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**MONEYMAKERS** The Secrets Of  
Music's Top 40 Earners **FACEBOOK'S**  
**TARGETED MARKETING** Is It A Hustle  
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**How Baauer  
and the  
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# VIEWPOINT

2  
MARCH  
2013

THIS WEEK  
Volume 125  
No. 8

## FEATURE

**P.21** “Baauer represents a lot of cool things right now about young kids making music who don’t play by any rules.”

## DIPLO

### QUESTIONS ANSWERED

**P.10** “The system is still broken and we are still working on a solution to the very boring, yet very important topic, of music licensing.”

## DAVID ISRAELITE

### THINK TANK

**P.13** “It’s hard to argue that SiriusXM still needs a government-sanctioned discount from rates that the CRB deems appropriate. But that’s in essence the argument the company made.”

## JOHN VILLASENOR

### FEATURE

**P.32** “If you want to reach 100,000 people, you can either do the hard work of building that community organically, or you can take a shortcut and pay to reach them. That’s the game.”

## CHAD WITTMAN

David Israelite in Washington, D.C., on Feb. 21.



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Baauer photograph by Phil Knott for Billboard. Illustration by Sean McCabe. Grooming by Pascale Poma for BeautyWing NY. Styling by Kwasi Kessie. Jacket by Alexander Wang. Hoodie, T-shirt and belt by Urban Outfitters. Jeans by Rag & Bone. Sneakers by Nike.



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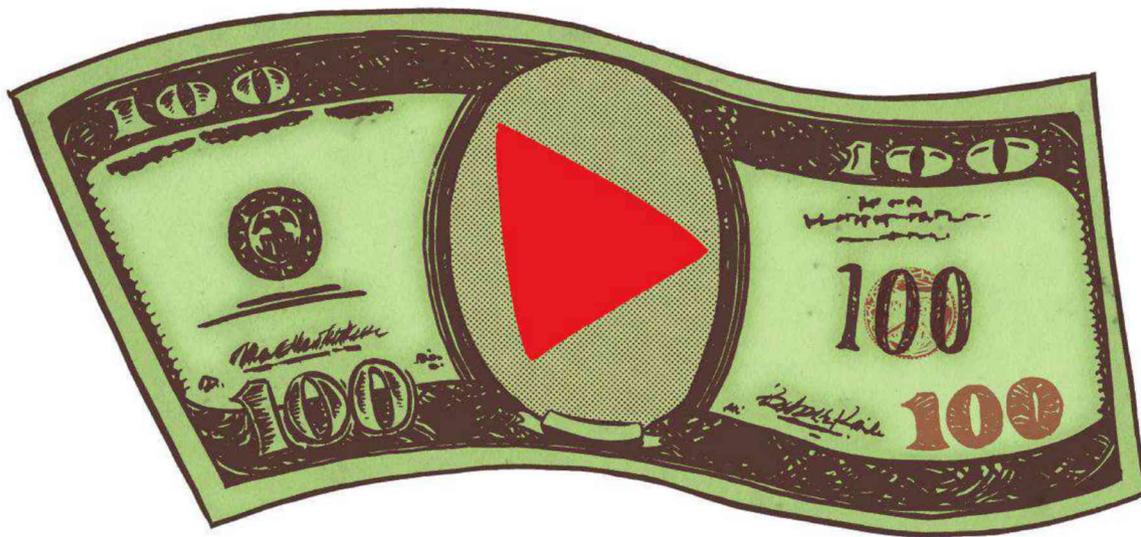
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# TOP LINE

PUBLISHING



## Networking Pays Off

Publishers seeking payment for music used in videoclips have reached a turning point

By Ed Christman

**M**ost video multi-channel networks, known as MCNs, have been operating for the last few years without licensing or making proper payments for cover versions of songs used in videos played on their various channels. The licensing deals that Fullscreen and Maker Studios recently cut with Universal Music Publishing Group (UMPG), and the one the former had with Warner/Chappell Music, shows good intent, but it doesn't mean they, and hundreds of other MCNs, are off the hook yet with music publishers. ¶ Besides those two deals, thousands of smaller publishers are still waiting to reach a legal agreement, let alone receive just compensation, including retroactive payments, for their intellectual property. With MCNs beginning to play a major role in the growing YouTube ecosystem, millions of dollars could be at stake. For example, Maker Studios is a network of more than 5,000 YouTube channels that, together, have

about 140 million subscribers (see [Billboard.biz](#)).

Unless an industry-wide solution can be negotiated with the National Music Publishers' Assn., a lawsuit may still be filed. The NMPA says MCNs have significantly profited, often without compensating the songwriters whose work is being used. "There are dozens of [MCNs] we have identified," NMPA president/CEO David Israelite says. "If they want to come to the table and pay back royalties, we can talk; if not, we are preparing to sue."

The MCNs represent the final frontier in the NMPA's campaign to enforce video licensing and receive fair compensation for the use of songs in music videos. The other two fronts in its campaign are to receive proper compensation for official music videos played by Vevo and YouTube and for music incorporated into

user-generated content posted on the latter site by individuals.

For years, official music videos were regarded as promotional tools, even by record labels, as MTV built a broadcast empire off of the clips. But in the new digital economy, music videos remain the final puzzle piece to generating income, a strategy that started with Vevo.

Though labels have been earning money for official music videos screened on Vevo and YouTube, most independent music publishers have been patiently waiting for the labels to carve out deals with them.

So far, UMPG and Warner/Chappell have agreed to terms with the publishers, under which the major labels will pay 15% of advertising revenue, sources say, as well as retroactive payments, for an all-in synch license. Music publishers are confident they'll reach an agreement with Sony Music Entertainment, and also figure out a way to receive payment from the thousands of independent labels, too. Meanwhile, the major labels are already paying the major publishers their cut, sources say.

In the settlement negotiated between the NMPA and YouTube on user-generated content, publishers get 15% when a master recording is used and 50% of ad revenue when user-generated videos feature cover songs. But according to sources, MSNs get 55% of advertising revenue from YouTube. While music publishers may say that the MCNs' business model is not their problem, it's easy to see how the math may not work. Still, some feel there's room to maneuver a deal, because MCNs can deliver a target audience, and charge a higher advertising rate for it.

So while on a percentage basis it doesn't appear that they can manage to both satisfy the expectations of rights holders and video makers while still turning a profit, there might still be a way for the two sides to reach an accommodation if enough money is generated. ●

# THE Action



Spotify's Daniel Ek



## SPOTIFY TO CUT MUSIC FEES

Stockholm-based subscription-music service Spotify hopes to negotiate better terms when it meets with major labels during the next few weeks. According to a report on tech news site the Verge, Spotify will ask for "substantial price breaks" along with rights to offer free music to mobile phone users. Spotify, which has 5 million paying subscribers and 20 million total worldwide users, hopes the renegotiated terms will give it better parity with such mega-music sales sites as iTunes and Amazon, while labels seem keen to boost services that offer alternatives to the retail giants.



## JOHN HOSTING HMV IN-STORE

With U.K. music retail chain HMV currently on the financial ropes, Elton John says he'll perform in one or more of the stores to show support for places that still sell CDs and vinyl albums. The pop star's representative says "Elton has always been a big supporter of record shops," and HMV is hopeful John's move could spur other major artists to drum up business by performing free gigs at brick-and-mortar locations.



Elton John



## GOOGLE SLAMMED BY RIAA

Google has recently enjoyed success for its record-setting stock price and an announcement that it's readying Internet-connected glasses. But a new RIAA "report card" slams the tech company's supposed demotion of illegal downloading sites, claiming the search giant's promise to downplay piracy sites hasn't come to fruition "in any meaningful way." The report found 98% of searches for music showcased sites with thousands of previous removal requests for copyright violations. Meanwhile, legitimate download sites were difficult to find, since they were often buried beneath all the illegal results.



## KKR BOUGHT OUT BY BERTELSMANN

It seems Bertelsmann is about to take over BMG Rights Management's majority stake from investment group KKR, which signals a possible return to major-label status for the German media conglomerate. In the past decade, Bertelsmann has moved away from the recording business to concentrate on music publishing, becoming a powerhouse force in that field with administration of more than 1 million songs. A source indicated that the buyout may be officially announced at an earnings conference scheduled for late March in Berlin.

## PUBLISHING

# Who Owns What tAt EMI Publishing?

Documents reveal breakdown of ownership in the Sony-led consortium's purchase

By Ed Christman

Documents just released containing details of the EMI Music Publishing acquisition by an investor consortium led by Sony Corp. of America include much financial data heretofore unknown by the music industry, as well as the general public.

For example, Michael Jackson's estate owns nearly 10% of EMI Music Publishing, while it will cost about \$108 million to rationalize the shift of EMI's song catalog from being overseen by an operational company to a Sony/ATV Music Publishing-administered song portfolio. Sony/ATV and the Jackson estate declined comment.

As previously reported, the Sony-led consortium—comprising of Sony, the Jackson estate, Mubadala Development, Jynwel Capital Limited, the Blackstone Group's GSO Capital Partners and David Geffen—closed a \$2.2 billion deal on June 29, 2012, to buy EMI Music Publishing. The consortium put up \$803 million, acquired a \$1.2 billion term loan secured by EMI assets and also issued \$403 million in unsecured notes, the lattermost providing a slight cushion beyond the price tag.

The Sony/Jackson estate piece of EMI is 39.8%. Out of that total, Sony owns 74.9%, while the Jackson estate, identified only as "a third-party investor of Sony's U.S.-based music publishing subsidiary" in the 6-K filing, owns 25.1%.

According to the report, most of the equity was put up by Abu Dhabi, United Arab Emirates-based firm Mubadala and Sony—meaning Arab and Japanese investors now own the rights to the likes of "Over the Rainbow" and "Have Yourself a Merry Little Christmas." Meanwhile, the other partners apparently bought the unsecured notes. Sony/ATV is a joint venture, with each partner owning 50%—although Sony/ATV also holds an option to buy out half of the Jackson estate's holdings in the company.

Meanwhile, Sony/ATV is well into an integration plan, according to Moody's Investors Services, which issued a rating report on EMI Music Publishing. The report said that management had implemented approximately half the estimated \$106 million in total restructuring costs during the two-year restructuring period. It further said that, at the end of the period, EMI Music Publishing will have only eight employees. However, it also noted that Sony/ATV will hire 200 new employees, most of them presumably coming from EMI's former staff.

Sony/ATV management has already said it will operate the two publishing portfolios as one company. To ensure that both ownership groups—Sony/ATV and EMI Music Publishing—benefit equally, the publishing from all songwriters signed since the acquisition is being split evenly between Sony/ATV and EMI.

