paul McCoy	▲	92	
7	10	YOU SHOOK ME ALL NIGHT LONG COLUMBIA/LEGACY	AC/DC		22	
9	11	WANTED DEAD OR ALIVE MERCURY/UMLE	Bon Jovi		41	
1	12	SICK OF IT ATLANTIC	Skillet		2	
RE	13	I'LL FOLLOW YOU ATLANTIC	Shinedown		2	
10	14	WE WILL ROCK YOU HOLLYWOOD	Queen	●	99	
21	15	SHE TALKS TO ANGELS DEF AMERICAN/AMERICAN/COLUMBIA/LEGACY	The Black Crowes		5	
13	16	SWEET CHILD O' MINE GEPHEN/UMLE	Guns N' Roses	●	113	
11	17	LIVIN' ON A PRAYER MERCURY/UMLE	Bon Jovi	▲	110	
18	18	THE HIGH ROAD RCA	Three Days Grace		6	
16	19	BURN IT DOWN MACHINE SHOP/WARNER BROS.	Linkin Park	▲	53	
17	20	HIGHWAY TO HELL COLUMBIA/LEGACY	AC/DC		22	
14	21	POUR SOME SUGAR ON ME (2012) BLUDGEON RIFFOLA/MAILBOAT	Def Leppard		28	
19	22	ENTER SANDMAN ELEKTRA	Metallica		101	
24	23	KRYPTONITE REPUBLIC				

Launch Pad

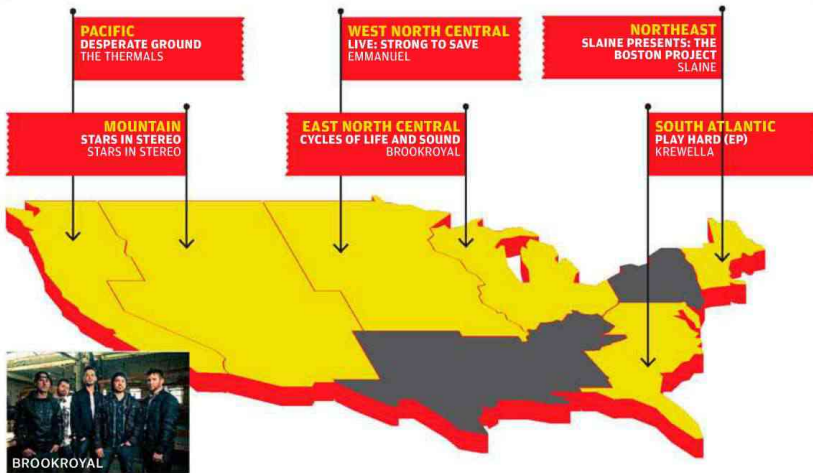
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HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 THE THERMALS SADDLE CREEK	Desperate Ground	1	1
5	4	2	KREWELLA KREWELLA	Play Hard (EP)	2	19
8	7	3	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	13
NEW		4	CARLA BRUNI TEGEMMA/BARCLAY/VERVE/IG	Little French Songs	4	1
NEW		5	CHARLI XCX ELEKTRA	True Romance	5	1
16	8	6	DARLENE ZSCHECH RGM NEW BREED/INTEGRITY/COLUMBIA	Revealing Jesus: A Live Worship Experience	6	5
	14	7	SHOUTING MATCHES MIDDLE WEST	Grownass Man	7	2
1	6	8	BONOBO NINJA TUNE	The North Borders.	1	5
NEW		9	JUDAH & THE LION JUDAH & THE LION	Sweet Tennessee (EP)	9	1
NEW		10	SLAINE COMMONWEALTH/SUBURBAN NOIZE	Slaine Presents: The Boston Project	10	1
17	15	11	THE NEIGHBOURHOOD TRIEVOLVE/COLUMBIA	I'm Sorry... (EP)	11	16
NEW		12	ANDREW RIPP BE MUSIC	Won't Let Go	12	1
NEW		13	LAURA MVULA COLUMBIA	Sing To The Moon	13	1
10	11	14	TRINIDAD JAMES THINKT/SAGAME/DEF JAM/IDIG	Don't Be S.A.F.E.	1	16
NEW		15	TURNOVER RUN FOR COVER	Magnolia	15	1
	1	16	TERROR VICTORY	Live By The Code	1	2
NEW		17	BORN RUFFIANS YEP ROX	Birthmarks	17	1
NEW		18	ALLISON WEISS NO SLEEP	Say What You Mean	18	1
11	20	19	BOMBINO NONESUCH/WARNER BROS.	Nomad	11	3
	12	20	STARS IN STEREO HUNDRED HANDED	Stars In Stereo	12	2
6	16	21	BETH HART PRODIGE/MASCOT	Bang Bang Boom Boom	6	3
#1	10	22	LORD HURON JAMSOUND	Lonesome Dreams	3	28
NEW		23	JOHN BROWN'S BODY EASY STAR	Kings And Queens	23	1
NEW		24	THE BUNNY THE BEAR VICTORY	Stories	24	1
NEW		25	KRYSTAL KEITH SHOW DOGS/UNIVERSAL	Krystal Keith (EP)	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		26	KIM RICHEY YEP ROX	Thorn In My Heart	26	1
33	27	27	THE MOWGLI'S PHOTO FINISH/ISLAND/IDIG	Love's Not Dead (EP)	24	5
NEW		28	BRIAN BRUSHWOOD JUSTIN ROBERT YOUNG BRIAN BRUSHWOOD AND JUSTIN ROBERT YOUNG	Night Attack 2: Enjoy The Garden	28	1
	18	29	KEVIN GATES DEAD GAME/ATLANTIC/CAG	The Luca Brasi Story	18	2
NEW		30	TERA MELOS SARGENT HOUSE	X'ed Out	30	1
	39	31	BRANDON & LEAH EAR FETISH	Cronies (EP)	31	2
	26	32	RINGS OF SATURN UNIQUE LEADER	Dingir	26	2
NEW		33	HOUSES DOWNTOWN	A Quiet Darkness	33	1
	46	34	GG FATHER JOHN MISTY SUB POP	Fear Fun	2	38
8	9	35	CHARLES BRADLEY DAPTONE	Victim Of Love	2	3
	50	36	YOUNG GUNS WIND-UP	Bones	36	3
	3	37	FACE TO FACE RISE	Three Chords And A Half Truth	3	2
29	35	38	WILD BELLE COLUMBIA	Isles	1	6
	7	39	FOSSIL COLLECTIVE DIRTY HIT	Tell Where I Lie	2	2
RE-ENTRY		40	ANAIS MITCHELL & JEFFERSON HAMMER WILDERLAND/THIRTY TIGERS	Child Ballads	38	2
RE-ENTRY		41	OTHERWISE CENTURY MEDIA	True Love Never Dies	2	30
46	36	42	FAMILY OF THE YEAR FOXY/NETTWERK	Loma Vista	35	5
3	17	43	JOSH KRAJCIC KRAJCIC/BMG	Blindly Lonely Lovely	3	3
	28	44	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos	28	2
RE-ENTRY		45	DEVENDRA BANHART NONESUCH/WARNER BROS.	Mala	2	5
	21	46	MOLLY RINGWALD CONCORD	Except Sometimes	21	2
NEW		47	THEE OH SEES CASTLE FACE	Floating Coffin	47	1
28	31	48	THE MILK CARTON KIDS ANTI-ZEPHYRUS	The Ash & Clay	3	4
	44	49	SHOVELS AND ROPE SHRIMP/DUALTONE	O' Be Joyful	1	19
NEW		50	ANCIENTS SEASON OF MIST	Heart Of Oak	50	1

HEATSEEKERS SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
5	1	#1 CLIPS (DITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	18		
3	2	CLARITY INTERSCOPE	Zedd Featuring Foxes	20		
2	3	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	20		
4	4	LEVITATE SURFACE NOISE	Hadouken!	9		
8	5	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	3		
6	6	WINGS SYCO/COLUMBIA	Little Mix	6		
7	7	I COULD BE THE ONE LEVELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	7		
13	8	CRICKETS EXIT 8/8AM/OCTONE/INTERSCOPE	Drop City Yacht Club Feat. Jeremiah	4		
12	9	TAKE ME TO THE KING TILLYMANN	Tamela Mann	8		
NEW	10	CHLOE (YOU'RE THE ONE I WANT) SYCO/COLUMBIA	Emblem3	1		
18	11	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	4		
15	12	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henningsens	5		
14	13	WOP STEREOPHAME	J. Dash	7		
NEW	14	GANGSTA VESTED IN CULTURE/EPIC	Kat Dahlia	1		
NEW	15	AT FENWAY BRIAN EVANS	Brian Evans	1		
16	16	SWEATER WEATHER TRIEVOLVE/COLUMBIA	The Neighbourhood	6		
17	17	GOLD SPARROW/CAPITOL CMG/CAPITOL	Britt Nicole	11		
#8	18	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXTEEN/SPARROW/CAPITOL CMG	Chris Tomlin	14		
NEW	19	DON'T YA ATLANTIC/WMN	Brett Eldredge	1		
#23	20	LEGGO MOTOWN/IDIG	B. Smyth Featuring 2 Chainz	2		
21	21	10,000 REASONS (BLESS THE LORD) SIXTEEN/SPARROW/CAPITOL CMG	Matt Redman	37		
NEW	22	EN LA OBSCURIDAD CAPITOL LATIN/UMLE	Belinda	1		
NEW	23	I LIKE IT CBE/ATLANTIC	Sevyn Streeter	1		
NEW	24	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	1		
RE	25	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	4		

REGIONAL HEATSEEKERS #1 ALBUMS™



After her mainstream breakthrough as the featured artist on **Icona Pop's** hit "I Love It," **Charli XCX's** debut album, *True Romance*, bows at No. 5 on Billboard's Heatseekers Albums chart (2,000 copies sold, according to Nielsen SoundScan).
The British singer/songwriter wraps a European tour on May 4 and then travels to San Francisco on May 6 for a U.S./Canadian trek that runs through July 20. In addition to those headlining dates, Charli XCX will open for **Marina & the Diamonds** and play **Bonnaroo** (June 13-16). —*Keith Caulfield*

MID ATLANTIC		
1	THE THERMALS	Desperate Ground
2	ICONA POP	Iconic (EP)
3	CARLA BRUNI	Little French Songs
4	KREWELLA	Play Hard (EP)
5	CHARLI XCX	True Romance
6	MY BLOODY VALENTINE	MBV
7	TURNOVER	Magnolia
8	SLAINE	Slaine Presents: The Boston Project
9	LAURA MVULA	Sing To The Moon
10	HALF MILE HOME	Church Muzik & Inspiration

SOUTH CENTRAL		
1	JUDAH & THE LION	Sweet Tennessee (EP)
2	KEVIN GATES	The Luca Brasi Story
3	THE STATESBORO REVUE	Ramble On Privilege Creek
4	ICONA POP	Iconic (EP)
5	ANDREW RIPP	Won't Let Go
6	KREWELLA	Play Hard (EP)
7	TRINIDAD JAMES	Don't Be S.A.F.E.
8	SHINYRIBS	Gulf Coast Museum
9	CARLA BRUNI	Little French Songs
10	JAVIER TORRES	Mujeres Bravas 20 Corridos