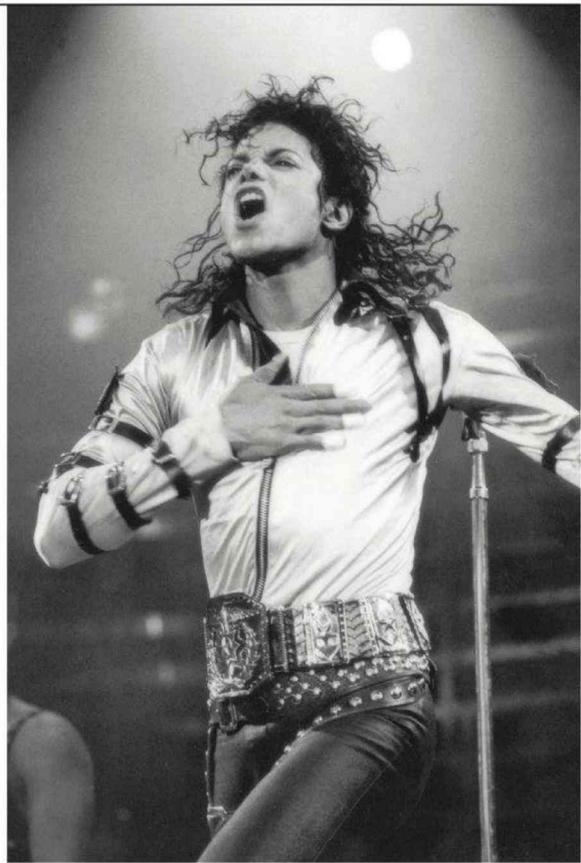
After royalty payments are made to songwriters and publishers administered by EMI, and 15% of net publisher's share is paid to Sony/ATV as an administration fee, earnings before interest, taxes, depreciation and amortization is expected to be 35% of about \$700 million in annual revenue, or \$245 million. That makes for a nice cushion for a projected \$130 million in annual interest payments, and should also cover \$15 million in annual capital expenditures, according to Moody's.

Meanwhile, the 15% administration fee that Sony/ATV is collecting for managing the EMI portfolio represents the traditional amount paid for that function. That could yield Sony/ATV about \$52 million, based on the projected \$700 million in revenue, and the 45%-50% of the net publisher's share left after royalty payments. ●

**Michael Jackson.** While the Michael Jackson estate may own a smaller share of EMI Music Publishing than it does of Sony/ATV, terms of the deal still represent a continuation of a good partnership, sources say.



**Martin Bandier.** The deal represents a vote of confidence in Sony/ATV chairman/CEO Martin Bandier—that he will not only deliver profits and a return on investments to consortium investors but also be a safe harbor for lenders.



**Michael Jackson** performing at Wembley Stadium in London in 1988.

## .biz

Beyoncé has signed a global publishing deal with Warner/Chappell, which will administer the artist's future songwriting, including her next album.

DIGITAL

# Tumblr Tackles Music Discovery

Trendy blog site edges into crowded field by using expert editors to share music, videos and other data

By Glenn Peoples

Blogging service Tumblr is offering a new music discovery service, but the site won't be configured as a radio station or a retail recommendation system like Amazon delivers. Instead, the core of the blogging company's strategy will be a select group of editors that will share music, video and pictures with the site's 95 million users.

Serving as the website's "music evangelist" is Nate Auerbach, a former tour manager/consultant for Nashville's Mur Productions who also handled marketing duties at Myspace.com and artist management and production firm the Collective before joining Tumblr last year.

Tumblr could have considerable power as a music discovery destination, with only YouTube, Yahoo, AOL, Vevo, Viacom, Twitter and Buzzmedia properties putting music content in front of more online viewers. Tumblr had 30 million U.S. unique visitors in January and grew 50% during the last 12 months, according to comScore.

The site's indie-leaning, stylish mix of rock and hip-hop puts Tumblr squarely in competition with Myspace, which officially



Kendrick Lamar illustration on Tumblr.

relaunched in mid-January. The two companies have very different approaches: Tumblr is a collection of short blasts of media, while Myspace is more of a social-minded, on-demand music service. Since its acquisition by Specific Media in 2011, Myspace has been retooled as a music discovery destination, and notched 25.5 million U.S. unique visitors in January, losing 2 million since the previous month.

Tumblr's entry into music discovery takes place through a "tag" page or an "explore" page. A visitor can see music tags by typing "music" in the search field at the top right of Tumblr's home

page, and the term will also be added to Tumblr.com/explore that lists various content tags ranging from fashion to basketball.

Like other categories on the explore page, the "music" designation will use tag editors to provide links to what it believes are the best songs, videos, artwork and photos on the overall site. Because the editors are also members of the Tumblr community, the recommended content comes from actual users rather than Tumblr executives or an impersonal logrhythm. As of Feb. 21 there were about 20 editors, including representatives of Washington, D.C.'s

9:30 Club; the blog Jungle Indie Rock; hip-hop journalist Andrew Nosenitsky; and indie band Ra Ra Riot. The page has been in beta for two months, and more editors are expected to be brought on soon.

Auerbach says tag editors are chosen because they have a significant following or have gained respect in their various fields. They provide musical diversity, and many are trusted Tumblr bloggers who have already built a loyal readership.

Another key aspect of Tumblr Music is a new blog at music.tumblr.com posting such music-related announcements as a flier to the company's March 15 party at South by Southwest. It's not a place for Tumblr to establish an editorial voice because it's leaving that kind of voice to its users, Auerbach says.

Both the music tag page and the Tumblr music blog will be available to mobile and non-Tumblr users as visible content. However, the only way to interact with the posts and get the full experience will be to log in as a Tumblr user. ●

**TAKEAWAY:** Tumblr is facilitating music discovery by appointing music experts to act as tag editors who will recommend links to such content as songs and photos on Tumblr's site.

RADIO

# Rock Globally, Chat Locally

Despite challenges, independently owned radio stations that focus on localism find ways to thrive

By Gary Trust

FTR

**For The Record**  
In the Feb. 23 issue, Barry Weiss' title was misstated. He is chairman/CEO of Island Def Jam/Republic and head of Universal Music Group's East Coast Labor Group.

Triple A-formatted mvyradio, broadcasting from the island of Martha's Vineyard, Mass., prides itself on breaking new singer/songwriters while broadcasting the best in rock'n'roll music dating back to the Beatles era. So, why was the station playing adult contemporary icon Barry Manilow's "Looks Like We Made It" on a recent Friday?

The detour into '70s schmaltz came about because the station was celebrating a successful fund-raiser that took in \$600,000, allowing it to remain in business for the next year. Mvyradio reached the notable sum on the 59th day of its 60-day "Save mvyradio" listener pledge drive, thanks in part to its strong streaming presence, with the station one of the first in the area to embrace such technology. It was a close

call, but it looks like mvyradio did make it.

Citing the recession as the main culprit damaging mvyradio's solvency, Aritaur Communications sold the station's 92.7 FM (WMVY) frequency, its terrestrial home since 1983, to Boston University's WBUR late last year. While Vineyarders now hear NPR affiliate programming on the original signal, mvyradio lives on as an Internet-only entity, having adopted a commercial-free, underwriting-based model that's owned by nonprofit Friends of mvyradio. (It hopes to secure a new FM frequency in the future.)

Mvyradio's makeover reflects the ingenuity needed for independent radio stations to survive as part of an industry in which corporate ownership became the norm following the Telecommunications Act of 1996, which loosened restrictions on the number of stations that chains could own. In addition to mvyradio's overall change, stand-alone stations often emphasize a local touch that larger owners using out-of-market programming and air talent can't match.

"The recession has surely been a challenge for every radio station, but, as an independent station, when revenue dropped, we had fewer options to reduce costs," mvyradio PD P.J. Finn says. Despite such economic challenges, the station's unique nature helped its salvation. "Folks here year-round depend on us for local news and public service. Since we're a seasonal resort community, many people also care about us because we're part of their vacation state of mind. They come here in the summer and listen to us, then return to where they live and listen online."

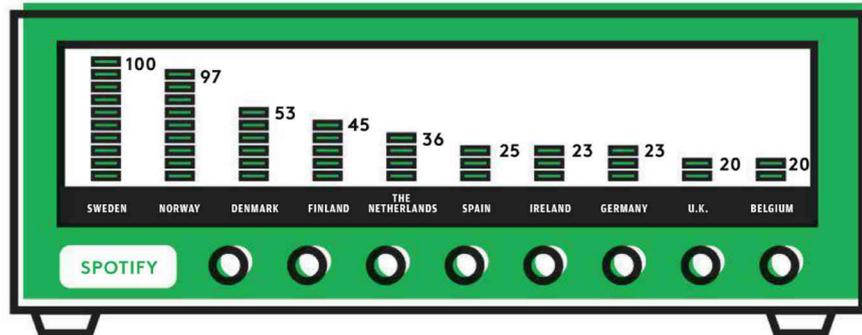
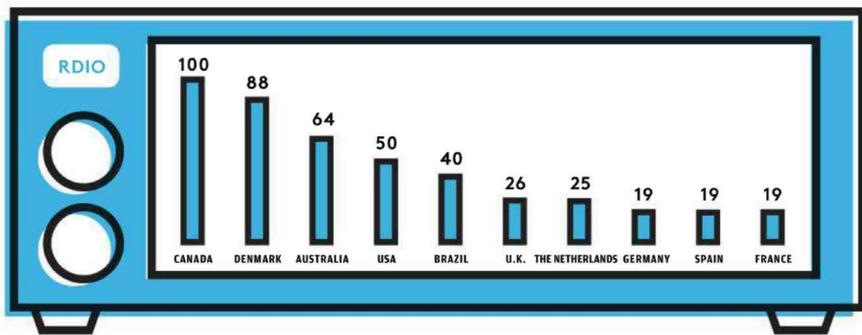
WATD's Ed Perry (right) and mvyradio PD P.J. Finn



Ed Perry, owner of AC WATD Marshfield, Mass., since its 1977 sign-on, says locally focused stations can build a revenue-generating rapport with listeners that binds long term. "Beyond our FM listeners, we have online listeners wintering in Florida or going to college in California who still make their major investments, like cars, back here. Local spots not only do us good, but also our advertisers with whom we have longstanding relationships on local and national levels."

Clearly, such strong local links can lead to prosperity and a loyalty that knows few bounds. "We estimate that only half the donations we received in our pledge drive came from within our FM broadcast area," Finn says. "We got donations from all 50 states and 14 countries. . . My friend Ben donated, even though he was in Antarctica conducting research with underwater robots. As we like to say, we have listeners on all seven continents." ●

**TAKEAWAY:** Without the potentially deep pockets of large ownership groups, independently owned stations are maximizing local listener—and advertiser—loyalty in order to succeed.



SOURCE: GOOGLE TRENDS. NUMBERS MEASURE GOOGLE SEARCH TRAFFIC FOR SPECIFIC MUSIC SERVICES IN MARKETS AROUND THE WORLD RELATIVE TO EACH COUNTRY'S OVERALL SEARCH TRAFFIC, WITH LEADING COUNTRIES INDEXED TO 100.

## The Google Trends data backs up what industry revenue already shows: Some countries have been slow to use subscription services.

DIGITAL

# Around The Trend

Google says global adoption of subscription services is lagging  
By Glenn Peoples

Different countries adopt music services faster than others, and one way to discern the relative popularity of all these services around the world is by using Google Trends. Since Google dominates search activity nearly everywhere on the planet except China, where the website Baidu dominates, its findings serve as a reliable proxy for overall interest and awareness.