Rock

May 4
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 AG RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	1 30
5	4	2	SG MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B. WALKER (FALL OUT BOY, B. WALKER, J. HILL)	Fall Out Boy DECAVANCE/ISLAND/IDMIG		2 11
3	3	3	CARRY ON J. BHASKER (FUN., J. BHASKER)	fun. FUELED BY RAMEN/RRP		2 48
2	2	4	HO HEY H. BLOXOCK (W. SCHULTZ, J. FRATIS)	The Lumineers DUALTONE	▲	1 53
4	5	5	I WILL WAIT M. DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE	▲	1 37
8	7	6	DG SAIL A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	▲	6 50
6	6	7	IT'S TIME B. DARNER (IMAGINE DRAGONS, D. REYNOLDS, W. SERMON, B. MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3 59
7	8	8	LITTLE TALKS OF MONSTERS AND MEN, J. ARMARSSON (B. HILMARSSON, D. THORHALLSSON)	Of Monsters And Men REPUBLIC	▲	3 58
9	9	9	MADNESS MUSE (M. BELLAMY)	Muse HELIUM-3/WARNER BROS.	●	3 35
10	10	10	SOME NIGHTS J. BHASKER (N. RUGESS, A. DOST, LANTONOFF, J. BHASKER)	fun. FUELED BY RAMEN/RRP	▲	1 51
12	11	11	GONE, GONE, GONE L. WATTENBERG (D. FURHMANN, I. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE		11 22
14	13	12	LEGO HOUSE E. SHEERAN (E. SHEERAN, J. GOSLING, C. LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		12 26
16	16	13	DEMONS ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		13 29
15	15	14	STUBBORN LOVE H. BLOXOCK (W. SCHULTZ, J. FRATIS)	The Lumineers DUALTONE		10 29
-	12	15	STILL INTO YOU J. MELDA-JOHNSON (H. WILLIAMS, J. YORK)	Paramore FUELED BY RAMEN/RRP		12 2
21	20	16	SAFE AND SOUND R. MERCHANT, S. SIMONIAN (R. MERCHANT, S. SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		16 13
20	18	17	SWEATER WEATHER L. P. BROW (L. P. BROW, T. HERFORD, J. ABELS, J. FREEDMAN)	The Neighbourhood IRVING/WARNER BROS.		17 13
18	19	18	MOUNTAIN SOUND J. KING (B. HILMARSSON, D. THORHALLSSON, A. R. HILMARSSON)	Of Monsters And Men REPUBLIC		14 31
19	21	19	ON TOP OF THE WORLD ALEX DA KID (IMAGINE DRAGONS, D. REYNOLDS, W. SERMON, B. MCKEE, A. GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE		16 29
29	28	20	BREEZEBLOCKS J. GANTNER (J. GANTNER, M. GUNTER, HAMILTON, S. SANSBURY, GREEN, C. ANDRE)	alt-J INFECTION/CANVASBACK/ATLANTIC		20 12
27	29	21	UP IN THE AIR S. L. WHITE (J. L. WHITE, J. L. WHITE)	Thirty Seconds To Mars JUNIOR/ATLANTIC		16 5
24	23	22	CLOSER G. KURSTIN (C. QUINN, S. QUINN, G. KURSTIN)	Tegan And Sara VAPOR/WARNER BROS.		16 17
22	24	23	GIVE ME LOVE J. GOSLING, E. SHEERAN (E. SHEERAN, J. GOSLING, C. LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		20 22
23	25	24	LOVER OF THE LIGHT M. DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE		15 29
30	26	25	ENTERTAINMENT PHOENIX, P. ZHAR (PHOENIX)	Phoenix LOYALTY/GLASSNOTE		25 9
HOT SHOT DEBUT		26	GOD IS DEAD? (NOT LISTED) (NOT LISTED)	Black Sabbath VERTIGO/REPUBLIC		26 1
25	27	27	CARRIED AWAY L. ZANE, M. ANGELAKOS (M. ANGELAKOS)	Passion Pit FRENCHKISS/COLUMBIA		25 10
NEW		28	SAVE ROCK AND ROLL (NOT LISTED) (NOT LISTED)	Fall Out Boy Featuring Elton John DECAVANCE/ISLAND/IDMIG		28 1
NEW		29	ALONE TOGETHER (NOT LISTED) (NOT LISTED)	Fall Out Boy DECAVANCE/ISLAND/IDMIG		29 1
17	17	30	THE PHOENIX B. WALKER (FALL OUT BOY)	Fall Out Boy DECAVANCE/ISLAND/IDMIG		14 4
31	33	31	HERO WAX LTD./FAMILY OF THE YEAR (J. KEEFE)	Family Of The Year FOTV/NETWERK		31 10
32	32	32	THE HIGH ROAD D. GILMORE (THREE DAYS GRACE, B. STOCK, D. GILMORE, C. TOMPKINS)	Three Days Grace RCA		32 8
41	46	33	NOW J. MELDA-JOHNSON, J. YORK (H. WILLIAMS, J. YORK)	Paramore FUELED BY RAMEN/RRP		16 13
33	34	34	BLEEDING OUT ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		33 11
36	36	35	RED HANDS T. SALTER, G. LAMINAT, WALK OFF THE EARTH (G. NICASSIO, S. BLACKWOOD, R. MARSHALL, T. SALTER)	Walk Off The Earth COLUMBIA		35 6
35	35	36	PANIC STATION MUSE (M. BELLAMY)	Muse HELIUM-3/WARNER BROS.		35 9
50	47	37	I'LL FOLLOW YOU R. CANALLO (B. SMITH, E. BASSO, J. BASSETTI)	Shinedown ATLANTIC		37 3
NEW		38	YOUNG VOLCANOES (NOT LISTED) (NOT LISTED)	Fall Out Boy DECAVANCE/ISLAND/IDMIG		38 1
-	37	39	THE HANGMAN'S BODY COUNT R. CAGGIANO, VOLBEAT, J. HANSEN (M. POULSEN, VOLBEAT)	Volbeat VERTIGO/REPUBLIC		37 2
26	30	40	BEAST I. EDGAR (N. VEGA, A. M. PENI)	Nico Vega FIVE SEVEN		26 4
34	38	41	DIANE YOUNG R. BATMANGLIA, J. RECHTSCHAID (R. BATMANGLIA, KOENIG)	Vampire Weekend XL/BEGGARS GROUP		30 5
40	40	42	REBEL BEAT G. WATTENBERG (G. RYZENIK, G. WATTENBERG)	Go Go Dolls WARNER BROS.		32 7
NEW		43	WHERE DID THE PARTY GO (NOT LISTED) (NOT LISTED)	Fall Out Boy DECAVANCE/ISLAND/IDMIG		43 1
42	41	44	SAN FRANCISCO S. LAMONTE, M. WONG, F. J. DEGEN, B. HANL, K. EARL, S. GONZALEZ, J. HEGAL, D. APPEL, B. MANN, VINCE, C. J. HART	The Mowgli's PRODIGY/ISLAND/IDMIG		41 5
28	31	45	BECAUSE WE CAN B. BON JOVI, L. SHAWNS (B. BON JOVI, R. SAMBORA, B. FALCON)	Bon Jovi ISLAND/IDMIG		16 15
NEW		46	THE DEATH OF ME (NOT LISTED) (NOT LISTED)	Asking Alexandria SUMERIAN		46 1
NEW		47	THE MIGHTY FALL (NOT LISTED) (NOT LISTED)	Fall Out Boy Featuring Big Sean DECAVANCE/ISLAND/IDMIG		47 1
RE-ENTRY		48	HOLDING ON TO YOU C. WELLS (L. JOSEPH, M. GLEATON, C. HARMON, R. DILLON, J. HUNT, L. EVERETTE, G. TULLER, J. WINGHAM)	Twenty One Pilots FUELED BY RAMEN/RRP		36 6
39	39	49	BONES D. WELLSER, L. A. L. CASTRO, YOUNG GUNS (YOUNG GUNS)	Young Guns WIND-UP		37 9
-	48	50	CASTLE OF GLASS R. RUBIN, M. SHINGIDA (LINKIN PARK)	Linkin Park MACHINE SHOP/WARNER BROS.		41 5

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 FR FALL OUT BOY	Save Rock And Roll		1	
NEW	2	YEAH YEAH YEAHS	Mosquito		1	
1	3	PARAMORE	Paramore		2	
5	4	IMAGINE DRAGONS	Night Visions	●	33	
7	5	MUMFORD & SONS	Babel	▲	30	
NEW	6	THE FLAMING LIPS	The Terror		1	
6	7	FLIN.	Some Nights	▲	61	
8	8	THE LUMINEERS	The Lumineers	▲	55	
NEW	9	IRON AND WINE	Ghost On Ghost		1	
NEW	10	GHOST B.C.	Infestissumam		1	
2	11	VOLBEAT	Outlaw Gentlemen & Shady Ladies		2	
3	12	STONE SOUR	House Of Gold & Bones: Part 2		2	
4	13	DEVICE	Device		2	
14	14	PHILLIP PHILLIPS	The World From The Side Of The Moon	●	22	
23	15	ALABAMA SHAKES	Boys & Girls	●	52	
11	16	ERIC CLAPTON	Old Sock		6	
12	17	DEPECHE MODE	Delta Machine		4	
32	18	GG BOB SEGER & THE SILVER BULLET BAND	Ultimate Hits		39	
16	19	ED SHEERAN	+ ELEKTRA	●	45	
15	20	MUMFORD & SONS	Sigh No More	▲	157	
21	21	KILLSWITCH ENGAGE	Disarm The Descent		3	
19	22	OF MONSTERS AND MEN	My Head Is An Animal	●	55	
17	23	BON JOVI	What About Now		6	
NEW	24	JJ GREY & MOFRO	This River		1	
36	25	PS ALT-J	An Awesome Wave		18	
25	26	MUSE	The 2nd Law		29	
33	27	THE BLACK KEYS	El Camino	▲	72	
21	28	DAVID BOWIE	The Next Day		6	
30	29	LANA DEL REY	Born To Die	●	64	
18	30	BRING ME THE HORIZON	Sempiternal		3	
26	31	VARIOUS ARTISTS	2013 Grammy Nominees		13	
28	32	JIMI HENDRIX	People, Hell And Angels		7	
9	33	DAWES	Stories Don't End		2	
20	34	VARIOUS ARTISTS	The Music Is You: A Tribute To John Denver		3	
29	35	THE STROKES	Comedown Machine		4	
37	36	AWOLNATION	Megalithic Symphony		77	
27	37	KID ROCK	Rebel Soul	●	22	
31	38	SOUNDTRACK	Rock Of Ages		28	
RE	39	HALESTORM	The Strange Case Of...		27	
38	40	BOZ SCAGGS	Memphis		7	
24	41	JAKE BUGG	Jake Bugg		2	
41	42	VOLBEAT	Beyond Hell/Above Heaven		6	
39	43	THIRD DAY	Miracle		17	
48	44	TEGAN AND SARA	Hearthrob		11	
RE	45	THE XX	Coexist		18	
34	46	SEVENDUST	Black Out The Sun		4	
13	47	KURT VILE	Wakin On A Pretty Daze		2	
NEW	48	MUMFORD & SONS	Live At Bull Moose (EP)		1	
RE	49	SOUNDTRACK	Sony City—Real To Reel		5	
RE	50	TAME IMPALA	Lonerism		13	



Black Sabbath Is Back

Legendary heavy metal act **Black Sabbath—Ozzy Osbourne, Tony Iommi and Geezer Butler**—returns with “God Is Dead?,” the first single from its **Rick Rubin**-produced album, **13**, due June 11. The trio’s highly anticipated 19th studio set is the current lineup’s first in 35 years. “God?” starts at No. 26 on Hot Rock Songs; No. 5 on Hard Rock Digital Songs (see page 58) with 13,000 first-week downloads, according to Nielsen SoundScan; and No. 38 on Rock Airplay with 2 million opening-week audience impressions, according to Nielsen BDS.

Black Sabbath last reached a Billboard rock songs chart in 2007 with “The Devil Cried,” from the retrospective **Black Sabbath: The Dio Years**.

Meanwhile, **Fall Out Boy’s Save Rock and Roll** launches at No. 1 on Top Rock Albums, as well as the Billboard 200, with 154,000 copies sold (see story, page 47). Five songs from the set debut on Hot Rock Songs, led by the title cut, featuring **Elton John**, at No. 28.

Alternative trio **Yeah Yeah Yeahs** begin at No. 2 on Top Rock Albums with **Mosquito**, which buzzes in with 38,000. The album bows at No. 5 on the Billboard 200, where it’s the group’s first top 10; 2006’s **Show Your Bones** debuted and peaked at No. 11. The latter title, however, started with a higher sales total (56,000). —Gary Trust

HOT ROCK SONGS: This week’s most popular new rock songs, as ranked by Nielsen BDS. Songs are defined as current or future releases, or songs receiving airplay on rock radio stations. TOP ROCK ALBUMS: This week’s most popular new rock albums, as ranked by Nielsen BDS. Songs are defined as current or future releases, or albums receiving airplay on rock radio stations. CERTIFICATION: Gold (G), Platinum (P), Multi-Platinum (M), or Certified Album (CA). * denotes a new certification. SOURCE: Nielsen BDS. © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



R&B/Hip-Hop

May 4
2013
billboard

HOT R&B/HIP-HOP SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
3	2	1	#1 1 DG AG SG CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton R. LEWIS (B. HAGGERTY, R. LEWIS) MACKLEMORE/WARNER BROS.	1	22				
1	1	2	THRIFT SHOP Macklemore & Ryan Lewis Featuring Wanz R. LEWIS (B. HAGGERTY, R. LEWIS) MACKLEMORE/WARNER BROS.	1	29				
2	3	3	SUIT & TIE Justin Timberlake Featuring Jay Z TIMBERLAKE, JAY Z (TIMBERLAKE, JAY Z, MOSLEY, S. CARTER, J. HARRISON, J. FAUNTROY, K. STUART, J. SIMON, S. TEE) RCA	2	15	▲			
4	4	4	STARTED FROM THE BOTTOM Drake M. ZOMBE (A. GRAMMAR, M. COLEMAN, N. SHERBIE, B. SANFLO, P. PO) YOUNG MONEY/CASH MONEY/REPUBLIC	2	11				
5	5	5	LOVE ME Lil Wayne Featuring Drake & Future WAY WILL MADE (T. A. CARTER, A. GRAMMAR, N. WILSON, C. CAROL, WILLIAMS, J. AUSTIN) YOUNG MONEY/CASH MONEY/REPUBLIC	4	14				
10	6	6	POWER TRIP J. Cole Featuring Miguel J. COLE (J. COLE, R. LEWIS) ROC NATION/COLUMBIA	6	10				
8	7	7	BAD Wale Featuring Tiara Thomas T. THOMAS, K. CAMP (D. AKINTI, M. IHEKIN, J. THOMAS) MAYBACH/ATLANTIC	7	11				
7	9	8	POUR IT UP Rihanna MIKE WILL MADE (T. J. HOUSTON, D. M. L. WILLIAMS (J. J. GARNER, J. THOMAS, S. THOMAS, R. FENTY) SRP/DEF JAM/IDMIG	6	18				
6	8	9	F**KIN PROBLEMS A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar N. SHERBIE (B. SHABAZ, S. SHERBIE, S. GARRETT, A. GRAMMAR, T. EPSS, K. COOK, WORTH) A\$AP WORLDWIDE/ROLO GROUNDS/RCA	2	26	▲			
9	10	10	BUGATTI Ace Hood Featuring Future & Rick Ross MIKE WILL MADE (T. A. CARTER, J. EPSS, T. WILLIAMS, N. SETHARAM) YOUNG MONEY/CASH MONEY/REPUBLIC	9	12				
14	14	11	NEXT TO ME Emell Sande L. CRAE, J. HOAX (A. E. SANDE, J. CHEGWIN, W. CRAZE, E. PAUL) CAPITOL	11	11				
13	12	12	FINE CHINA Chris Brown ROCKO ST. PE (C. A. BROWN, A. J. STREETER, J. YOUNG, B. OOD, G. DE GENDESINZE, F. E. BELLINGER) RCA	12	3				
11	13	13	POETIC JUSTICE Kendrick Lamar Featuring Drake K. LAMAR (K. LAMAR, D. WORTH, T. M. S. ANDREWS, G. S. JACKSON, J. S. ROGERS) TOP DAWG/AFTERMATH/INTERSCOPE	8	26				
17	15	14	ADORN Miguel MIGUEL (M. J. FMENTEL) BYSTORM/BLACK ICE/RCA	1	51				
15	18	15	RICH AS F**K Lil Wayne Featuring 2 Chainz T. MINUS (M. SETHARAM (D. CARTER, T. EPSS, T. WILLIAMS, N. SETHARAM) YOUNG MONEY/CASH MONEY/REPUBLIC	15	5				
25	20	16	BITCH, DON'T KILL MY VIBE Kendrick Lamar SONOWAY (K. COOK, WORTH, M. SPEARS, BRAUN, W. DAHL, J. LYKKE, SCHMIDT) TOP DAWG/AFTERMATH/INTERSCOPE	16	26				
12	16	17	GIRL ON FIRE Alicia Keys Featuring Nicki Minaj ALICIA KEYS, J. BHASKER, S. REMI (ALICIA KEYS, J. BHASKER, S. REMI, D. T. MARA, J. W. SQUIER) RCA	2	34				
16	17	18	DIAMONDS Rihanna STARDATE, BENNY BLANCO (S. FURLER, B. LEVIN, M. ERIKS, S. T. HERMENSEN) SRP/DEF JAM/IDMIG	1	30	▲			
19	19	19	LOVEEEEEEE SONG Rihanna Featuring Future FUTURE (N. WILSON, CASH, R. FENTY, D. ANDREWS, G. S. JACKSON, J. S. ROGERS) SRP/DEF JAM/IDMIG	14	21				
23	24	20	BATTLE SCARS Lupe Fiasco & Guy Sebastian FUSO (L. W. JACKSON, S. STANTON, D. R. HARRIS) J. J. DEF JAM/ATLANTIC	20	24				
24	26	21	WE STILL IN THIS B**** B.o.B Featuring T.I. & Juicy J MIKE WILL MADE (T. A. CARTER, J. EPSS, T. WILLIAMS, N. SETHARAM) YOUNG MONEY/CASH MONEY/REPUBLIC	21	15				
21	23	22	LOVE AND WAR Tamar Braxton D. CAMPER, JR. (M. RUDOLPH, D. DANIELS, T. BRAXTON) STREAMLINE/EPIC	13	20				
32	30	23	MOLLY Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall TY (Z. HALL, J. MALL, M. BROWN, S. VERNON, J. CHAZ, J. COLE, S. J. BROWN, J. S. ROGERS, J. COLE) YOUNG MONEY/CASH MONEY/REPUBLIC	22	6				
22	25	24	SWIMMING POOLS (DRANK) Kendrick Lamar T. MINUS (D. WORTH, T. WILLIAMS, N. SETHARAM) TOP DAWG/AFTERMATH/INTERSCOPE	3	37	●			
18	21	25	R.I.P. Young Jeezy Featuring 2 Chainz J. HESTER (D. WORTH, T. WILLIAMS, N. SETHARAM, J. EPSS, T. WILLIAMS, N. SETHARAM) YOUNG MONEY/CASH MONEY/REPUBLIC	17	11				
26	28	26	KISSES DOWN LOW Kelly Rowland MIKE WILL MADE (T. J. HOUSTON, D. M. L. WILLIAMS (M. HIDDLEBROOKS, T. THOMAS, T. THOMAS, A. ROWLAND) REPUBLIC	25	11				
28	22	27	HIGH SCHOOL Nicki Minaj Featuring Lil Wayne BOH-D. M. HUSO (D. T. MARAJ, D. CARTER, M. SAMUELS, J. WILLIAMS) YOUNG MONEY/CASH MONEY/REPUBLIC	22	4				
44	34	28	U.O.E.N.O. Rocko Featuring Future & Rick Ross ROCKO (ROCKO) ROCKY ROAD	28	3				
-	42	29	HOW MANY DRINKS? Miguel S. REMI (M. J. FMENTEL, S. REMI, J. NICHOLS, P. WILLIAMS) BYSTORM/BLACK ICE/RCA	29	2				
27	29	30	KARATE CHOP (REMIX) Future Featuring Lil Wayne METRO (N. WILSON, CASH, B. KEVIN, L. WAYNE, D. CARTER) A-1/FREEBANDZ/EPIC	27	9				
-	11	31	I HIT IT FIRST Ray J Featuring Bobby Brackins KNOCKOUT/FIFTH ADMENDMENT	11	2				
39	40	32	BLURRED LINES Robin Thicke Featuring T.I. & Pharrell P. L. WILLIAMS (P. WILLIAMS, R. THICKE) STAR TRAK/INTERSCOPE	32	4				
31	32	33	SHOW OUT Juicy J Featuring Big Sean And Young Jeezy MIKE WILL MADE (T. HOUSTON, J. W. B. KINGS, S. M. ANDERSON) REMOSABE/COLUMBIA	23	8				
30	31	34	WILD FOR THE NIGHT A\$AP Rocky Featuring Skrillex SKRILLEX (M. BATES, M. MOORE, M. D. M. MOORE, J. LEBROVIER, J. PARENT, V. D. J. P. V. YOUNG) A\$AP WORLDWIDE/ROLO GROUNDS/RCA	26	14				
HOT SHOT DEBUT		35	BEAT IT Sean Kingston Feat. Chris Brown & Wiz Khalifa NOT LISTED (NOT LISTED) BELUGA HEIGHTS/EPIC	35	1				
34	35	36	FREAKS French Montana Featuring Nicki Minaj FRANCOIS (F. MONTANA, N. MINAJ, J. BROWN, J. L. BROWN, J. S. ROGERS, J. COLE, S. J. BROWN) ROYALTY MUSIC/REPUBLIC	25	8				
41	33	37	READY Fabolous Featuring Chris Brown FRANCOIS (F. MONTANA, N. MINAJ, J. BROWN, J. L. BROWN, J. S. ROGERS, J. COLE, S. J. BROWN) ROYALTY MUSIC/REPUBLIC	33	9				
NEW		38	LOSE TO WIN Fantasia H. MONEY (H. D. SAMUELS, A. MARTIN, F. G. OLDE, D. LAMBERT, W. ORANGE) ENRICA	38	1				
35	36	39	DOPE Tyga Featuring Rick Ross M. BATES (M. BATES, P. H. ROBERTS, J. ROBERTS, J. COLE, S. J. BROWN, J. S. ROGERS, J. COLE, S. J. BROWN) YOUNG MONEY/CASH MONEY/REPUBLIC	19	13				
40	37	40	CRICKETS Drop City Yacht Club Featuring Jeremih DROP CITY YACHT CLUB (C. CONDOS, C. CONDOS, A. COZZO, J. H. D. SANTO) EXIT 8/8AM/OCTONE/INTERSCOPE	37	4				
-	48	41	BODY PARTY Ciara MIKE WILL MADE (T. P. WASTY (C. P. HARRIS, N. WILSON, CASH, C. AMERSON, L. WILLIAMS, J. P. S. AUGHTER, M. HARRIS, R. J. TERRY) EPIC	41	3				
NEW		42	NO NEW FRIENDS DJ Khaled Feat. Drake, Rick Ross & Lil Wayne BOH-D. M. HUSO (D. T. MARAJ, D. CARTER, M. SAMUELS, J. WILLIAMS) YOUNG MONEY/CASH MONEY/REPUBLIC	42	1				
NEW		43	GANGSTA Kat Dahlia J. DENIS (K. AUGUST, J. DESANTIS) VESTED IN CULTURE/EPIC	43	1				
36	41	44	PUSHER LOVE GIRL Justin Timberlake TIMBERLAKE & JUSTIN T. BROS. (J. TIMBERLAKE, J. V. MOSLEY, J. HARMON, J. FAUNTROY II) RCA	21	5				
43	43	45	WINGS Macklemore & Ryan Lewis R. LEWIS (B. HAGGERTY) MACKLEMORE/IGA	40	12				
-	44	46	TAKE ME TO THE KING Tameia Mann K. FRANKLIN (K. FRANKLIN) TILLYMANN	44	3				
NEW		47	ALL THE TIME Jeremih Feat. Lil Wayne & Natasha Mosley NOT LISTED (NOT LISTED) DEF JAM/IDMIG	47	1				
-	45	48	LEGGO B. Smyth Featuring 2 Chainz H. MONEY (H. D. SAMUELS, J. SMITH, B. BELLINGER, J. P. L. L. G. RIN, C. JACKSON, T. EPSS) MOTOWN/IDMIG	45	2				
NEW		49	I LIKE IT Sevyn Streeter NOT LISTED (NOT LISTED) CBE/ATLANTIC	49	1				
NEW		50	SWITCH UP Big Sean Featuring Common NOT LISTED (NOT LISTED) G.O.O.D./DEF JAM/IDMIG	50	1				