A Google Trends search for the term "Spotify" covering the last three months shows that Sweden and Norway have, respectively, the highest and second-highest Spotify-specific search traffic relative to each country's overall search traffic. Denmark is a distant third, followed by Finland, the Netherlands and Spain.

The Google Trends data backs up what industry revenue already shows: Other countries have been quite slow to adopt subscription services like Spotify, which originally launched in Sweden, Norway, the United Kingdom, Spain and France in October 2008. During the past three months, for example, France doesn't even show up in Google Trends' top 10 results for Spotify.

Spotify rival Deezer, launched in 2007 and based in France, is available in more than 180 countries, but, judging from Google Trends, it seems to have gained little traction outside its home market. In the last three months, search activity for "Deezer" is more than 14 times higher in France than in its next biggest market, Algeria. From there, search activity becomes significantly lower in other countries including Belgium, Guatemala, Colombia, Morocco, Switzerland and Hungary.

Rdio launched in the United States and Canada in August 2010. According to Google Trends, the service gets the most search activity in Canada, Denmark, Australia and the States. It also does fairly well in Brazil, where it launched in November 2011 and has a partnership with mobile carrier Oi. But Google Trends also finds that Rdio has far fewer listeners than Spotify and Deezer. ●

.biz

Videogame developer Harmonix will stop releasing track downloads for the game "Rock Band" the first week of April.

## Opening The Songs

Gracenote's Hacker Day creates a storm of creative apps using millions of songs in its database  
By Alex Pham

Gracenote has unleashed its massive database of information on more than 100 million tracks, creating a sandbox of lyrics, artist bios and metadata in a bid to tap into the creative juices of developers around the globe.

"The point is to facilitate more innovation in this space," Gracenote president Stephen White says of the company's decision to release an application programming interface, or API. "To the extent that these guys figure out their next \$100 million, they can come back and work with us." Gracenote—along with Rdio, the Echo Nest, Spotify, SoundCloud and other tech companies—provided APIs for the developers who participated in SF Music Tech Summit's Music Hack Day. The result: A medley of 66 hacks that range from wonderfully bizarre to utilitarian and even commercially viable.

The Bonhamizer, for example, uses the Echo Nest API to rein-

terpret any song to sound as if Led Zeppelin's John Bonham is the drummer. Another app, Drive My Playlist, plugs into Ford Motor's Open Developer program to create playlists based on what the driver is doing. For example, hitting 55 miles per hour will trigger the Beach Boys' "Little Deuce Coup," while turning on the high beams plays Madonna's "Ray of Light."

Other hacks use social data to drive the music experience. Beatboard pulls data from Gracenote and the Web to bring up news articles, bios and images about artists, synchronized with the beat of the song being played. MixedTweets combines streaming music services with Twitter to play the tunes that friends are tweeting about. One potentially useful social app, Soundvine, lets users mix audio with their Vine videoclips. And for the music geek who has everything, there's Mugatu, a playable piano necktie. ●

QUESTIONS  
Answered

**David Israelite**  
President/CEO,  
National Music Publishers' Assn.

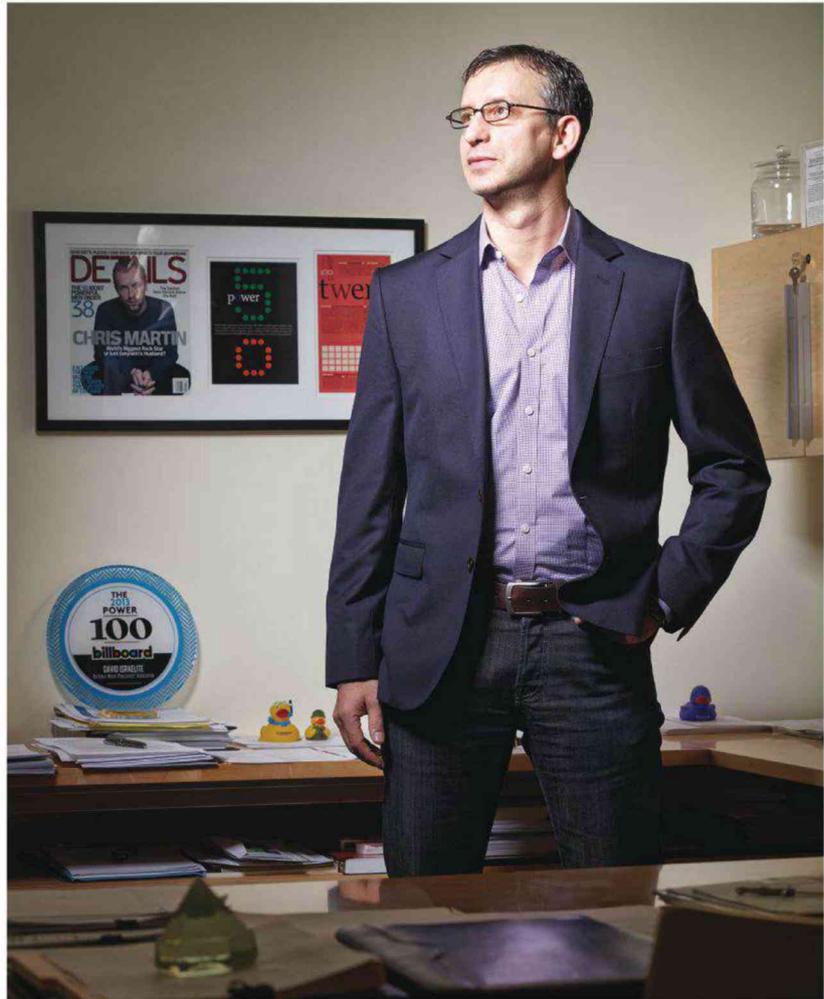
**What did you wake up thinking about this morning?** Topics for our first video blog, which is being shot this morning and will feature me speaking to the camera about issues that affect songwriters. We will launch it in March on our YouTube channel, Facebook page, Twitter feed and our website. The first blog addresses the three different parts of YouTube and what we are doing to try and make it a marketplace for songwriters.

**Describe a lesson you learned from a failure.** About five weeks after I started this job in February 2005, Congress held a hearing on music licensing and I was expected to be a witness. Not having come from the music industry, I had to learn about it right away, and as I studied the issue I became convinced that the [music licensing] system was broken and that we would and could fix it. Under pressure from Congress, we launched a legislative initiative known as SIRA, which was known as the Section 115 Reform Act. I was naive in not fully understanding all of the different factions of the music industry that would want to weigh in and would have their own agenda in the legislative process. That legislation failed to pass and seven years later, the system is still broken and we are still working on a solution to the very boring, yet very important topic, of music licensing.

**What will define your career in the coming year?** Getting to a place where every video with music is generating revenue [that's] being shared with songwriters. On getting publishers paid from official music videos, we are halfway there. The deals with Universal and Warner are done, and we now need to conclude deals with Sony and the indie community to pay publishers. The deal with YouTube's user-generated content is done, but there are still a lot of kinks to work out to ensure that every video with music content is properly identified. YouTube runs the program but the Harry Fox Agency administers it. They are making sure that the Content ID tools work, and we want to get to a place where every individual publisher can use those tools to help identify their music. Ideally, you want the automated fingerprinting ID to work well enough that it catches all songs, identifies who owns the copyrights and then monetizes it so we can pay songwriters.

**Name a project that you're not affiliated with that has most impressed you in the past year.** What ASCAP does with Congress is fantastic. They bring songwriters to Congress, and you can see the connection that occurs when a member of Congress watches a songwriter perform an original song.

**Name a desert island disc.** *Boston* is the first album that made me love music. If I could, I would also bring Patty Griffin's *A Kiss in Time* and the soundtrack to "The Commitments." —Ed Christman



David Israelite in Washington, D.C., on Feb. 21.

**1. Letter opener:** "You may need a letter opener that could double as a dagger if you are going to work in the music industry."

**2. Guitar:** A memento from a meeting with Duran Duran, who signed it.

**3. John Ashcroft snow globe:** Ashcroft was the U.S. Attorney General, heading up the Department of Justice when Israelite worked there. The globe was meant as a joke given to employees by New Jersey Gov. Chris Christie, who at the time also worked there.

**4. Police badge:** A souvenir from a Department of Justice trip to China.



1



2

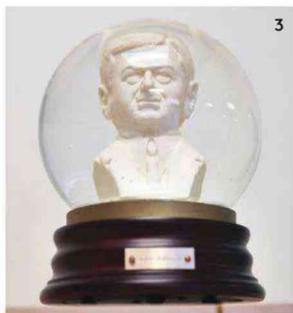
**Age:** 44

**Favorite breakfast:** An egg white omelet with Tabasco sauce.

**Memorable moment:** Watching P!nk perform "Try" at the American Music Awards this year. Michael Busbee, who co-wrote that song, performed at our small event at the Bluebird Cafe a few years ago. To see his acoustic performance turn into one of the most incredible live performances I've ever seen reminded me why I love representing songwriters and music publishers.

**Advice for young executives:** Don't believe the hype that the music industry is done. There will always be music, and smart, hard-working people will work out how to make the industry work in the future. Always respect the song.

**First job:** I was an associate at a law firm. My first exposure to the music industry was running the intellectual property task force at the Department of Justice.



3



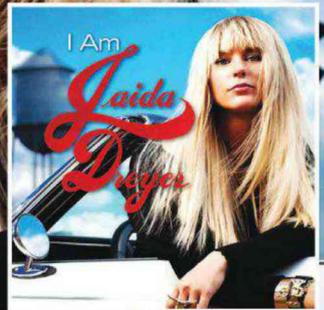
4

**"The system is still broken. We're working on a solution to the boring yet important topic of music licensing."**

# Laida Dreyer

Available on all major digital retailers 2/26

Featuring the new hit single "Half Broke Horses"



Produced by Byron Gallimore

[streamsound.com](http://streamsound.com)  
[jaidadreyer.com](http://jaidadreyer.com)

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# Think Tank

SOUND & VISION PHIL GALLO

## Hollywood's Shuffle

Few top movie scores are recorded stateside, so Tinseltown is fighting back against some difficult math



**O**dds are a non-U.S. citizen will win the Academy Award for best original score. The front-runners at this year's Oscars, based on such criteria as musicality and momentum, are Frenchman **Alexandre Desplat**, for his work on "Argo," and Canadian **Mychael Danna** for "Life of Pi."

Despite not being Americans, these are the only players on Hollywood's home team. Their scores are the only ones of the five nominated that were recorded in Los Angeles. That situation is hardly new—last year's winner, **Ludovic Bource's** score for "The Artist," was done in Paris, and the scores for the six highest-grossing films of 2012 were recorded in London—and that has become a concern among the composer and musician communities in Hollywood.

**Richard Kraft**, founder/co-owner of the Kraft-Engel agency, assumed the reins of the bandwagon when he started the website Bring More Recording to Los Angeles and its respective Facebook page, which was up to nearly 2,300 likes 10 days before the Oscars.

Kraft has used the site to post such data as the 43% decline in American Federation of Musicians studio jobs for film during the last five years, as well as to pose potential solutions to restoring recording activity in Los Angeles.

One recent post had a financial breakdown of a job offer to a composer that he said was representational of current job opportunities. The film composer was offered an "all-in" deal, wherein the composer is responsible for covering all the expenses of recording the score. The fee was \$350,000.

The composer broke it down as \$150,000 for 90 musicians in three sessions, \$50,000 for production costs and \$150,000 for his fee. Obviously, any overages mean that fee gets reduced.

It could be accomplished with the musicians in London and the composer remaining in Los Angeles and connecting through the Source-Connect program. Also, by recording in London, they could avoid additional, union-stipulated payments that

the film's producers would have to make if the film registered box-office income between \$59 million and \$79 million.

Film producers refuse to go beyond the \$350,000 benchmark for a score, which could leave the composer on the hook for payments in the hundreds of thousands of dollars.

If a studio isn't bankrolling a picture, Los Angeles is generally not an option. Recording plus upfront and back-end costs in Los Angeles range from \$287,000 to \$2.1 million; London is \$271,000-\$331,000; and Seattle, the one U.S. city that has taken away considerable business from Hollywood, is \$200,000-\$246,000.

Those figures come from the Film Musicians Secondary Markets Fund, set up in 1972 to track, collect and distribute residual payments. In London and Seattle, buyouts are negotiated on a case-by-case basis, so no further payouts are required based on a film or TV show's results. Kraft's key objection is not that the local musicians get more, but that there is no acceptable path of negotiation; it's either all 90 musicians work in Los Angeles or the job is lost to another city.

A few soundtrack label executives are torn over the issue. They want to encourage the highest-quality musicianship and sound, but shy away from anything that will elevate the cost of the license from a studio to issue a score album. **•**

**TAKEAWAY:** Composers and musicians are concerned about the dropoff in U.S.-based score work, while the jobs that are available are economically challenging.



Composers Mychael Danna (left) and Alexandre Desplat

**If a studio isn't bankrolling is generally not an option. Record and back-end costs in L.A. run \$2.1 million.**

DIGITAL DOMAIN GLENN PEOPLES

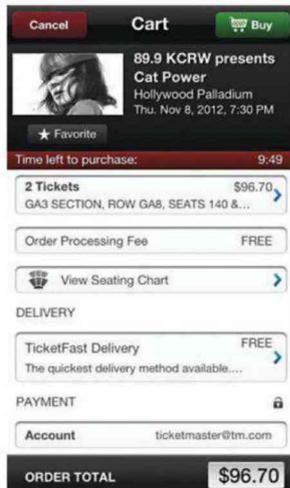
## Tennessee's Ticket Waltz

A bill proposed to clarify controversies opens the door to new ticket technologies



America's long-running battle over concert and sporting-event tickets has finally come to Music City. A proposed Fairness in Ticketing Act would place new restrictions on ticket resellers and give greater transparency to consumers.

Proponents want fans to have better access to tickets and less confusion when dealing with resellers. Opponents say the new legislation gives too much control to ticketing companies. With the bill set for a possible



Mobile ticketing is the future, as seen here on Ticketmaster's app for the iPhone (left) and Facebook.

hearing late this month, the emotional factions are lining up on different sides of the issue. TicketNetwork, an online ticket exchange, and the Entertainment Software Assn. have hired lobbyists to argue against the bill, while Ticketmaster parent Live Nation has hired two to support it.

The bill also has the backing of the Tennessee Sports & Entertainment Industry Coalition, a statewide group of artists, managers, venues and trade associations. Its Nashville members include country stars **Jason Aldean** and **Eric Church** (along with their management companies), William Morris Endeavor and the Grand Ole Opry. Supporters elsewhere in the state include the Memphis Grizzlies basketball team and the Bristol Motor Speedway.

Some aspects of the bill aim to cut down on dubious reselling tactics. Resellers would be required to "clearly and conspicuously" disclose to potential Tennessee buyers the ticket's face value, its exact location in the venue and whether the seller actually possesses the ticket. (Resellers often hawk tickets before an event even goes on sale, or before a specific seat location is procured.)

Two other, more ambiguous parts of the bill truly worry opponents. The first part is a small passage that defines a ticket as a "revocable license . . . to use a seat or standing area in a specific place of entertainment for a limited time." Opponents fear that codifying what is



## a picture, Los Angeles recording plus upfront from \$287,000 to

currently common law could give venues and promoters too much power over how tickets can be used by their holders.

The second is a section that allows event presenters to use “any ticketing methods for the initial sale of tickets, through any medium, whether existing now or in the future.” Opponents consider that to be a blank check to use any type of ticket, including paperless, that includes the sort of resale restrictions that might harm resellers’ business.

As the bill made its way through the state assembly, Ticketmaster debuted a new mobile app that allows seamless electronic ticket transfer between two or more people. Mobile is undoubtedly the future of ticketing and already accounts for a small but significant portion of sales. The endgame in this debate is how the mobile ticketing market grows, and to what degree the traditional paper ticket marketplace will live alongside it. As it reads now, the Tennessee bill could lay down some significant markers in the future of the business. ●

**TAKEAWAY:** A new state bill proposed in Tennessee is reheating the consumer rights war over the high cost of entry to live music and sports events.

OPINION JOHN VILLASENOR

# The Satellite Question

## Why SiriusXM should pay higher performance royalties to artists



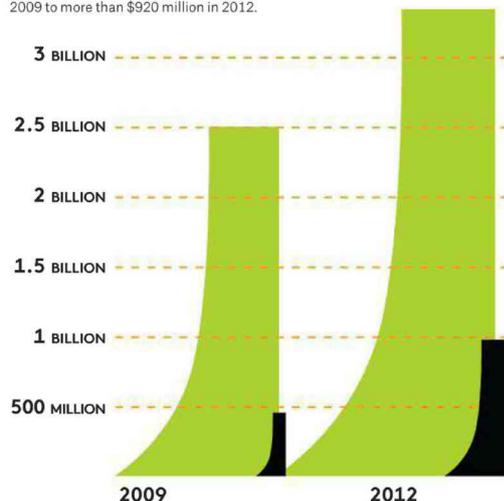
**O**n Feb. 14, the Copyright Royalty Board issued a “final determination” setting SiriusXM’s statutory sound recording performance royalty rate for 2013 at 9% of “gross revenue.” This rate is too low by several percentage points, depriving artists and labels of tens of millions of dollars of royalty payments that will instead flow into SiriusXM’s coffers.

SiriusXM’s satellite radio service is subject to a standard called 801(b), which requires the CRB to balance the interests of copyright holders and the public when setting statutory royalty rates. In addition, 801(b) mandates calculating rates that “minimize any disruptive impact on the structure of the industries involved and on generally prevailing industry practices.” During the CRB proceeding for the previous licensing period, which covered 2007-12, the CRB judges concluded that 13% of gross revenue was the “upper boundary for a zone of reasonableness.” But, in the interest of avoiding disruption to the satellite radio industry, artists were forced to accept much lower rates, ranging from 6% to 8%.

How has this artist-subsidized growth of satellite radio worked out? Pretty well. In recent years, SiriusXM has thrived, with revenue increasing from less than \$2.5 billion in 2009 to more than \$3.4 billion in 2012. Adjusted earnings before interest, taxes, depreciation and amortization grew from about \$463 million in 2009 to more than \$920 million in 2012. Speaking to a *Forbes* interviewer in early 2012, former SiriusXM CEO Mel Karmazin called the satellite

### By The Numbers

SiriusXM’s revenue has grown about 36% since 2009. In addition, its adjusted EBITDA grew from \$463 million in 2009 to more than \$920 million in 2012.



broadcaster “a very profitable, successful company.”

“If we want a performer,” he added, “we can afford to pay more than anybody else can because we’re making more.”

Against this backdrop, it’s hard to argue that SiriusXM still needs a government-sanctioned discount from rates that the CRB deems appropriate. But that’s in essence the argument the company made in the CRB proceeding to set rates for 2013-17. In written testimony, Karmazin warned against an increase that could “take improper advantage of the company’s only recently improved economic circumstances” and “jeopardize the company’s ability to earn a fair return on long-term investments to which investors in our company are entitled.”

In a decision signed by two of the three judges, the CRB appears to have at least partially heeded that warning. While concluding that “the most appropriate rate” for satellite radio for 2013-17 is 11% of gross revenue, to “minimize any potential disruptive impact of the rate increase” the judges elected to “phase it in over the license period.” Thus, SiriusXM will pay a rate that starts at 9% in 2013 and rises in annual increments to 11% in 2017. “Gross revenue” has a complex definition, and can be significantly less than the total revenue reported in SiriusXM’s financial statements.

If 11% is indeed the appropriate rate, it’s hard to see why requiring a thriving company like SiriusXM to pay that amount for the entire 2013-17 period would have been particularly burdensome. In fact, under the 9% rate that will apply for 2013, there’s a good argument that artists will suffer more disruption from their unfairly low income than SiriusXM will avoid thanks to its discounted payment obligations.

There are also consequences for the broader music delivery ecosystem, since SiriusXM can use the money saved by paying artificially low satellite radio royalties to subsidize its expansion into market segments with higher royalty costs. And if the launch of its new MySXM Internet radio service thins the number of companies providing digital music services in the coming years, then everyone, not just artists, will pay the price for SiriusXM’s low royalty rates. ●

*John Villasenor is a nonresident senior fellow at the Brookings Institution in Washington, D.C., and a professor of electrical engineering at the University of California in Los Angeles.*

**TAKEAWAY:** The royalty rate set by the CRB for satellite radio will deprive artists and labels tens of millions of dollars that will instead go into SiriusXM’s coffers.



Sony Music Entertainment has entered a strategic partnership with BandMerch, the merchandising division of AEG Live, to expand and develop Sony’s merch programs in North America.