TOP R&B/HIP-HOP ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
HOT SHOT DEBUT	1	#1 1 RE	KID CUDI Indicud		1				
1	2	JUSTIN TIMBERLAKE RCA	The 20/20 Experience		6				
3	3	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		4				
4	4	GG MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		28				
2	5	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		2				
6	6	RIHANNA SRP/DEF JAM/IDMIG	Unapologetic	●	22				
NEW	7	GHOSTFACE KILLAH Soul Temple	Adrian Young Presents: Twelve Reasons To Die		1				
NEW	8	WIZ KHALIFA & CURREN\$Y ROSTRUM/ATLANTIC/AG	Live: In Concert (EP)		1				
7	9	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	26				
5	10	TYLER, THE CREATOR ODD FUTURE	Wolf		3				
10	11	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		29				
8	12	A\$AP ROCKY A\$AP WORLDWIDE/ROLO GROUNDS/RCA	Long.Live.A\$AP		14				
9	13	ALICIA KEYS RCA	Girl On Fire	●	22				
13	14	THE WEEKND XO/REPUBLIC	Trilogy	●	23				
NEW	15	N.O.R.E. A.K.A. P.A.P.I. MILITANT/ENTERTAIN	Student Of The Game		1				
11	16	T.I. GRAND RUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		18				
NEW	17	STYLES P HIGH TIMES/NATURE SOUNDS	Float		1				
20	18	EMELI SANDE CAPITOL	Our Version Of Events		46				
12	19	2 CHAINZ DEF JAM/IDMIG	Based On A T.R.U. Story	●	36				
14	20	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		20				
16	21	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	75				
17	22	CHARLIE WILSON P. MUSIC/RCA	Love, Charlie		12				
19	23	CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		18				
22	24	FRANK OCEAN DEF JAM/IDMIG	Channel Orange	●	41				
15	25	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		6				
23	26	FUTURE A-1/FREEBANDZ/EPIC	Pluto		53				
21	27	MEEK MILL MAYBACH/WARNER BROS.	Dreams And Nightmares		25				
33	28	SOUNDTRACK WATERBURY	Project X		60				
18	29	TREY SONGZ SONGBOYZ/ATLANTIC/AG	Chapter V		35				
26	30	KEYSHIA COLE GEPHEN/IGA	Woman To Woman		22				
25	31	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Pink Friday: Roman Reloaded	▲	55				
27	32	BEYONCÉ PARKWOOD/COLUMBIA	4	▲	94				
30	33	MKG EST19XX/BAD BOYS/INTERSCOPE/IGA	Lace Up		28				
NEW	34	SHUGGIE OTIS EPIC/LEGACY	Inspiration Information/Wings		1				
32	35	THE GAME REZYNOIR/DGJ/IGA	Jesus Piece		19				
31	36	PAPOOSE HONORABLE	The Nacirema Dream		4				
24	37	RIHANNA SRP/DEF JAM/IDMIG	Talk That Talk	▲	74				
38	38	JOE BUDDEN EONE	No Love Lost		11				
35	39	AVANT MO-B	Face The Music		11				
NEW	40	SLAINE COMMONWEALTH/SUBURBAN NOIZE	Slaine Presents: The Boston Project		1				
37	41	CHRIS BROWN RCA	Fortune		42				
42	42	WHITNEY HOUSTON ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston		23				
44	43	ANTHONY HAMILTON MISTER'S MUSIC/RCA	Back To Love		71				
NEW	44	LAURA MVULA COLUMBIA	Sing To The Moon		1				
29	45	VARIOUS ARTISTS MOTOWN/UMG	Motown: The Musical: Originals: The Classic Songs ...		5				
36	46	TRINIDAD JAMES THINKSAGAME/DEF JAM/IDMIG	Don't Be S.A.F.E.		13				
40	47	RIK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM/IDMIG	God Forgives, I Don't	●	38				
43	48	MAC MILLER ROSTRUM	Blue Slide Park		76				
45	49	NE-YO MOTOWN/IDMIG	R.E.D		24				
41	50	BRIAN KNOXIGHT MR. SOLANE/EONE	More Than Words		5				



2013's Biggest Debut Week

With eight titles entering Top R&B/Hip-Hop Albums, this week marks the most debuts on the chart since the tally dated Dec. 8, 2012, which also saw eight new entries. Six debuts populated the chart in each of the March 16 and March 30 issues, but neither week featured the sort of veteran presence found this week.

Kid Cudi (above) scores his second consecutive chart-topper on the list as *Indicud* opens with 136,000 copies, according to Nielsen SoundScan, 20% less than the arrival of his last set, 2010's *Man on the Moon II: The Legend of Mr. Rager's* (169,000). His debut, *Man on the Moon: The End of the Day*, bowed at No. 5 with 104,000 in 2009.

Ghostface Killah picks up his 10th top 10 album as *Twelve Reasons to Die* opens at No. 7 with 15,000 copies. The **Wu-Tang Clan** rapper's latest is his first independently distributed set, and also arrives at No. 6 on Independent Albums.

Wiz Khalifa & Curren\$y post their *Live: In Concert EP* at No. 8 with 13,000 copies, marking each rapper's fourth top 10. The two MCs first linked up on 2009's *How Fly* mixtape and find themselves rapping over samples of jazz flutist **Bobbi Humphrey** on this six-song set.

Outside the top 10, **N.O.R.E. A.K.A. P.A.P.I.** bows with *Student of the Game*

REGIONAL MEXICAN AIRPLAY™					
Last Week	This Week	Title	Artist	Wks. On Chart	
2	1	#1 LA MEJOR DE TODAS	Banda El Recodo de Cruz Lizarraga	23	
1	2	TE AMO (PARA SIEMPRE)	Intocable	17	
3	3	Y AHORA RESULTA	Voz de Mando	31	
4	4	ADIVINA	Noel Torres	26	
7	5	LA ORIGINAL	La Original Banda el Limon de Salvador Lizarraga	12	
5	6	ME GUSTABAS	Hnos. Vega Jr.	21	
6	7	NECESITA UN HOMBRE	Chuy Lizarraga y Su Banda Tierra Sinaloense	20	
9	8	JURAMOS AMARNOS	Ramon Ayala y Sus Bravos del Norte	16	
8	9	TU NO TIENES LA CULPA	Julion Alvarez y Su Norteno Banda	22	
13	10	NO ME VENGAS A DECIR	La Arrolladora Banda el Limon de Rene Camacho	10	
12	11	TODO Y NADA	Los Canarios de Michoacan	19	
11	12	DAMASO	Gerardo Ortiz	11	
10	13	AMOR EXPRESS	Banda Sinaloense MS de Sergio Lizarraga	25	
16	14	Y TE VAS	Banda Carnaval	11	
15	15	AQUI ESTOY	Calibre 50	11	

LATIN POP AIRPLAY™					
Last Week	This Week	Title	Artist	Wks. On Chart	
1	1	#1 LIMBO	Daddy Yankee	26	
2	2	TE ME VAS	Prince Royce	14	
5	3	GG TE PERDISTE MI AMOR	Thalia Feat. Prince Royce	10	
4	4	COMO LE GUSTA A TU CUERPO	Carlos Vives Feat. Michel Telo	13	
3	5	ZUMBA	Don Omar	22	
6	6	LLEVAME CONTIGO	Romeo Santos	29	
10	7	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera	13	
7	8	CONTIGO QUIERO ESTAR	Rigu	20	
8	9	LA PREGUNTA	J Alvarez	16	
11	10	PEGAITO SUAVECITO	Elvis Crespo Feat. Fito Blanco	26	
9	11	ALGO ME GUSTA DE TI	Wisin & Yandel Feat. Chris Brown & T-Pain	38	
12	12	ME PUEDES PEDIR LO QUE SEA	Marconi A Duetto Con Eiza Gonzalez	12	
15	13	NO TE QUIERO VER CON EL	Frankie J	6	
16	14	MI MARCIANA	Alejandro Sanz	9	
13	15	ME LLAMARE TUYO	Victor Manuelle	16	

TROPICAL AIRPLAY™					
Last Week	This Week	Title	Artist	Wks. On Chart	
8	1	#1 GG MY WAY	Henry Santos	12	
2	2	LLEVAME CONTIGO	Romeo Santos	33	
3	3	TE ME VAS	Prince Royce	15	
5	4	ME LLAMARE TUYO	Victor Manuelle	26	
1	5	DESCONTROLAME	Luis Enrique	8	
11	6	DON JUAN	Fanny Lu Feat. Chino & Nacho	11	
16	7	TE PERDISTE MI AMOR	Thalia Feat. Prince Royce	10	
4	8	ME GUSTAS MUCHISIMO	N'Klabe + Yomo	12	
9	9	TU OLOR	Tito "El Bambino" El Patron	7	
6	10	TODO MI AMOR ERES TU (I JUST CAN'T STOP LOVING YOU)	Toby Love	10	
14	11	ZUMBA	Don Omar	18	
13	12	AMOR EN LA MESA	Juan Luis Juancho	9	
7	13	NO SOY UN HOMBRE MALO	Hector Acosta "El Torito"	15	
12	14	INFIEL	Karlos Rose	23	
15	15	SIN TI	Chino & Nacho	7	

REGIONAL MEXICAN ALBUMS™					
Last Week	This Week	Artist	Title	Wks. On Chart	
2	1	#1 JOAN SEBASTIAN	13 Celebrando El 13	4	
1	2	INTOCABLE	En Peligro de Extincion	3	
3	3	GERARDO ORTIZ	Sold Out: En Vivo Desde El NOKIA Theatre LA Live	4	
4	4	JENNI RIVERA	La Misma Gran Senora	19	
6	5	VARIOUS ARTISTS	Trankazos 2013	4	
5	6	JENNI RIVERA	Joyas Prestadas: Banda	59	
7	7	VARIOUS ARTISTS	Las Bandas Romanticas de America 2013	13	
8	8	JULION ALVAREZ Y SU NORTENO BANDA	Tu Amigo Nada Mas	6	
12	9	GERARDO ORTIZ	El Primer Ministro	30	
10	10	JAVIER TORRES	Mujeres Bravas 20 Corridos	5	
16	11	VOZ DE MANDO	Y Ahora Resulta	19	
13	12	LOS BUITRES DE CULIACAN SINALOA	Simplemente Buitres	6	
NEW	13	ROBERTO JUNIOR Y SU BANDENO	El Coco No	1	
15	14	BANDA LOS RECODITOS	El Free	3	
11	15	ANA GABRIEL	Un Mariachi En Altos de Chavon	3	

LATIN POP ALBUMS™					
Last Week	This Week	Artist	Title	Wks. On Chart	
2	1	#1 JENNI RIVERA	Joyas Prestadas: Pop	59	
1	2	IL VOLO	Mas Que Amor	2	
3	3	ANDREA BOCELLI	Pasion	12	
4	4	DRACO ROSA	Vida	5	
8	5	JULIO IGLESIAS	1: Greatest Hits	2	
9	6	MANA	Exiliados Es La Bahia: Lo Mejor de Mana	34	
10	7	ALEJANDRO SANZ	La Musica No Se Toca	30	
6	8	VARIOUS ARTISTS	Billboard Latin Music 2013 Awards Finalists	2	
12	9	RICARDO ARJONA	Solo Para Mujeres	13	
13	10	ROCIO DURCAL	Eternamente	12	
5	11	JULIETA VENEGAS	Los Momentos	2	
14	12	JESSE & JOY	Con Quien Se Queda El Perro?	62	
16	13	CAMILO SESTO	20 Grandes Exitos	35	
18	14	ALEJANDRO FERNANDEZ	Canciones de Amor: Love Songs	63	
7	15	ALEX UBAGO	Mentiras Sinceras	2	