# The Deal

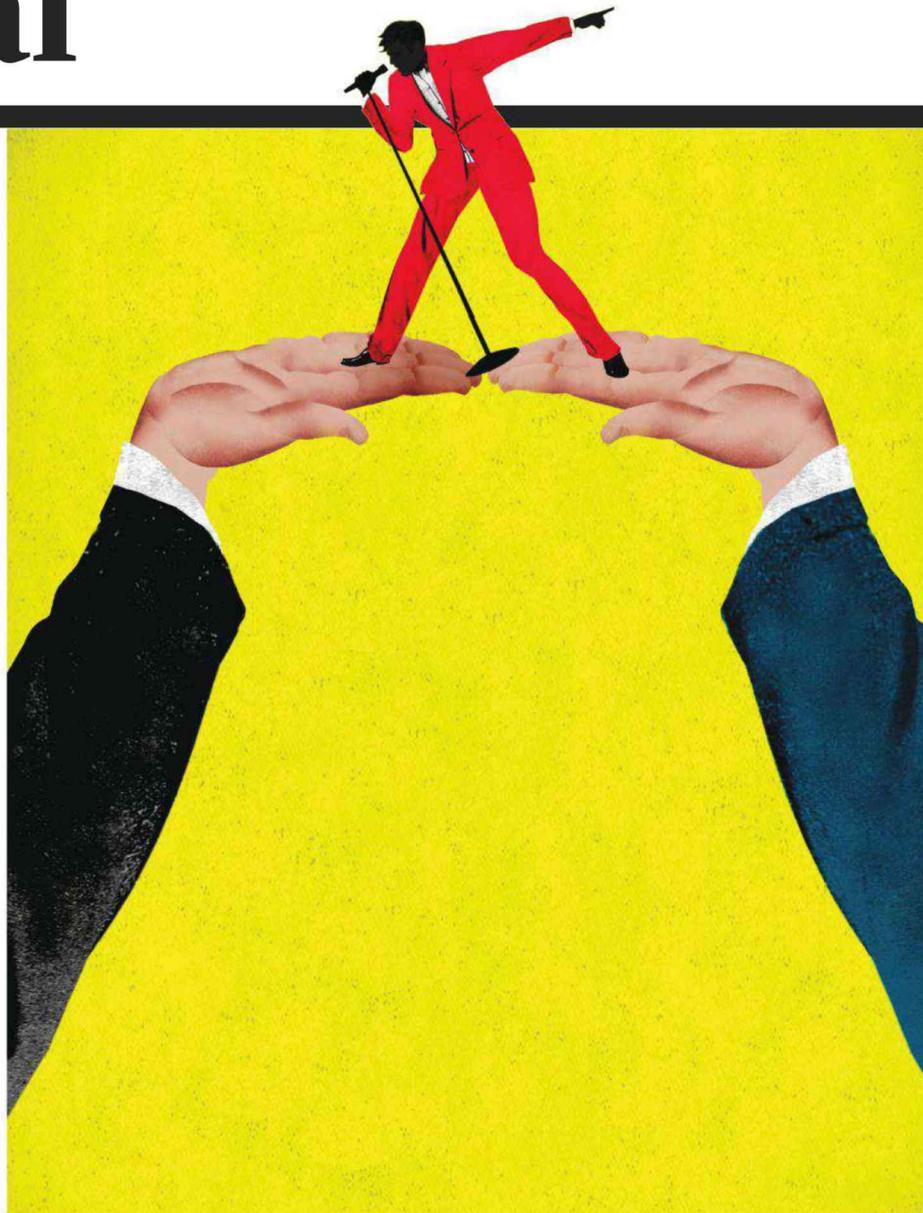
## Warner Latina, Telemundo Go 360

**HOW:** Warner Music Latina and Telemundo Media are launching a joint venture in which the companies will work together to identify, sign and market new and established talent. Warner will focus on music, selecting repertoire; recording, producing and promoting singles; and helping with tour planning and promotion. Telemundo will offer promotion on all of its platforms, including TV (Telemundo, mun2), online and social. The deal is described as a “true 360 platform,” with Telemundo and Warner equally sharing in all revenue, including record sales, touring and sponsorships. The U.S. Latin market will be the deal’s launch pad, albeit seeking to capitalize on Telemundo’s international reach as a distributor of content (its soap operas are seen around the world) and Warner’s music distribution platform. The first signing is singer/songwriter Gabriel Coronel, the 26-year-old Venezuelan star of the hit soap “Relaciones Peligrosas.” Coronel is selecting repertoire under Warner’s supervision, and will release his first album later this year.

**WHY:** U.S. Latin labels need powerful platforms to develop and promote new talent, and Telemundo can offer media that would be impossible to afford otherwise. By the same token, as a major producer of original content for TV, Telemundo is in the business of signing exclusive deals with talent who weren’t fully exploited. “Why would we take away the rights for this talent to record and perform if we didn’t have this expertise?” Telemundo Studios senior VP of production Rudy Weissenberg says. For example, there’s singer/actor Jencarlos Canela, a Telemundo leading man whose musical career took off in large part thanks to the network’s multiplatform support. (He’s now signed to Universal Music Latino.) As for Warner, it had long looked for a media partner. Gabriela Martinez, GM of Warner Latina and senior VP of marketing for Warner Music Latin America, says the catalysts were “changes in both companies that opened up the dialogue.”

**WHO:** In the United States, Warner Latina is the smallest of the major labels, with less than 10% of the Latin market album share. Nevertheless, it’s a powerful major, and home to superstars Maná, Laura Pausini and Luis Miguel. Telemundo is the second-largest Spanish-language network in the States and the second-largest provider of Spanish-language TV content worldwide.

**IF:** Through the years, formal label/TV partnerships haven’t fulfilled their promise in the U.S. Latin marketplace. One exception is Siente, the successful joint-venture label between Universal Music Latin Entertainment and Spanish-language media giant Venevision International. Unlike Telemundo, Venevision doesn’t have its own channel in the States, nor is revenue shared across the board. By slowly testing the waters, the Warner/Telemundo pact has an opportunity to fine-tune the formula. Choosing the right artists will be key to taking full advantage of the deal. —Leila Cobo



**U.S. Latin labels need powerful platforms to develop and promote new talent, and Telemundo can offer media that would be impossible to afford otherwise.**



**Latin labels.** A new window of opportunity for Latin artists, particularly those who may not always benefit from radio. Will Warner Latina acts get priority on Telemundo platforms? No doubt, although there’s plenty of opportunities to go around. But increasingly, significant TV promotion is a two-way street.



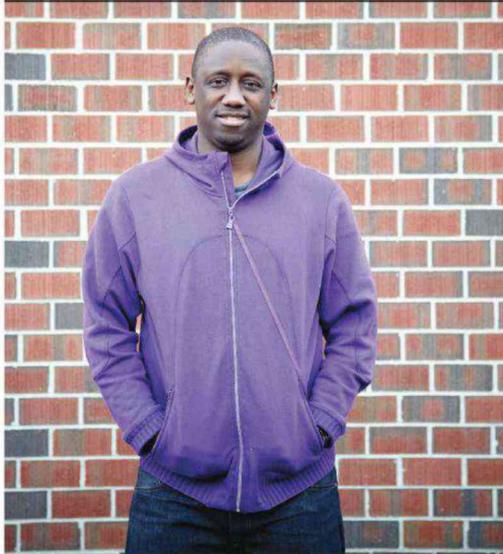
**Latin artists.** Other alliances with broadcasters have come and gone with little major impact. If **Gabriel Coronel**, a complete unknown in the music world, takes off in album sales, sponsorships and touring, he could be a blueprint for similar deals. But a single artist will not make the difference.



**Competing networks.** Just how much can Telemundo do for its artists? Results may shape what labels and acts demand from other networks like Univision in the future.



## Executive Turntable



### ELECTRONICS

Following its split last year from Beats Electronics, **Monster Cable** is continuing to hire high-profile executive talent. The latest addition: **Chaka Zulu** is appointed VP of entertainment and sports marketing. The recruitment of Zulu, who co-founded the label Disturbing Tha Peace and manages Ludacris, follows

the early-February announcement by the San Francisco-based manufacturer of headphones, speakers and audio cables that Swizz Beatz had become a new investor and board member. Monster's other partners and endorsers include Sheila E., Nick Cannon and Xzibit. Zulu plans to work closely with musical acts to connect Monster with consumers. "We want to create the new cool between electronics and the music industry," he says, noting that his relationship with the company dates back at least 10 years. "People are already knocking down the doors to be a part of the Monster family, but [any connections are] going to be very strategic and authentic."

### RECORD COMPANIES

**Ron Spaulding**, the former president of indie distributor **Fontana** who exited the company after its 2012 acquisition by **INGrooves**, has been tapped as **Capital Music Group's** new senior VP of sales. Relocating to Los Angeles, Spaulding will implement the group's sales and retail marketing strategies, incorporating those plans into the efforts of **Universal Music Group Distribution**, as well as managing Capitol's interactions with **UMGD**.

**Tommy Boy** promotes **Rosie Lopez** to president. She previously headed up international marketing.

### TV/FILM

**VH1** names **Carlene Robinson** senior VP of creative group and consumer marketing. She was VP of brand strategy and marketing communications at **Sprint Nextel**. —**Mitchell Peters, exec@billboard.com**

## FURTHER DEALINGS

Following a contentious legal battle that played out in Spanish-language media, **Prince Royce** (aka Geoffrey Royce Rojas) resolved disputes with his former record label, **Top Stop Music**, and is now a free agent. "I am thankful to Top Stop for releasing my first two albums and believing in me," Royce said in a statement. "I'm looking forward to getting back into the studio soon." In a separate release, Top Stop says the case was bound for resolution with Royce agreeing to pay a "substantial" amount of money to free himself from his contract. "It's the happy end of a stage," Top Stop president **Sergio George** said. In September 2012, Royce was sued for breach of contract by Top Stop, which had signed him as both an artist and songwriter. Royce countersued Top Stop the following month, denying that the label held rights to his recording services, future songs or options for his English-language albums. The warring parties met last month and a resolution was announced Feb. 19. Prince Royce was initially managed by Top Stop as well, but since last year he

has been represented by **DAS Communications**... Following its purchase of **Parlophone Label Group** and aimed at placating European regulators, **Warner Music Group** will sell some assets to independent labels. **Impala**, the trade organization representing indies in Europe, joined **Merlin**, which represents the digital rights of independents, in facilitating the deal. Sources tell **Billboard** that **WGM** will offer 25%-33% of its newly acquired **Parlophone** assets—or an equivalent in **WGM**-owned assets, possibly including previous licensing and distribution pacts—as part of the new deal. **Impala** plans to further scale the independent sector through the purchase, licensing or distribution of these holdings. "Having not blocked the sale of **EMI**, the result we have negotiated offers regulators the 'best of both worlds' in strengthening the independents by bringing more scale into the sector and creating a more effective challenger to the **Universal Sony** duopoly," **Impala** executive chairman **Helen Smith** said in a statement... Newly announced

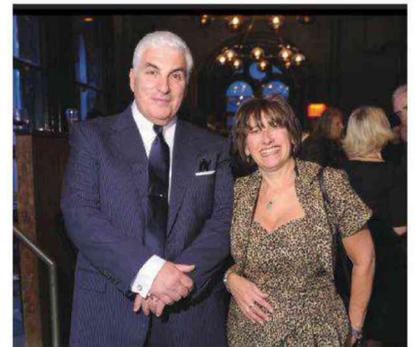


Prince Royce: free agent.

publishing deals include last week's **Billboard** cover star **Miguel** signing an exclusive worldwide agreement with **Universal Music Publishing Group**, as well as **Jay-Z's** company **Roc Nation** signing a worldwide administration deal with **Warner/Chappell**. The latter deal grants the publisher rights to the rapper's music dating back to 2008 as well as any future work, effective immediately, while most of his catalog's other material will transfer over to **Warner/Chappell** by the end of the year. A separate deal puts the past and future catalogs of **Roc Nation's** artists on the publisher's roster immediately.

## GOOD Works

### Amy Winehouse Foundation Plans First U.S. Gala



Mitch and Janis Winehouse attend the U.S. launch of the Amy Winehouse Foundation in New York on April 11, 2012.

Before her death in 2011, Amy Winehouse gave much more to the world than just her music. Now the singer's family is working hard to keep her giving spirit alive through the Amy Winehouse Foundation.

"There's another part to her character and persona very few people knew about, and that was her gentleness and warmheartedness," says Mitch Winehouse, noting that his daughter often took care of homeless people and needy children.