TROPICAL ALBUMS™					
Last Week	This Week	Artist	Title	Wks. On Chart	
1	1	#1 ROMEO SANTOS	Formula: Vol. 1	77	
2	2	PRINCE ROYCE	# 1's	22	
3	3	ROMEO SANTOS	The King Stays King	25	
4	4	PRINCE ROYCE	Phase II	54	
5	5	TITO "EL BAMBINO"	Invicto	22	
8	6	VARIOUS ARTISTS	I Love Bachata 2013	8	
7	7	HECTOR ACOSTA "EL TORITO"	Con El Corazon Abierto	35	
6	8	VARIOUS ARTISTS	Latin Fiesta	3	
9	9	RUBEN BLADES/SEIS DEL SOLAR	Todos Vuelven: Live	23	
12	10	JUAN LUIS GUERRA 440	Coleccion Cristiana	60	
16	11	VARIOUS ARTISTS	Canciones De Amor: En Salsa	13	
15	12	ALEX MATOS	El Salsero de Ahora	7	
10	13	TITO NIEVES	Que Seas Feliz	20	
NEW	14	MARLOW ROSADO Y LA RIQUENA	Retro	1	
13	15	JOSEPH FONSECA	Voy A Comerme El Corazon (EP)	51	

Jazz/Classical/World

May 4
2013
billboard

TRADITIONAL JAZZ ALBUMS™					
Last Week	This Week	Artist	Title	Wks. On Chart	
1	1	#1 VARIOUS ARTISTS	In Love... With Cole Porter	3	
2	2	MADELEINE PEYROUX	The Blue Room	7	
4	3	FRANK SINATRA	Sinatra: Best Of The Best	75	
NEW	4	JANE MONHEIT	The Heart Of The Matter	1	
5	5	DIANA KRALL	Glad Rag Doll	30	
7	6	TONY BENNETT	As Time Goes By: Great American Songbook Classics	11	
3	7	EMMY ROSSUM	Sentimental Journey	12	
6	8	MOLLY RINGWALD	Except Sometimes	2	
10	9	CHRIS BOTTI	Impressions	53	
13	10	SOUNDTRACK	42: The True Story Of An American Legend	2	
8	11	MICHAEL BUBLE	It's A Beautiful Day (EP)	7	
NEW	12	MICHAEL FEINSTEIN/ANDRE PREVIN	Change Of Heart	1	
9	13	TONY BENNETT	Viva Duets	26	
12	14	ROBERT GLASPER EXPERIMENT	Black Radio	60	
NEW	15	JOHN COLTRANE	Sun Ship: The Complete Sessions	1	

CONTEMPORARY JAZZ ALBUMS™					
Last Week	This Week	Artist	Title	Wks. On Chart	
1	1	#1 BONEY JAMES	The Beat	2	
3	2	PAUL HARDCASTLE	Paul Hardcastle: VII	9	
4	3	ESPERANZA SPALDING	Radio Music Society	58	
NEW	4	THE GREYBOY ALLSTARS	Inland Emperor	1	
5	5	PHIL PERRY	Say Yes	6	
7	6	MARION MEADOWS	Whisper	8	
20	7	JONATHAN BUTLER	Grace And Mercy	30	
16	8	KAT EDMONSON	Way Down Low	48	
9	9	JEFFREY OSBORNE	A Time For Love	12	
8	10	BRIAN CULBERTSON	Dreams	45	
2	11	ANDRE WARD	Caution	6	
11	12	JOSE JAMES	No Beginning No End	13	
10	13	SPENCER DAY	The Mystery Of You	6	
15	14	ROB WHITE	Just Kickin' It	40	
12	15	GERALD ALBRIGHT / NORMAN BROWN	24/7	44	

SMOOTH JAZZ SONGS™					
Last Week	This Week	Title	Artist	Wks. On Chart	
1	1	#1 BATUCADA (THE BEAT)	Boney James Feat. Rick Braun	9	
2	2	BLACK PEARL	Marion Meadows	10	
3	3	NO STRESS	Paul Hardcastle	13	
4	4	DANCE WITH YOU	Greg Manning	12	
5	5	WISH I WAS THERE	Vincent Ingala	15	
7	6	LIFTED	Cindy Bradley	10	
6	7	THE MYSTERY OF YOU	Spencer Day	9	
9	8	PLEASE DON'T SAY NO	Nicholas Cole Feat. Tim Bowman	7	
10	9	TO THE TOP	Jonathan Fritzen Feat. Vincent Ingala	7	
16	10	JUST WHAT YOU NEED	Brian Simpson	6	
11	11	YOU'RE AMAZING	David Benoit	19	
13	12	OLD.EDU (OLD SCHOOL)	Euge Groove	4	
8	13	MACEO!	Patrick Lamb	15	
12	14	ELLEN	Brian Bromberg	11	
15	15	SURFING THE CASPIAN SEA	Craig Sharmat	7	

Christian/Gospel

May 4
2013
billboard

TRADITIONAL CLASSICAL ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
	1	VARIOUS ARTISTS CAPITOL	Fifty Shades of Grey: The Classical Album	32
1	2	OLAFUR ARNALDS MERCURY CLASSICS/DECCA	For Now I Am Winter	3
4	3	VARIOUS ARTISTS LIFESPACES/MOOD MEDIA	Lifespaces: Classical Stress Relief	59
3	4	BAILEY URBANCUH/INDIANAPOLIS SYMPHONY ORCHESTRA TELARC/CONCORD	Egar Gello Concerto	13
7	5	SOUNDTRACK DECCA	Quartet	12
6	6	LATVIAN RADIO CHOIR/SIGVARD KLAVA GIGAWATT	Rachmaninov: All-Night Vigil	3
RE 7	7	BELL CONDUCTS ACADEMY OF ST MARTIN IN THE FIELDS SONY CLASSICAL/SONY MASTERWORKS	Beethoven	9
RE 8	8	DANIEL BARENBOIM/WEST-EASTERN DIVAN ORCH. DECCA/DECCA CLASSICS	Beethoven For All	3
NEW 9	9	BATJASHVILLI/STAATSKAPPEL DRESDEN DG/DECCA CLASSICS	Johannes Brahms & Clara Schumann	1
13	10	AUDIOMACHINE AUDIOMACHINE	Chronicles	40
RE 11	11	ALISON BALSOM/THE ENGLISH CONCERT EMI CLASSICS	Sound The Trumpet	2
RE 12	12	HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN DG/DECCA CLASSICS	Recomposed by Max Richter	25
RE 13	13	SOUNDTRACK FOCUS FEATURES/BRNO	Moonrise Kingdom	46
14	14	KAUFMANN/ORCHESTER DER DEUTSCHEN OPER BERLIN DECCA/DG/DECCA CLASSICS	Wagner	10
8	15	SOUNDTRACK CAPITOL/MASTERPIECE/DECCA	Downton Abbey	20

CLASSICAL CROSSOVER ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
NEW 1	1	#1 NEW SARAH BRIGHTMAN SARAH	Dreamchaser	1
1	2	ANDREA BOCELLI SUGAR/VERVE/VG	Passione	12
2	3	LINDSEY STIRLING BRIDGEONE	Lindsey Stirling	31
3	4	IL VOLO RENTON/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC/LATINO/UMLE	Mas Que Amor	2
4	5	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	29
5	6	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC/LATINO/UMLE	Pasion	12
6	7	THE TENORS VERVE/VG	Lead With Your Heart	14
7	8	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	29
8	9	MORMON TABERNALE CHORUS AND ORCHESTRA MORMON TABERNALE CHORUS	Teach Me To Walk in The Light...	16
9	10	ANDREA BOCELLI SUGAR/DECCA	Concerto: One Night in Central Park	75
12	11	2CELLOS MASTERWORKS/SONY CLASSICAL	In2ition	8
NEW 12	12	ROOMFUL OF TEETH NEW AMSTERDAM	Roomful of Teeth	1
13	13	IL VOLO RENTON/GATICA/OPERA BLUES/INTERSCOPE/VGA	We Are Love	22
11	14	SIMONE DINNERSTEIN/TIFT MERRITT SONY CLASSICAL/SONY MASTERWORKS	Night	5
RE 15	15	DAVID PHELPS GATHER/CAPITOL CMG	Classic	14

WORLD ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
NEW 1	1	#1 NEW CARLA BRUNI TEKOMA/BARCLAY/VERVE/VG	Little French Songs	1
1	2	CELTIC THUNDER CELTIC THUNDER/VERVE/VG	Mythology	9
2	3	BOMBINO NONESUCH/WARNER BROS.	Nomad	3
NEW 4	4	DEAD CAN DANCE PIAS	In Concert	1
3	5	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	The Spirit Of Ireland	6
4	6	CELTIC WOMAN MANHATTAN	Believe	65
5	7	SOUNDTRACK 20TH CENTURY FOX FILMS/SONY CLASSICAL/SONY MASTERWORKS	The Descendants	73
9	8	VARIOUS ARTISTS MOOD MEDIA	Lifespaces: Just Relax: Maui	55
11	9	DEAD CAN DANCE PIAS	Anastasis	31
8	10	CELTIC THUNDER CELTIC THUNDER/DECCA	Voyage	60
NEW 11	11	VARIOUS ARTISTS WORLD MUSIC NETWORK	The Rough Guide To Psychedelic Brazil	1
7	12	LOS AMIGOS INVISIBLES NACIONAL	Repeat After Me	4
NEW 13	13	VARIOUS ARTISTS WORLD MUSIC NETWORK	The Rough Guide To Latin Psychedelia	1
12	14	VARIOUS ARTISTS PUTUMAYO	Putumayo Presents: Vintage France	5
NEW 15	15	VARIOUS ARTISTS HONEY JONES	London Is The Place For Me	1

CHRISTIAN SONGS™

Last Week	This Week	Title	Artist	Wks. On Chart
1	1	#1 NEW WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXTEEN/SPARROW/CAPITOL CMG	Chris Tomlin	48
2	2	ONE THING REMAINS SIXTEEN/SPARROW/CAPITOL CMG	Passion Feat. Kristian Stanfill	38
3	3	YOU ARE I AM FAIR TRADE	MercyMe	35
6	4	STEAL MY SHOW FOREFRONT/CAPITOL CMG	tobyMac	23
4	5	REDEEMED FERVENT/WORD-CURB	Big Daddy Weave	49
8	6	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	16
11	7	HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	9
7	8	EVERY GOOD THING FAIR TRADE	The Afters	12
5	9	10,000 REASONS (BLESS THE LORD) SIXTEEN/SPARROW/CAPITOL CMG	Matt Redman	57
9	10	NEED YOU NOW (HOW MANY TIMES) CURB	Plumb	43
10	11	YOU ARE 19/SPARROW/CAPITOL CMG	Colton Dixon	27
13	12	WORN REUNION/PLG	Tenth Avenue North	18
15	13	STRANGELY DIM FERVENT/WORD-CURB	Francesca Battistelli	16
12	14	KINGS & QUEENS FAIR TRADE	Audio Adrenaline	26
16	15	CARRY ME SPARROW/CAPITOL CMG	Josh Wilson	16
17	16	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets	14
20	17	GG WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	8
18	18	GOLD SPARROW/CAPITOL CMG	Britt Nicole	14
19	19	MIDDLE OF YOUR HEART FERVENT/WORD-CURB	for King & Country	16
22	20	COME TO THE RIVER ESSENTIAL/PLG	Rhett Walker Band	15
23	21	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	11
21	22	CHANGED BIG MACHINE	Rascal Flatts	14
24	23	THE LORD OUR GOD SIXTEEN/SPARROW/CAPITOL CMG	Passion Feat. Kristian Stanfill	5
25	24	NOTHING EVER (COULD SEPARATE US) FAIR TRADE	Citizen Way	5
27	25	STARTS WITH ME REUNION/PLG	Tim Timmons	3