The foundation will hold its first U.S. fund-raising event at the Waldorf-Astoria in New York on March 21, marking the one-year anniversary of its stateside launch. The inaugural Amy Winehouse Inspiration Awards & Gala will honor Tony Bennett, who recorded "Body and Soul" with the late singer and donated \$220,000 in seed money to the foundation. Other honorees include Nas, Salaam Remi and Elhadji "Moe" Kane. Among the performers are Jennifer Hudson and Wyclef Jean.

Established in the United Kingdom two years ago, the foundation provides funding to music education programs for young people, and also assists with drug rehabilitation and prevention tools. To date, the U.K. charity has allocated more than £500,000 to its efforts, while stateside it has provided thousands of dollars to the Brooklyn Conservatory of Music and the New Orleans Jazz Orchestra.

"People say what a great job we've done with the foundation but, really, we've just been continuing the work Amy was doing," says Winehouse, who has also donated proceeds from his 2012 memoir, "Amy, My Daughter," to the cause.

The foundation's U.S. executive director, Julie Muraco, hopes the upcoming gala will expand the organization's U.S. reach. "We're looking across the country to put a footprint down," she says. "It will be in areas that may be overlooked or underserved by larger foundations."

For information on how to purchase gala tickets, become a sponsor or make donations, go to [amywinehousefoundation.org/us](http://amywinehousefoundation.org/us). —**Mitchell Peters**

**[ MY Day ]**

**Sylvia Rhone**

*Chairman/CEO,  
Vested in Culture*

The formal announcement of Sylvia Rhone's new label Vested in Culture (VIC), a joint venture with Epic Records, was made Jan. 30. A week later, Rhone was in Los Angeles juggling Grammy Week activities with label meetings.

**5:30 AM** **I'm on my West Coast routine** but one thing never changes—I always travel with my dog, Chili. So, like clockwork, it's 5:30 a.m. and time to feed Chili and take her for a walk. Then it's back to the hotel to catch up on email, make my early East Coast calls and check out the latest news online—Zite, New York Times, Los Angeles Times, various blogs.

**6:30 AM** **Conference call with Laurent Rossi**, managing director of Jive/Epic France, and Lorenzo Braun, senior VP of international marketing for Sony Music U.S., to discuss release dates and marketing campaigns for Vested in Culture's new artist Kat Dahlia.

**7:30 AM** **Body Boxing Bootcamp** to get beat up by trainer Kevin Barringer.

**9:00 AM** **Stopped by rehearsal** with Kat Dahlia, who's preparing for live performances with the amazing Fatima Robinson and prepping for her album-packaging shoot.

**10:30 AM** **Weekly Epic senior staff meeting** by video conference.

**1:00 PM** **Lunch at my desk** while meeting with various writers, producers and managers before popping in for a quick meeting with [Epic chairman/CEO] L.A. Reid to listen to new music, followed by a meeting with [Sony Music Entertainment chairman/CEO] Doug Morris to introduce him to Kat Dahlia.

**4:00 PM** **Out to the studio** to meet with Raphael Saadiq and [manager] Damian Smith about an amazing young band they're developing. Then on to Henson Studios to listen to new vocals produced by Kuk [Harrell] on VIC artist Coco from Quadron. What a voice.

**8:00 PM** **Dinner meeting with friends.** Then I make my rounds at studios for meetings with Casey Veggies, Doc McKinney and Oak. —**Gail Mitchell**



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EDITORIAL DIRECTOR  
**BILL WERDE**

## EDITORIAL

**Editor** JOE LEVY joe.levy@billboard.com  
**Deputy Editors** Yinka Adegbole yinka.ade@billboard.com; Ray Rogers ray.rogers@billboard.com  
**Managing Editor** Chris Woods chris.woods@billboard.com  
**Billboard.Biz Editor** Jem Aswad jem.aswad@billboard.com  
**Special Features Editor** Thom Duffy thom.duffy@billboard.com  
**Executive Director of Content and Programming**  
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**Executive Director of Content and Programming**  
**for Touring and Live Entertainment** Ray Waddell (Nashville) ray.waddell@billboard.com  
**Senior Correspondents**  
Ed Christman (Publishing/Retail) ed.christman@billboard.com;  
Phil Gallo (Film/TV) phil.gallo@billboard.com; Andrew Hampf (Branding)  
andrew.hampf@billboard.com; Gail Mitchell (R&B) gail.mitchell@billboard.com;  
Alex Pham (Digital) alex.pham@billboard.com  
**Senior Editorial Analyst** Glenn Peoples glenn.peoples@billboard.com  
**Correspondent** Mitchell Peters mitchell.peters@billboard.com  
**Billboard En Español Editor** Judy Cantor-Nava j.cantor-nava@billboard.com  
**Copy Editor** Christa Truss christa.truss@billboard.com  
**Associate Editor of Latin and Special Features** Justino Aguilera justino.aguilera@billboard.com  
**Executive Assistant to the Editorial Director** Emily Lichtenberg emily.lichtenberg@billboard.com  
**Contributing Editor, Billboard.Biz** Andy Gensler andy.gensler@billboard.com  
**International** Lars Brandle (Australia), Rob Schwartz (Japan), Wolfgang Spahr (Germany)  
**Contributors** Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Richard Smirke, Mikael Wood

## BILLBOARD.COM

**Editor** M.TYE COMER tye.comer@billboard.com  
**Managing Editor** Jessica Letkeman jessica.letkeman@billboard.com  
**News Editor** Marc Schneider marc.schneider@billboard.com  
**Features Editor** Brad Wete brad.wete@billboard.com  
**Associate Editor** Erika Ramirez erika.ramirez@billboard.com  
**Assistant Editor** Jason Lipshutz jason.lipshutz@billboard.com  
**Social Media Editor** Sarah Maloy sarah.maloy@billboard.com  
**Editorial Assistant** Chris Payne chris.payne@billboard.com  
**Director of Video, Los Angeles** Hanon Rosenthal hanon.rosenthal@billboard.com  
**Director of Video, New York** Alex Blumberg alex.blumberg@billboard.com  
**Country News Editor** Chuck Dauphin chuck.dauphin@billboard.com  
**Fashion Editor** Gregory Dell'Arcipini Jr. gregory.dellarcipini@billboard.com

## DESIGN & PHOTOGRAPHY

**Creative Director** ANDREW HORTON andrew.horton@billboard.com  
**Photo Director** Amelia Halverson amelia.halverson@billboard.com  
**Art Director** Andrew Ryan **Art Director, Billboard.com** Kate Gricksberg  
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## CHARTS & RESEARCH

**Director of Charts** SILVIO PIETROLUONGO silvio.pietrolungo@billboard.com  
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**Associate Chart Production Manager** Alex Vitoulis  
**Billboard Research Manager** Gordon Murray gordon.murray@billboard.com

## PUBLISHER TOMMY PAGE

### ADVERTISING & SPONSORSHIP

**Executive Director, East Coast Sales** Bob Weil bob.weil@billboard.com  
**Director, Special Features and West Coast Sales** Aki Kaneko aki.kaneko@billboard.com  
**East Coast Director of Sales** Jason Kang jason.kang@billboard.com  
**East Coast Consumer Account Executive** Alexandria Hartz alexandra.hartz@billboard.com  
**East Coast Consumer Account Executive** Julian Holguin julian.holguin@billboard.com  
**Sponsorship/Business Development Manager** Cebele Marquez cebele.marquez@billboard.com  
**Executive Director, Brand/Entertainment and Integrated Partnerships** Jay Goldberg jay.goldberg@billboard.com  
**West Coast Director of Sales** Kai Fisher kai.fisher@billboard.com  
**West Coast Consumer Account Executive** Danielle Weaver danielle.weaver@billboard.com  
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**Digital Account Manager** Alyssa Convertini alyssa.convertini@billboard.com  
**Digital Account Manager** Stephanie Hernandez stephanie.hernandez@billboard.com  
**Manager of Sales Analytics** Mirna Gomez mirna.gomez@billboard.com  
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**Digital Sales Associate** Gabrielle Ziegler gabrielle.ziegler@billboard.com

### DIGITAL

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**Senior Marketing Director** Lila Gerson lila.gerson@billboard.com  
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### CIRCULATION COORDINATOR

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

### CONFERENCES

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

### LICENSING

**Vice President, Business Development & Licensing** ANDREW MIN andrew.min@billboard.com  
**Director, Licensing & Custom Media** Diane Driscoll diane.driscoll@billboard.com  
**Director, Business Development & Licensing** Susan Peterson susan.peterson@billboard.com  
**Manager, International Licensing & Sales** Angeline Bishevel  
**Magazine Reprints** Wright's Media 877-652-5295 or pgm@wrightsmedia.com

### PRODUCTION

**Production Director** TERENCE C. SANDERS  
**Associate Production Director** Anthony T. Stallings  
**Associate Production Manager** Rodger Leonard  
**Associate Production Manager** David Dieli

### OPERATIONS

**Group Financial Director** Barbara Grieminger  
**Permissions Coordinator** Dana Parra dana.parra@billboard.com

CHIEF EXECUTIVE OFFICER, GUGGENHEIM DIGITAL MEDIA

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# BACKBEAT

TALK

## All-Star Jam

@lam-DebraLee  
I have been coming to NBA All-Star Weekend for 20 years. Nothing better than a town full of tall men in athletic shorts.  
#NBAAll-Star2013

It was a slam-dunk for music and basketball fans when the NBA All-Star Weekend hit Houston Feb. 16-17.

**Alicia Keys** and **Fall Out Boy** featuring **2 Chainz** entertained the crowd, and music stars and execs watched the big game courtside.

**1** A social gathering: Twitter CEO **Dick Costolo**, **LeBron James** and **Jay-Z** (from left) attend the Two Kings Dinner presented by Sprite at RDG + Bar Annie on Feb. 16.

**2** Houston, we have a (sound) problem. The sound mix was a sour note for many viewers, but **Alicia Keys** didn't let it bring her down as she performed during the NBA All-Star Game halftime on Feb. 17 at the Toyota Center.

**3** Ballers club: **Jay-Z** (left) greets **Dwight Howard** of the Western Conference All-Stars.

**4** **Common** (left) and **Chris Paul** of the Western Conference All-Stars at the game.

**5** Fall Out Boy's **Patrick Stump** (left) performs with **2 Chainz** during State Farm All-Star Saturday Night on Feb. 16.

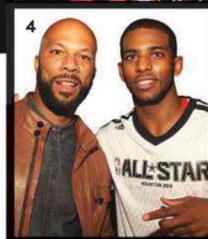
**6** Bentley Motors' **Stan S. Mukoro** (left) and members of Rep. Sheila Jackson Lee's staff present **Young Jeezy** (in shades) with a certificate of congressional recognition from Texas' 18th District for his involvement with the NBA All-Star Weekend.

**7** Power huddle: Translation CEO **Steve Stoute**, rap mogul **Irv Gotti** and Atlantic Records president of black music **Michael Kyser** (from left) attend the Two Kings Dinner.

**8** Bacardi USA chief marketing officer **Juan Rovira** at the NBA on TNT All-Star Saturday Night Party, presented by Bacardi Pineapple Fusion, at House of Blues on Feb. 16.