GOSPEL SONGS™

Last Week	This Week	Title	Artist	Wks. On Chart
1	1	#1 NEW IT'S NOT OVER (WHEN GOD IS NOT) COLUMBIA/INTEGRITY	Isaac & New Breed Feat. James Fortune & Zion Nelson	48
2	2	TAKE ME TO THE KING TILLYMANN	Tamela Mann	48
3	3	HOLD ON FYFA WORLD/LIGHT/EONE	James Fortune & FYFA Feat. Monica & Fred Hammond	47
5	4	YOUR BEST DAYS YET TEHILLA/LIGHT/EONE	Bishop Paul S. Morton	27
6	5	GOD WILL MAKE A WAY LIGHT/EONE	Shirley Caesar	15
8	6	BREAK EVERY CHAIN MOTOWN GOSPEL	Tasha Cobbs	15
4	7	TESTIMONY TYSOT	Anthony Brown & group therAPy	42
12	8	CLEAN THIS HOUSE DOOR 6	Isaac Carree	14
10	9	LIFE & FAVOR (YOU DON'T KNOW MY STORY) KEE/NEW LIFE	John P. Kee And New Life	45
15	10	GG HERE IN OUR PRAISE RCA INSPIRATION	Fred Hammond-United Tenors	8
13	11	I'VE SEEN HIM DO IT VERITY/RCA INSPIRATION	Kurt Carr & The Kurt Carr Singers	21
7	12	SUNDAY MORNING MY BLOCK/COLUMBIA	Mary Mary	24
9	13	GREATER IS COMING LUNEAR/MALACO	Jekalyn Carr	30
11	14	TURNING AROUND FOR ME VMAN/MOTOWN GOSPEL	VaShawn Mitchell	40
14	15	ABIDE MALACO	Lexi	14
16	16	IF HE DID IT BEFORE ...SAME GOD MOTOWN GOSPEL	Tye Tribbett	8
17	17	GREATER RCA INSPIRATION	The Greater Allen Cathedral Feat. Michael Pugh	9
18	18	EVERY PRAISE RCA INSPIRATION	Hezekiah Walker	5
19	19	I KNOW YOU HEAR ME EMTNO GOSPEL	Troy Sneed	12
23	20	I WANT TO BE READY INNOVATIVE	Angela Spivey	7
22	21	MADE TO WORSHIP KEE/NEW LIFE	John P. Kee And New Life Feat. Kirk Franklin	6
21	22	I GOT THIS D.P. MUZIK	Dottie Peoples	13
20	23	CAN'T EVEN IMAGINE KINGDOM	Desmond Pringle	10
28	24	I WILL LIVE INSPIRED PEOPLE	Charles Jenkins & Fellowship Chicago	9
25	25	COUNT IT VICTORY BLACKBERRY	The Williams Brothers	3

CHRISTIAN ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 NEW ANDY MINEO REACH/INFINITY	Heroes For Sale	1
1	2	ALAN JACKSON ACR/EMI NASHVILLE/CAPITOL CMG	Precious Memories: Volume II	4
8	3	GG CHRIS TOMLIN SIXTEEN/SPARROW/CAPITOL CMG	Burning Lights	15
3	4	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	30
30	5	CHRIS TOMLIN SIXTEEN/SPARROW/CAPITOL CMG	How Great Is Our God	75
2	6	COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger	12
NEW 7	7	THE AFTERS FAIR TRADE/PLG	Life Is Beautiful	1
4	8	MERCYME FAIR TRADE/PLG	The Hurt & The Healer	48
6	9	THIRD DAY ESSENTIAL/PLG	Miracle	24
13	10	PASSION SIXTEEN/SPARROW/CAPITOL CMG	Let The Future Begin	6
12	11	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It	34
10	12	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion	8
23	13	BIG DADDY WEAVE FERVENT/WORD-CURB	Love Come To Life	48
11	14	STEVEN CURTIS CHAPMAN SCC/CRACKER BARREL	Deep Roots	6
24	15	BRANDON HEATH MONOMODE/REUNION/PLG	Blue Mountain	26
17	16	CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions [Vol. One]	13
26	17	PLUMB CURB/WORD-CURB	Need You Now	8
18	18	BRITT NICOLE SPARROW/CAPITOL CMG	Gold	56
16	19	RED ESSENTIAL/PLG	Release The Panic	11
22	20	FOR KING & COUNTRY FERVENT/WORD-CURB	Crave	61
31	21	TENTH AVENUE NORTH REUNION/PLG	The Struggle	35
21	22	LECRAE REACH/INFINITY	Gravity	33
15	23	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light	30
20	24	DARLENE ZSCHECH ROM NEW BREED/INTEGRITY/COLUMBIA/PLG	Revealing Jesus	5
5	25	JOSH WILSON SPARROW/CAPITOL CMG	Carry Me	2

GOSPEL ALBUMS

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 NEW ANDY MINEO REACH/INFINITY	Heroes For Sale	1
1	2	TAMELA MANN TILLYMANN	Best Days	37
2	3	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson	4
3	4	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013	13
16	5	GG ALEXIS SPIGHT MUSIC WORLD GOSPEL/MUSIC WORLD	L.O.L.	6
5	6	TASHA COBBS EMI GOSPEL/MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	11
6	7	SHIRLEY CAESAR LIGHT/EONE	Good God	4
7	8	LECRAE REACH/INFINITY	Gravity	33
9	9	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live	37
13	10	LARRY CALLAHAN & SELECTED OF GOD SING 2 PRAISE	The Evolution II	22
10	11	KURT CARR & THE KURT CARR SINGERS VERITY/RCA INSPIRATION	Bless This House	13
4	12	SHAI LINNE LAMP MODE	Lyrical Theology, Pt. 1: Theology	2
12	13	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	50
8	14	FULL GOSPEL BAPTIST CHURCH FELLOWSHIP LIGHT/EONE	One Sound	2
14	15	CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE/EMI GOSPEL/CAPITOL CMG	The Best Of Both Worlds	45
15	16	WILLIAM MURPHY VERITY/RCA INSPIRATION	God Chaser	11
17	17	JOSHUA ROGERS MUSIC WORLD GOSPEL/MUSIC WORLD	Well Done	20
NEW 18	18	DR. R. A. VERNON PRESENTS: "THE WORD" VICTORY MEDIA	We're Amazed: Vol. II	1
19	19	VARIOUS ARTISTS MABANATH/CAPITOL CMG	Top 25 Gospel Songs: 2013 Edition	2
24	20	VASHAWN MITCHELL VMAN/EMI GOSPEL/EMI CMG	Created4This	34
18	21	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA	WOW Gospel 2012	65
21	22	L'ANDRIA JOHNSON MUSIC WORLD GOSPEL/MUSIC WORLD	The Experience	31
23	23	JOHN P. KEE AND NEW LIFE KEE/NEW LIFE	Life And Favor	35
22	24	ANTHONY BROWN & GROUP THERAPY VMAN/TYSOT/TASEIS	Anthony Brown & group therAPy	34
27	25	CECE WINANS SPARROW/UME	Icon: CeCe Winans	5

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 CLOSER VAPOR/WARNER BROS.	Tegan And Sara	14
3	2	NEXT TO ME CAPITOL	Emeli Sande	9
4	3	ACID RAIN STARROCK/ROC NATION/COLUMBIA	Alexis Jordan	8
5	4	I NEED YOUR LOVE CHERRYTREE/RECONSTRUCTIONFLY EYE/ULTRACROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	6
7	5	LET THERE BE LOVE RCA	Christina Aguilera	10
8	6	SHAKE THAT HITSHOP/WMM	Gimm+icky	8
6	7	HEAVEN VENUSNOTE/MUTE/COLUMBIA	Depeche Mode	9
9	8	BEAM ME UP (KILL-MODE) PRMD/4TH & BROADWAY/IDMGM	Cazzette	11
1	9	HOLD ME MIND TRAIN/TWISTED	Ono Feat. Dave Aude	12
12	10	GLOWING ISLAND/IDMGM	Nikki Williams	6
15	11	FLY AWAY NIKE TOWN/TOMMY BOY	Guinevere	7
14	12	READY TO LOVE RED RED	Katrina	7
18	13	CARRIED AWAY FRENCH/ISS/COLUMBIA	Passion Pit	5
20	14	THIS IS OUR LOVE CRESCENT MOON	Sophi	5
29	15	GG PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon	3
13	16	SEXY PEOPLE (THE FIAT SONG) RCA	Arianna Feat. Pitbull	10
10	17	HERE WITH YOU D EMPIRE	Asher Monroe	9
22	18	HELLO STAFFORD BROTHERS FEAT. LIL WAYNE & CHRISTINA MILAN CASH MONEY/REPUBLIC	Stafford Brothers Feat. Lil Wayne & Christina Milan	5
16	19	STAY SRI/DEF JAM/IDMGM	Rihanna Feat. Mikky Ekko	6
17	20	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	10
26	21	GET UP (RATTLE) SPINNY/CASABLANCA/REPUBLIC	Bingo Players Feat. Far East Movement	3
19	22	FOREVER DAUMAN	Ralphie Rosario Feat. Frankie D	11
21	23	POINTING FINGERS 3BIG	Stacey Jackson	7
34	24	HOLD ON ASTRALWORKS/CAPITOL	NERVO	2
28	25	LOLITA EPIC	Leah LaBelle	4
24	26	GIMME ALL (RING MY BELL) INESSA LEE	Princess X	11
27	27	BAD HABITS ULTRA	Brass Knuckles	5
23	28	I COULD BE THE ONE LEVELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	13
33	29	YOU GOT THE LOVE LNG	Nick Skitz	4
25	30	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	8
40	31	HANDS HIGH SPINNY	Kirsty	4
32	32	PEOPLE LIKE US JVRCA/SONY MUSIC	Kelly Clarkson	1
11	33	AS YOUR FRIEND WALL/ISLAND/IDMGM	Afrojack Feat. Chris Brown	12
39	34	I CAN'T WAIT KING STREET	Namy & Barbara Tucker	3
35	35	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	20
47	36	HEARTBEAT SUGAR HOUSE/MR. TAN MAN	Tony Moran VS Deborah Cooper	2
41	37	FREE LOVE BEAT/ROCK	Laura LaRue	3
32	38	HARLEM SHAKE JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	8
46	39	WHAT YOU ARE SYBASONIC	Bex	2
44	40	LET'S FALL IN LOVE ANGELINA LAVO	Angelina Lavo	2
48	41	CUMBIA SEXY UNIVERSAL MUSIC LATIN	Juanes	2
31	42	I LIKE IT LOUD CITRUS/SONIC STEREO/PHONIC	Carmen Electra Feat. Bill Hamel	10
36	43	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	8
42	44	LET ME LIVE AGAIN PEACE BISQUIT	Colton Ford	4
NEW	45	INCREDIBLE SOFO	Gravitonas	1
43	46	GOLD SPARROW/CAPITOL CMG	Britt Nicole	7
NEW	47	SURRENDER CARRILLO	Bouvier & Barona Feat. Abigal	1
NEW	48	DANCE OF LIFE DAUMAN	Amy Weber	1
NEW	49	RUN DAT BACK EPIC	Jadagrace	1
NEW	50	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey	1

Hits of the World

May 4
2013
billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
NEW	2	WAITING ALL NIGHT BLACK BUTTER/WARNER	Rudimental Feat. Ella Eyre	
1	3	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
13	4	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber	
7	5	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
NEW	6	GENTLEMAN YG/SILENT/SCHOOLBOY/REPUBLIC	PSY	
5	7	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	
6	8	LET HER GO BLACK CROW/NETWERK/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
17	9	I NEED YOUR LOVE FLY EYE/POLYDOR/COLUMBIA	Calvin Harris Feat. Ellie Goulding	
4	10	MIRRORS RCA	Justin Timberlake	

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	WAITING ALL NIGHT BLACK BUTTER/WARNER	Rudimental Feat. Ella Eyre	
NEW	2	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber	
NEW	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
1	4	NEED U (100%) BLAZE BOYS/CLUB/INSTRUMENTAL OF SOUND	Duke Dumont Feat. A*M*N*	
3	5	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
6	6	HEY PORSCHE REPUBLIC	Nelly	
NEW	7	I NEED YOUR LOVE FLY EYE/POLYDOR/COLUMBIA	Calvin Harris Feat. Ellie Goulding	
5	8	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	
4	9	POMPEII VIRGIN	Bastille	
NEW	10	GENTLEMAN YG/SILENT/SCHOOLBOY/REPUBLIC	PSY	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
NEW	2	LOVE IS WHAT YOU MAKE OF IT LA GROSSE EQUIPE	Maude	
8	3	UNDER WARNER	Alex Hepburn	
3	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	
1	5	J'IME TIRE WALT	Maitre Gims	
4	6	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
5	7	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
6	8	HO HEY DUALTONE/DECCA	The Lumineers	
2	9	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
RE	10	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	