**9** Score! Kia executive VP **Michael Sprague** (left) presents the MVP trophy to **Chris Paul**.

**10** **Drake** takes in the game.



"I was so excited to hit the stage tonight!" **Alicia Keys** tweeted after her halftime show.



# Dream Big!

“Life Is But a Dream” isn’t just the title of the HBO **Beyoncé** doc, which premiered in New York on Feb. 12. It’s also a fitting phrase for artists **Ed Sheeran**, who celebrated platinum sales, and **Carlos Vives**, who just signed a multi-album contract after an eight-year hiatus.

**1.** HBO president of programming **Michael Lombardo**, **Oprah Winfrey**, **Beyoncé** and HBO CEO **Richard Plepler** (from left) attend the HBO Documentary Film “Beyoncé: Life Is But a Dream” New York premiere at the Ziegfeld Theater.

**2.** **Beyoncé** with Columbia Records chairman/CEO **Rob Stringer** at the premiere after-party.

**3.** **Russell Simmons** and **Chris Rock** showed up to support Beyoncé.

**4.** **Carlos Vives** signed a multi-album deal with Sony Music Latin at Sony’s offices in Coconut Grove, Fla. His first album under the deal will be released April 23, the same day he speaks at the Billboard Latin Music Conference. From left: **Afo Verde**, chairman/CEO of the Latin region, Spain and Portugal for Sony Music Entertainment; Sony Music Latin managing director **Nir Seroussi**; Vives; producer **Andrés Castro**; and manager **Walter Kolm**.

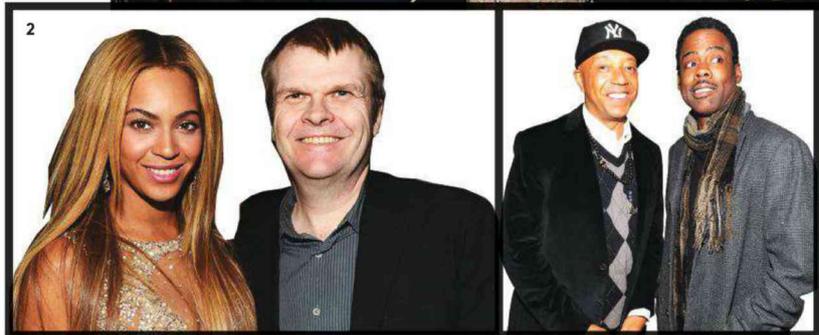
**5.** **Ed Sheeran** has made music’s A list: Elektra Records president **Jeff Castelaz**, Warner Music Group president of worldwide A&R **Mike Caren**, Sheeran, Atlantic Records VP of A&R and marketing **Gregg Nadel**, Rocket Management’s **Stuart Camp**, Atlantic Records Group chairman/COO **Julie Greenwald** and Atlantic Records U.K. chairman **Max Lousada** (from left) at Sheeran’s plaque presentation for platinum digital sales of his hit “The A Team.”

**6.** SESAC sponsored the annual Bryan-Michael Cox Pre-Grammy Brunch at Los Angeles’ Four Seasons Hotel, honoring **Christopher “Ludacris” Bridges** and music execs **Chaka Zulu** and **Jeff Dixon** of Ebony Son Management/Disturbing Tha Peace Records. From left: Zulu, Cox, Bridges, SESAC senior VP of writer/publisher relations **Trevor Gale** and Dixon.

**7.** Before her sold-out performance at L.A.’s Staples Center on Feb. 16, **Pink** (center) is joined by (from left) Live Nation’s **Rich Best**, Staples Center’s **Lee Zeidman** and **Christy Butcher**, and Live Nation’s **Brad Wavra**.

**8.** ASCAP VP of membership for rhythm and soul **Nicole George-Middleton**; ASCAP artist **Jill Scott**; director of membership for rhythm and soul **Jennifer Drake**; and senior director of rhythm and soul **Jay Sloan** arrive at the 2013 ASCAP Grammy Nominee Brunch at the London Hotel on Feb. 9.

**9.** BMI artists **Luke Laird**, **B.o.B**, **Snoop Lion**, BMI VP of writer/publisher relations **Catherine Brewton**, Boardwalk Entertainment Group and the Writing Camp co-founder **Evan Bogart** and **Busta Rhymes** (from left) attend BMI’s “How I Wrote That Song” panel at the Roxy Theatre on Feb. 9.



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To submit photos for consideration, send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

## T & E Report

London



**EAT** If the prospect of David Bowie's first new album in more than a decade leaves you wanting more, beginning March 23 London's Victoria & Albert Museum is staging "David Bowie is"—the first retrospective of the legendary artist's career, featuring more than 300 objects, spanning



fashion (above), photography, music and film, from the official David Bowie archive. "The 1970s and '80s were a remarkable period in music history when people really did take risks and London was a complete fashion capital," says Colin Barlow, managing director of RCA Label Group, Bowie's U.K. label home. Back then, the U.K. capital city was also universally derided as the home of stodgy, dire food—a reputation that has thankfully been banished with a plethora of first-class dining establishments opening



their doors in the past two decades. One iconic institution that predates the city's current cuisine renaissance is landmark London restaurant the **Ivy** (the-ivy.co.uk), a "brilliant place to go" for visitors wanting to experience "traditional British culture and cuisine," Barlow says. Elton John, Tim Rice and George Michael are among its many fans. Thin White Duke devotees should also check out **Café Royal** (hotelcaferoyal.com) (below left), says Paul Trynka, whose acclaimed Bowie biography "Starman" was published last year. The recently refurbished five-star hotel passed into Bowie legend when the singer celebrated the retirement of Ziggy Stardust at Café Royal's Grill Room in 1973 alongside a host of famous names, including Lou Reed and Mick Jagger. Trynka also recommends a visit to the popular **Giaconda Dining Rooms** (giacondadining.com). "Back in the 1960s it was a wood-paneled coffee shop where Bowie would hang out with Marc Bolan and talk about how they were going to be big stars. Now it's a very good modern English restaurant," Trynka says. Today, all the young dudes prefer to gravitate toward the city's (far cheaper) fringes with Sam Fryer, singer with London's current buzz band Palma Violets, tipping **Hikari Noodle and Sushi Bar** (hikarilondon.com) for "the best Katsuo curry in the world."

**GIG** To hear the best of London's live music scene, Fryer recommends a trip to the 600-capacity **Brixton Jamm** (brixtonjamm.org) (above right), which regularly plays host to the NME flavors du jour, with Solomon Childs, Garwe and Kaiser Chiefs scheduled to appear in the coming months. "If you really want a good gig, Brixton is the best place to go," says Palma Violets drummer Will Doyle, who cites the **O2 Academy Brixton** (o2academybrixton.co.uk) and the **Windmill** (windmillbrixton.co.uk) as other South London favorites. For Barlow, however, it's all about East London. "If I look at my gig list each week of where things are hot, nine times out of 10 it will be there," he says, identifying **Hoxton Square**



**Bar and Kitchen** (hoxtonsquarebar.com) and the **Old Blue Last** (theoldbluelast.com) among the standout local venues "that are really becoming cultural icons for new artists." Mumford & Sons and Florence & the Machine are among the acts that played early gigs at both venues.

**PARTY** The chic set live it up at **Mahiki** (mahiki.com) and **Rose Club** (theroseclub.com), both of which are established favorites for local and visiting dignitaries such as Rihanna, Jay-Z, Beyoncé, Kanye West and One Direction (whose Harry Styles is pictured below with Conor Maynard at Mahiki). For more underground thrills, head East. "There are one-off club nights there all the time and no single evening is ever the same," says Barlow, citing such hipster hangouts of Shoreditch and Hoxton as **Dalston Superstore** (dalstonsuperstore.com) and the **Alibi** (thealibilondon.co.uk) as "the real hub of London for fashion, film and music. They have got a vibrancy that is untouchable." Fryer, meanwhile, opts for the perennial rocker hangs of Camden in North London, beelining to **Zen Sai** (zensaibar.com) for a "real good night out. In fact, if anyone from Zen Sai reads this, please make sure that we can come all the time," he adds with a smile. —Richard Smirke



### TALK

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Boat ride to the O2!! London Fog... #Brits2013 instagr.am/p/V9C-sRaydmj/

@justinbieber  
loving the UK

@iamwill  
shoppin' with @justinbieber in London... who has the coolest shoes? i.am/p/8ii3k

@HilaryDuff  
Lovely fans in London... Thank you for being so sweet xx big kisses

THE MUSIC THAT MADE ME

## Johnny Marr

The man whose ringing guitars and melodies inspired obsessive fandom and countless imitators as one of the founding members of the Smiths gets back to his roots on his first solo album, *The Messenger*, out Feb. 26, some 26 years after parting ways with Morrissey and company. Here, the self-described eternal "teenybopper" shares the seminal firsts that shaped his expansive career.

**First record I bought with my own money:** *Ride a White Swan* by **T. Rex**. It was a budget album. I had already bought the 45, almost on a whim without hearing it. I was 9 or 10. Luckily, I loved that first single.



It was quite a strange and somewhat esoteric record. **Marc Bolan** was on television a lot and having hits in a big way, and it was quite weird music he was making. I can see now how it was harking back to some elements of '50s rock 'n' roll, but updated in a brand-new way. I hadn't heard anything like it before. He was very alluring to me. I hadn't seen anyone look like that before. I was already a fan of anybody wearing a guitar, regardless of what they were doing with it. So to have somebody come along that was actually cool and making music for young kids in a very knowing and hip way was lucky for me. He was making music for teenyboppers and I was very much a teenybopper. Still am.

**First album I knew all of the words to:** *Radio Ethiopia* by **Patti Smith**. It was the first album that I looked at as a lifestyle in a sort of way. I would play that record very loudly before school in the morning and almost try to keep it spinning in my ears all day long, like I was still listening to it. That kind of obsession is an amazing thing.

**First concert that changed my life:** **Patti Smith** at the Manchester Apollo on the *Easter* tour. I was 14. I had a paper route the next day, and I remember looking up to the sky and feeling like my life was different because I'd been to it. I was right up front and it was like witnessing an incantation, like a window into a way of life that I wanted to climb into and be part of for the rest of my life. So I did.



**First song I ever wrote:** Lucky for me, I can't remember the title, but it was about hating school and it went from B major to B minor to an F to a G, which is not a chord change I've ever used again. I think they were the only four chords I knew and I learned them in that order. I wish it had been a good one—how nice it would be to revisit that and rework it into some philosophical homage to my younger self. But no, I can remember it, and it did suck.

—Ray Rogers



# MOVER AND SHAKER

At 23, Baauer was building the résumé of a DJ/producer on the rise—blog love, festival gigs, the respect of superstar DJs. Then his track exploded, and he found himself on top of the world and the charts

BY KERRI MASON

**O**n Feb. 6, 23-year-old Harry Bauer Rodrigues was on tour in Vancouver enjoying the gradual climb of a promising career as a DJ/producer.

Just a year before, he had spent a lazy day making “Harlem Shake” in his bedroom studio in Brooklyn. He gave the track the booty-popping BPM of hip-hop with the buildup/drop arc of dance music, plus Dutch house synth riffs, a rap sample, animal noises and drum’n’bass-inspired sub-bass—an unlikely collection of inspirations, cultural moments and sounds, coming together in one killer basement party. When it was done, he did what any 23-year-old would do: “I put it online, just to show people.”