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 SRI/DEF JAM/UNIVERSAL	Rihanna Feat. Mikky Ekko	
3	3	WHEN I WAS YOUR MAN ATLANTIC/WARNER	Bruno Mars	
7	4	CAN'T HOLD US MACKLEMORE/WARNER	Macklemore & Ryan Lewis Feat. Ray Dalton	
4	5	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. Christina Aguilera	
8	6	MIRRORS RCA/SONY MUSIC	Justin Timberlake	
5	7	DAYLIGHT A&M/OCLONE/UNIVERSAL	Maroon 5	
9	8	INNER NINJA HALF-LIFE/UNIVERSAL	Classified Feat. David Miles	
58	9	GENTLEMAN YG/SILENT/SCHOOLBOY/REPUBLIC/UNIVERSAL	PSY	
6	10	THRIFT SHOP MACKLEMORE/WARNER	Macklemore & Ryan Lewis Feat. Wanz	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
6	1	KOI SURU KISETSU UNIVERSAL	Naoto Intiraymi	
NEW	2	BRAINSTORMING UP-FRONT	Morning Musume	
NEW	3	REUNION SONY	Claris	
16	4	IT'S A BEAUTIFUL DAY WARNER	Michael Buble	
15	5	ONE MORE TIME VICTOR	Kazuyoshi Saito	
48	6	HYO[PANTHER] COLUMBIA	Yukino	
1	7	TANJYOBI NIWA MASSHIRO NA YURI WO UNIVERSAL	Masaharu Fukuyama	
NEW	8	4GATU NO AME POLY CANYON	Aiko	
29	9	IKAROS NAVY/TAWE	GreeeeN	
18	10	LOVE STORY SONY	Miliyah Kato/Shota Shimizu	

GERMANY				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
1	2	LET HER GO BLACK CROW/EMBASSY OF MUSIC	Passenger	
3	3	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
4	4	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
10	5	HO HEY DUALTONE/DECCA	The Lumineers	
6	6	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
NEW	7	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber	
5	8	MIRRORS RCA	Justin Timberlake	
NEW	9	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	
NEW	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	LET HER GO BLACK CROW	Passenger	
4	2	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
10	3	I NEED YOUR LOVE FLY EYE/POLYDOR/COLUMBIA	Calvin Harris Feat. Ellie Goulding	
2	4	THANK YOU COLUMBIA	MKTO	
NEW	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
3	6	HELLO YOUNG MONEY/CASH MONEY/REPUBLIC	Stafford Brothers Feat. Lil Wayne & Christina Milan	
NEW	7	POMPEII VIRGIN	Bastille	
NEW	8	STILL INTO YOU FUELED BY RAMEN	Paramore	
7	9	CHANGE YOUR LIFE SYCO	Little Mix	
5	10	HEY PORSCHE REPUBLIC	Nelly	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
47	1	BOUNCE PIL RECORD	Cho Yong Pil	
1	2	GENTLEMAN YG ENTERTAINMENT	PSY	
2	3	LOVE BLOSSOM STARSHIP ENTERTAINMENT	K.Will	
3	4	TONIGHT MUSIC N NEW	Lyn (Feat. Baechig)	
4	5	ROSE YG ENTERTAINMENT	Lee Hi	
9	6	BE WARMED CORE CONTENTS MEDIA	Davichi (Feat. Verbal Jint)	
5	7	TURTLE CORE CONTENTS MEDIA	Davichi	
7	8	FOREIGNER'S CONFESSIONS SBS/CONTENTSTHUB	Akdong Musician	
12	9	CHERRY BLOSSOM ENDING CJ E&M	Busker Busker	
NEW	10	THANK YOU HAPPYFACE&T & YHO/ENTERPRISE	4Men	

REPS OF THE WORLD: ALL INFORMATION IN THIS WEEK'S CHARTS IS BASED ON THE U.S. BILLBOARD CHARTS. THE U.S. BILLBOARD CHARTS ARE COMPILED BY PROMOTIONS, MANAGERS AND BOOKING AGENTS. SINGLES SHOULD BE SUBMITTED TO ZOO ALLER AT ZOO.ALLER@BILLBOARD.COM. DANCE CLUB SONGS: THE WEEK'S MOST POPULAR SONGS PLAYED IN DANCE CLUBS, COMPILED FROM REPORTS FROM A NATIONAL SAMPLE OF CLUB DISCO. CHARTS ARE BASED ON PROMOTIONS, MANAGERS AND BOOKING AGENTS. SINGLES SHOULD BE SUBMITTED TO ZOO ALLER AT ZOO.ALLER@BILLBOARD.COM. DANCE CLUB SONGS: THE WEEK'S MOST POPULAR SONGS PLAYED IN DANCE CLUBS, COMPILED FROM REPORTS FROM A NATIONAL SAMPLE OF CLUB DISCO.

IRELAND			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE (IMP/INT)/LABEL	Artist
	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
1	2	POMPEII VIRGIN	Bastille
2	3	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess
3	4	LET HER GO BLACK CROWD/NETTWERK	Passenger
5	5	HIGH HOPES BUNNIE/SONY MUSIC	Kodaline
NEW	6	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton
NEW	7	CATCH YOUR FALL EMI	Aslan And Don Mescaill
4	8	MIRRORS RCA	Justin Timberlake
NEW	9	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber
9	10	I NEED YOUR LOVE FLY EYE/POLYDOR/COLUMBIA	Calvin Harris Feat. Ellie Goulding

NORWAY			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE (IMP/INT)/LABEL	Artist
NEW	1	SHATTERED PLAYROOM	Astrid Smeplass
NEW	2	GONNA GO MY WAY PLAYROOM	Eirik Softeiland
1	3	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess
3	4	LET HER GO BLACK CROWD/EMBASSY OF MUSIC/SONY MUSIC	Passenger
2	5	UNCOVER RECORD COMPANY TEN/UNIVERSAL	Zara Larsson
NEW	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
NEW	7	GENTLEMAN YG/SILENT/SCHOOLBOY/REPUBLIC	PSY
5	8	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
NEW	9	HERE I AM PLAYROOM	Astrid Sugaren
4	10	OUT OF YOURSELF TAIGA/EMI	Truls

SWEDEN			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE (IMP/INT)/LABEL	Artist
NEW	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
9	2	GENTLEMAN YG/SILENT/SCHOOLBOY/REPUBLIC	PSY
1	3	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess
7	4	DET KOMMER ALDRIG VA OVER FOR UNIVERSAL	Hakan Hellstrom
NEW	5	99 DEGREES SCANDINAVIAN LABEL GROUP/EMI	Clabb
5	6	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
4	7	UNCOVER RECORD COMPANY TEN/UNIVERSAL	Zara Larsson
2	8	YOU LIONHEART/UNIVERSAL	Robin Stjernberg
3	9	LET HER GO BLACK CROWD/EMBASSY OF MUSIC/SONY MUSIC	Passenger
6	10	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears

MEXICO			
AIRPLAY COMPILED BY NIELSEN SOUNDSCAN BIDS			
LAST WEEK	THIS WEEK	TITLE (IMP/INT)/LABEL	Artist
31	1	MI RAZON DE SER DISA/UNIVERSAL	Banda Sinaloense MS de Sergio Lizarraga
1	2	FEEL THIS MOMENT MR_305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. Christina Aguilera
10	3	AQUI ESTOY DISA/UNIVERSAL	Calibre 50
6	4	LLORAR WARNER	Jesse & Joy Feat. Mario Domm
2	5	SCREAM & SHOUT INTERSCOPE/UNIVERSAL	will.i.am & Britney Spears
8	6	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA/SONY MUSIC	Calvin Harris Feat. Florence Welch
4	7	CON LA CARA EN ALTO SONY MUSIC	Reik
3	8	MUCHAS GRACIAS SONY MUSIC	La Adictiva Banda San Jose de Mesillas
5	9	LOCKED OUT OF HEAVEN ATLANTIC/WARNER	Bruno Mars
14	10	LA COSA MAS BELLA WARNER	Sergio Dalma Feat. Leire

Boxscore

May 4
2013

billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST	VENUE DATE	ATTENDANCE CAPACITY	PROMOTER	
1	\$9,641,641 (125,341/334 PESOS) \$233.40/\$55.08	LUIS MIGUEL	AUDITORIO NACIONAL, MEXICO CITY JAN. 31, FEB. 1-3, 8-10, 14-17, MARCH 8-10, 20-21	140,857 152,320 16 SHOWS	SHOWLATIN	
2	\$5,950,080 (6,434/\$22) \$140.97/\$48.08	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	PALAIS OMNISPORTS BERCY, PARIS APRIL 2-7	58,458 83,024 EIGHT SHOWS	CIRQUE DU SOLEIL, LIVE NATION	
3	\$3,758,611 \$69.75/\$35	JASON ALDEAN, LUKE BRYAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER	SANFORD STADIUM, ATHENS, GA. APRIL 1-3	60,968 SELLOUT	LIVE NATION	
4	\$3,612,340 (2,761/431) \$116.42/\$57.56	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	PAVILHÃO ATLANTICO, LISBON APRIL 1-14	44,709 66,240 SIX SHOWS	CIRQUE DU SOLEIL, EVERYTHING IS NEW	
5	\$3,405,042 (41,095/788 PESOS) \$106.06/\$23.20	THE KILLERS, LOUIS XIV	FORO SOL, MEXICO CITY APRIL 1-3	56,375 56,411	OCESA-CIE	
6	\$3,070,750 (2,340/\$26) \$131.20/\$45.92	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	SPORTPALEIS, ANTWERP, BELGIUM MARCH 1-2	34,471 40,116 THREE SHOWS	CIRQUE DU SOLEIL, FIRESTARTER	
7	\$2,691,260 (2,065/705) \$123.77/\$65.14	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	ZIGGO DOME, AMSTERDAM MARCH 8-10	26,744 30,588 THREE SHOWS	CIRQUE DU SOLEIL, MOJO CONCERTS	
8	\$1,886,715 (22,770/660 PESOS) \$106.06/\$23.20	THE KILLERS, LOUIS XIV	ESTADIO TRES DE MARZO, GUADALAJARA, MEXICO APRIL 12	26,235 27,172	OCESA-CIE	
9	\$1,463,572 \$89.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE	VERIZON ARENA, NORTH LITTLE ROCK, ARK. APRIL 12	17,036 SELLOUT	THE MESSINA GROUP/PAEG LIVE	
10	\$1,451,528 \$89.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE	NEW ORLEANS ARENA, NEW ORLEANS APRIL 13	17,261 SELLOUT	THE MESSINA GROUP/PAEG LIVE	
11	\$1,283,700 \$150	KENNY CHESNEY	THE JOINT, HARD ROCK HOTEL, LAS VEGAS APRIL 19-20	8,558 TWO SELLOUTS	THE MESSINA GROUP/PAEG LIVE	
12	\$1,231,780 (1,265,596/871 FORINTS) \$145.60/\$41.32	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	PAPP LASZLO SPORTARENA, BUDAPEST FEB. 5-6	14,749 10,242 TWO SHOWS	CIRQUE DU SOLEIL, LIVE NATION	
13	\$1,089,630 (120,449/077 KORUNY) \$127.35/\$79.39	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	O2 ARENA, PRAGUE FEB. 8-9	10,762 22,928 TWO SHOWS	CIRQUE DU SOLEIL, LIVE NATION	
14	\$1,004,380 (1,81,085 LIRA) \$124.09/\$41.36	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	OLKER SPORTS ARENA, ISTANBUL MARCH 15-17	12,825 38,265 FIVE SHOWS	CIRQUE DU SOLEIL, POZITIF	
15	\$994,620 \$250/\$150/\$125/\$55	SHANIA TWAIN	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS APRIL 9-10	6,947 8,080 TWO SHOWS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT	
16	\$986,476 \$172/\$45	VICENTE FERNÁNDEZ	SELLAND ARENA, FRESNO, CALIF. APRIL 12	9,112 9,146	RALPH HAUSER PROMOTIONS	
17	\$916,319 \$95.50/\$75.50	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER	MOHEGAN SUN ARENA, UNCAVILLE, CONN. FEB. 28-MARCH 1	10,107 TWO SELLOUTS	LIVE NATION	
18	\$843,880 \$85/\$49.75	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER	MADISON SQUARE GARDEN, NEW YORK MARCH 2	12,026 SELLOUT	LIVE NATION	
19	\$824,114 (\$799,066 AUSTRALIAN) \$350.22/\$103.01	BRYAN ADAMS, AMY MacDONALD	SYDNEY ENTERTAINMENT CENTRE, SYDNEY APRIL 19	7,657 8,017	FRONTIER TOURING	
20	\$802,299 (6,607/480) \$138.67/\$59.43	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	PARKSQUITES ARENA, MONTPELLIER, FRANCE FEB. 26-27	8,900 14,562 TWO SHOWS	CIRQUE DU SOLEIL, LIVE NATION	
21	\$739,665 (€562/737) \$45.53	MARIO BARTH	O2 WORLD, HAMBURG MARCH 8-9	23,234 TWO SELLOUTS	P-PROMOTION	
22	\$736,244 (8,918,865 PESOS) \$38.12	SASHA, BENNY Y ERIK	AUDITORIO NACIONAL, MEXICO CITY APRIL 11-12	19,314 19,330 TWO SHOWS	OCESA-CIE	
23	\$716,696 \$58.75/\$26.25	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER	ALERUS CENTER, GRAND FORKS, N.D. MARCH 23	14,882 17,500	LIVE NATION	
24	\$698,456 \$165/\$121/ \$104.50/\$82.50	JERRY SEINFELD	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS APRIL 12-13	5,699 6,292 TWO SHOWS	CAESARS PALACE	
25	\$658,235 \$125/\$105/\$75/\$55	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES	AMPHITHEATER AT THE WHARF, ORANGE BEACH, ALA. APRIL 11	9,556 SELLOUT	RED MOUNTAIN ENTERTAINMENT, THE MESSINA GROUP/PAEG LIVE	
26	\$640,020 (1,724,463 PESOS) \$42.94	RAPHAEL	AUDITORIO NACIONAL, MEXICO CITY APRIL 13-14	14,904 19,176 TWO SHOWS	OCESA-CIE	
27	\$637,551 \$148/\$59	EARTHDAY BIRTHDAY 20: THE OFFSPRING, PAPA ROACH & OTHERS	TINKER FIELD, ORLANDO APRIL 13	9,991 20,000	WBR	
28	\$624,715 \$46.75/\$36.75	JIM GAFFIGAN	CHICAGO THEATRE, CHICAGO APRIL 19-20	13,734 FOUR SELLOUTS	JAM PRODUCTIONS, OUTBACK CONCERTS	
29	\$566,107 \$52.75/\$26.75	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER	CENTURYLINK CENTER, BOSSER CITY, LA. FEB. 21	12,028 SELLOUT	LIVE NATION	
30	\$549,523 \$50/\$35	WE'RE ALL FOR THE HALL: KEITH URBAN, VINCE GILL & OTHERS	BRIDGESTONE ARENA, NASHVILLE APRIL 16	13,585 SELLOUT	THE MESSINA GROUP/PAEG LIVE	
31	\$541,032 (€416,057) \$81.72/\$45.27	PUR	O2 WORLD, HAMBURG MARCH 14	9,580 11,526	KPS CONCERTBÜRO	
32	\$510,035 \$159/\$75	ROMEO SANTOS	SEMINOLE HARD ROCK LIVE, HOLLYWOOD, FLA. MARCH 27	5,384 5,451	EUPHORIA ENTERTAINMENT, SBS ENTERTAINMENT	
33	\$508,024 \$44	WIDESPREAD PANIC	UIC PAVILION, CHICAGO APRIL 12-13	11,546 13,000 TWO SHOWS	MAJ CONCERTS	
34	\$507,853 (\$488,300 AUSTRALIAN) \$93.60/\$72.80	NORAH JONES, CORY CHISEL & THE WANDERING SONS	STATE THEATRE, SYDNEY FEB. 15-17	5,046 THREE SELLOUTS	FRONTIER TOURING CO.	
35	\$484,189 \$175/\$25	ROBERTO TAPIA	NORIA THEATRE L.A., LIVE, LOS ANGELES FEB. 15	7,000 SELLOUT	GOLDENVOICE/PAEG LIVE	



Luis Miguel's Hits Tour Rules

Latin pop star **Luis Miguel's** Hits tour earns the No. 1 **Boxscore** with a gross of \$9.6 million from 16 concerts at Auditorio Nacional in Mexico City. The run of shows spanned six weeks; it began Jan. 31 and kicked off his 2013 concert schedule. Miguel followed the opener with 10 performances in February and five in March, in addition to playing shows in 12 other Mexican cities during the first three months of the year. The bulk of his 2013 touring wrapped after the first quarter, but he's booked to make his seventh annual engagement in residence at the Colosseum at Caesars Palace in Las Vegas in mid-September.

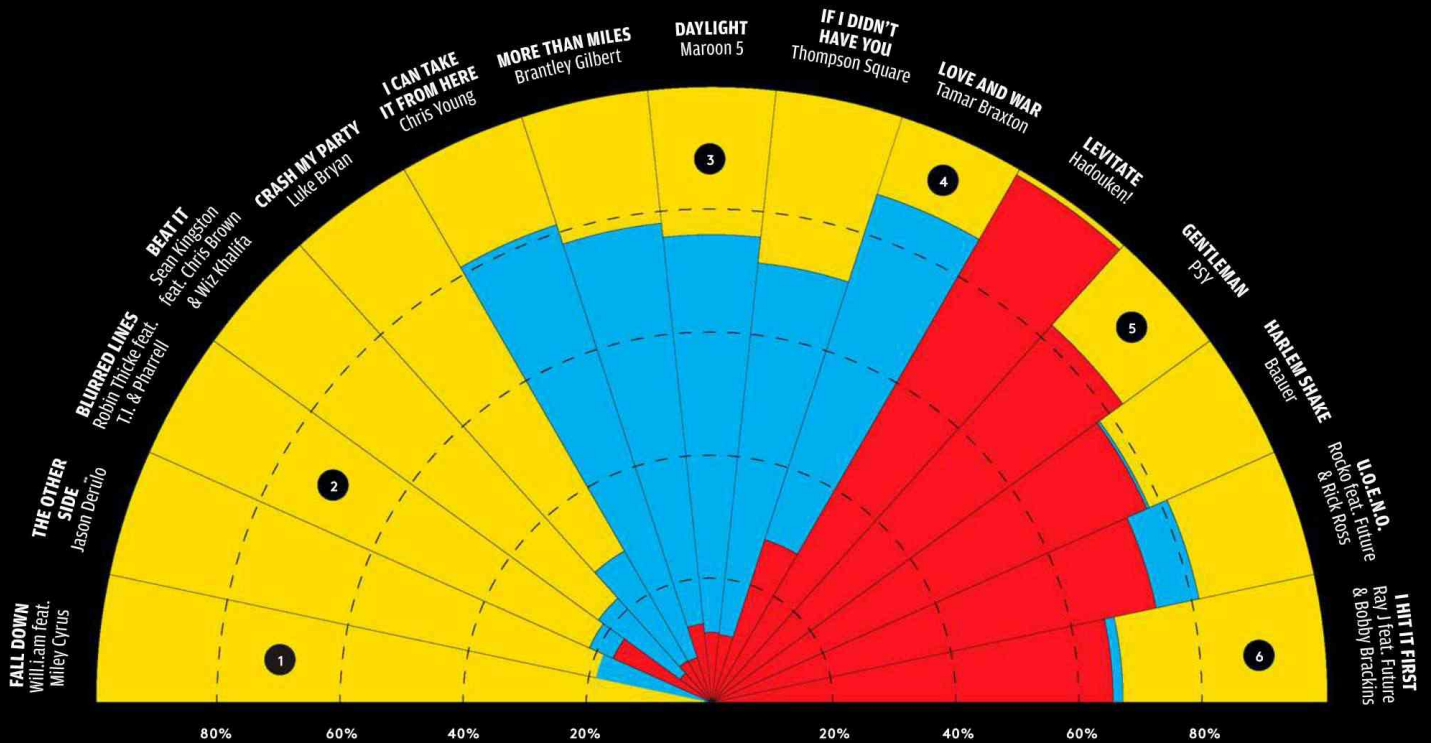
Country star **Jason Aldean** makes his first chart appearance based on sales from his *Night Train* tour that launched Feb. 21 in Bossier City, La. Just from the first nine venues on the tour, 144,000 fans have seen the Academy of Country Music's recently crowned male vocalist of the year. Among the totals reported during the past week is a \$3.7 million gross from the first stadium on the Georgia native's 2013 itinerary, the University of Georgia's Sanford Stadium in Athens. The April 13 concert—at No. 3—drew a sellout crowd of 60,966 to see Aldean along with **Luke Bryan**, **Jake Owen**, **Thomas Rhett** and **DeeJay Silver**. —*Bob Allen*

CODA

This Week's Trend Report: Billboard Hot 100 Songs By Streams, Airplay & Sales

This week we look at the current Billboard Hot 100 and which of its songs are powered more by sales, airplay or streaming points. Those three data elements are weighted, and then blended together, for us to arrive at the Hot 100's overall ranking. The below graph shows the five songs with the greatest percentage of points in either sales, airplay or streams.

SALES
AIRPLAY
STREAMS



1

WILL.I.AM FEATURING MILEY CYRUS

Sales: 99%
Airplay: 1%
Streams: 0%

The last preview single from Will.i.am's just-released *#willpower* arrives on the Hot 100 courtesy of 84,000 in download sales—and little else. It's not a promoted radio track, so its lack of airplay isn't surprising. The album's current radio single, "thatpower" featuring Justin Bieber, rises 48-40 on Hot 100 Airplay.

2

ROBIN THICKE FEATURING T.I. & PHARRELL

Sales: 78%
Airplay: 4%
Streams: 18%

While the March release of the song's video garnered immediate attention due to its plentiful amount of nudity, the song was slow to debut on the Hot 100. However, both its airplay and sales continue to make weekly gains.

3

MAROON 5

Sales: 24%
Airplay: 65%
Streams: 11%

Considering that the song peaked in download sales in late February and early March, it's not shocking to see the imbalance of its Hot 100 points this week. The song is still a favorite at radio, as it's No. 6 on Hot 100 Airplay.

4

TAMAR BRAXTON

Sales: 13%
Airplay: 59%
Streams: 28%

Much like Maroon 5's "Daylight," Braxton's song peaked in sales long ago. Its best sales frame came last December, when it was first released. It continues to chart thanks to strong airplay from adult R&B and mainstream R&B stations.

5

PSY

Sales: 17%
Airplay: 0%
Streams: 83%

While "Gentleman" is the follow-up to PSY's smash "Gangnam Style" (No. 12 on the Hot 100), radio is so far sitting this one out. To be fair, "Gentleman" hasn't been officially promoted to radio by its label, School Boy/Republic.

6

RAY J FEATURING FUTURE & BOBBY BRACKINS

Sales: 33%
Airplay: 2%
Streams: 65%

So far, this scandalous tune—allegedly about Ray J's former girlfriend Kim Kardashian—is more of a hit on blogs and gossip sites than radio. Time will tell if programmers take a shine to it.

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ROBERT RANDOLPH • KEITH RICHARDS • KURT ROSENWINKEL • ROBBIE ROBERTSON
JOHN SCOFIELD • KEITH URBAN • JIMMIE VAUGHAN • BUDDY GUY • ALLAN HOLDSWORTH
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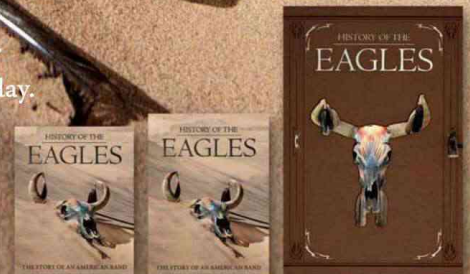
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