After that, it all happened fairly quickly for Baauer (as a DJ/recording artist he added an extra “a” to his middle name for intrigue). Scottish DJ Rustie dropped “Harlem” in his April 2012 “Essential Mix” for BBC Radio 1. SoundCloud crawler Diplo heard it and snapped it up for Jeffrey’s, an imprint under his Mad Decent umbrella built to push out singles and EPs from fledgling artists. As an intern for New York-based label/DJ collective Trouble & Bass, Baauer went to the Ultra Music Festival in Miami that March and met his future managers, Ben Persky and Mason Klein of Mixed Management, who already had buzzy artists like RL Grime in their stable and investment from Complete Control, Tiësto’s former management team. He sent them demos, including “Harlem Shake.” They signed him two days later.

Chicago-based PR agency Biz3 heard “Harlem” through its client Diplo and offered to represent Baauer for free on the strength of the track alone. It was released as a free download in June, to instant acclaim. Cool-kid bloggers assigned it to the growing “trap” movement. (The catch-all term has shifted from its original reference—a subset of early-2000s Southern hip-hop—to a new school of producers marrying that

scene’s bass-driven minimalism with electronic music’s sonics.) Diplo and dubstep king Skrillex played it, and Corin Roddick from Purity Ring named it one of his top tracks of 2012.

Baauer signed to high-powered DJ booking agency AM Only, under agent Callender, who convinced Jay-Z producer Just Blaze to go on tour with the young talent. (The two hit it off, and their studio collaboration, “Higher”—a Jigga-sampling hip-hop cut for the rare generation—has garnered nearly 700,000 SoundCloud plays since it was posted Jan. 18.) Along with slots at South by Southwest, Ultra and Coachella, Baauer was prepping for a residency at Light, the new Cirque du Soleil-themed Las Vegas nightclub booked and marketed by Swedish House Mafia manager Amy Thomson. By all accounts, things were progressing nicely.

“I was stoked,” says Baauer, wearing his omnipresent full-tooth smile and an Aztec-print button-down from his Billboard cover shoot, which he asked to keep. “I was feeling very positive and very ready to go.”

And then, “Harlem Shake” exploded.

On the night of Feb. 7, in what seemed like a few hours, YouTube was deluged by homemade videos set to the track, mimicking an original by amateur comedian Filthy Frank: A figure in a crazy mask and/or outfit starts thrusting, shimmying or otherwise moving to the building synths and snares. Everyone else in the frame goes about their business, unaffected. Then those drums pick up steam, the syncopated sub-bass kicks in, a sample of Philadelphia rapper Plastic Little’s self-released cut “Miller Time” commands “Do the Harlem shake” and the cast of the video goes carnie-crazy: punching blow-up kangaroos in the face, slithering around on the ground in sleeping bags or just running in circles. The action goes into slow-motion just in time for Baauer’s sample of a lion roar. And after about 30 seconds, it’s over.

The meme—so short, it’s perfect for smartphone views—is still rolling as of this writing, with more than 93,000 videos posted to You-



Bauer's "Harlem Shake" at one point was launching 3,000 YouTube videos per day.

Tube, including ones featuring Playboy Playmates; a battalion from the Norwegian Army; a walrus and two sea lions from the San Antonio Sea World; media all-stars like Jon Stewart, Jimmy Fallon and "Today" anchors (including Al Roker as Cupid); and countless suburban stoners, office-cubicle dwellers, college sports teams and chicks in bikinis.

The 103 million-plus aggregate views have won Bauer healthy online revenue thanks to Mad Decent's deal with video agency INDMusic (see story, page 24), a deluge of booking offers, a Twitter feud with Azealia Banks (who released her own rap over the track without permission) and more than 300 press requests—all the trappings of a viral hit.

But they've also snagged him something else: a No. 1 on the revamped Billboard Hot 100 (see story, page 24), making him the first formerly unknown artist to debut at that summit, outpacing and outranking music's other video-launched hit, PSY's "Gangnam Style," which peaked at No. 2. "It's literally unbelievable," Bauer says. "It's amazing to have this track recognized by the world."

But unlike PSY, Bauer didn't make a splashy video—or any video at all. He didn't even issue a challenge to his fans to do so (a favorite marketing trick of brands from Doritos to Pepsi to Lincoln). There was no prize, no "get," for making a "Harlem Shake" video, apart from the satisfaction of knowing you had the attention of the online community, or the actual experience of the shoot with your friends.

"PSY was an artist backed by a large machine," says Geoffrey Colon, VP of social media agency Social@Ogilvy. "Anyone who follows K-pop knows that all the artists are almost overproduced for social media. The videos are even made for small screens so you can share them.

"Bauer is totally different," he continues. "He wasn't behind this. There was no label pushing this. It took off because people liked the music, thought the videos were hilarious and wanted to put their own creative expression on the song itself."

"Harlem Shake" is more than a meme or a hit; it's a moment of cultural convergence—of hip-hop meeting dance and pop, of consumer technol-

**"If I could be successful and keep doing weird things, that would be perfect. Doing that on a big scale would be my ideal." —Bauer**

ogy enabling creativity, of offline socializing leading to online social sharing. It's the newly of-age and independent millennial showing the world how to dance to his beat, in the form of young Bauer.

With all the success, Bauer has a blank check to do whatever he wants. And so, his next move will be . . . exactly what it would have been two weeks ago.

Apart from a single online interview and this story, Bauer will not do any press behind the "Harlem Shake" phenomenon. He won't be opening for any big artists on their shed tours. You won't see him on morning shows or late shows. He'll board a plane to Europe on Feb. 26 to play a short string of club dates, finish a track with house duo AlunaGeorge and work on an EP for LuckyMe, the Scottish label/art collective setting the pace for the trap sound—all to which he committed before the "Shake" shook.

The response is partly to maintain what was coming to be the Bauer brand—cool young upstart with the co-sign of a hip-hop legend, prolifically pumping out blog and club fodder. But it's also an admission that like the creator of any social movement, Team Bauer is no longer in control of "Harlem Shake."

"The song's gone. It's a No. 1," manager Persky says. "You can't hide from it; you can't change the name of the artist. There was definitely a fear at the beginning, like, 'Oh, shit. Will people not be able to look past this?'"

Despite the twerking coed swim teams driving his current fame,

Bauer is no opportunistic pan-flash. The young producer is in a class with his buddy Skrillex: bright talents with the production prowess of digital natives, who grew up consuming music across genre lines, and therefore creating tracks that sounds like nothing that came before them.

"Bauer represents a lot of cool things right now about young kids making music who don't play by any rules," Diplo says. "That's what we look for in artists; they don't just follow suit, they come up with their own thing."

"I would be freaked out if he was a one-trick pony and there was no more music," Persky says. "And I'd probably be doing all the 'Good Morning Americas'; \$20 million this year and done. But the truth is, he has so much music. He is just a fucking genius. How he samples music, how he hears music is unparalleled. That's why we're so excited."

In his 23 years, Bauer has managed to live in many of the world's musical hotbeds: With a businessman father whose job required frequent relocation, he was born in Philadelphia, spent his youth in Germany, his "formative years" in London and took a detour to Connecticut before going to school in New York—Harlem, if you can believe it, home to City College, which has "a really good audio technology program," he says. There, he developed the sampling skills that made seasoned studio man Just Blaze "step back, like 'Damn,'" according to Persky, when they first worked together.

Despite that prowess, Bauer has no detectable arrogance: He looks more 16 than 23, a tall kid in high-tops, who still has an unaffected wonder about the world around him.

"That's one of the reasons we worked so well together," Just Blaze says. "No ego, no pretension: 'Let's just make something cool.'"

He's not a gamer or a sports guy—more a foodie and "culture kid," Persky says. "He loves to travel and enjoys being on the road, even places like Milwaukee. He was like, 'What an amazing city.'"

That natural curiosity and sense of adventure extends to his relationship with music. Bauer geeks out about Just Blaze's discography ("Public Service Announcement" might be the most incredible beat ever"), the new Hudson Mohawke mix of Disclosure's breakout U.K. hit "White Noise" ("So tight"), and even early-2000s 170-plus BPM microgenre happy hardcore ("I can't believe I'm saying this, but I loved it"). He grew up devouring leftfield hip-hop like Dr. Octagon and Mad Lib.

Bauer wanted to be a scratch DJ like the guys in the DMC Championship videos online, and got two turntables and a battle mixer for his 13th birthday. "To my dismay, it was a lot harder than it looked," he says with a laugh. A friend taught him how to mix house music instead, which he did throughout college, throwing 500-person parties in suburban Connecticut basements that often got shut down by the cops. That DJ prowess is coming in handy now as opportunities for big gigs increase.

"The conversations went from, 'Hey, we don't really understand this but we see what's going on and we'll make it work,' to 'Hey, what time do you want him to play the festival, and who do you want to play before or after him?'" Callender says on the before and after of "Harlem Shake." The summer will see slots at Sonar (headlined by Skrillex), Roskilde, Pitch, Hideout, Graz and other European festivals; a back-to-back tour with fellow trap star and Mixed Management client RL Grime, supported by Grime's buzzy Los Angeles producer collective WEDIDIT; and perhaps the release of a single with Diplo. In September, he'll kick off a hard-ticket headlining tour of the United States, Europe, Asia and Australia.

For his part, Bauer doesn't care to associate with the troublesome "trap" label. "I know how putting a name on it kind of helped expose that type of sound to a new audience, and now all kinds of kids are listening to it," he says. "But as a label it's not one I want to use for myself. For me, I just prefer to say, 'I'm in hip-hop, not in trap.'"

But that's not to say he wants a typical hip-hop career. "If I could be successful and keep doing weird things, that would be perfect," he says. "Keep doing strange new stuff but on a big scale, that would be my ideal."

Big strange stuff like funny dance/hip-hop/animal-noise tracks that spawn global viral video memes?

"Right, exactly." ●

COVERING OF PASCAL PANA FOR REALTIME BY SYLVIE DE VILLOIS; HARLEM SHAKE: GUY AROCH; SKRILLEX: JEFFREY MATHIAS; JUST BLAZE: JEFFREY MATHIAS; DJ SET BY TRAVIS JANNEY



PHOTOGRAPH BY PHIL KNOTT







who uploaded the video and the remainder goes to the master rights owners and publisher, both of whom are Mad Decent in this case. In other words, 103 million views translates to roughly \$83,500 in Mad Decent money—far from the premium CPM dollars that netted PSY an estimated \$2 million in YouTube revenue from “Gangnam Style,” but a more-than-respectable total for a week’s worth of memes.



This is the vision Martinez had for the company when he and Baltz founded it in August 2011 after Martinez left his job in Los Angeles at Abrams Artists Agency as a digital talent agent, a first-of-its-kind role representing YouTube stars and other Web personalities at a major Hollywood agency. It was quickly shared by angel investors Guy Oseary and Allen Debevoise, the latter of whom also founded popular YouTube network Machinima, which has also been reinventing the way user-generated content scales and monetizes on YouTube—albeit for videogames instead of music. The executives have been actively involved in the company from its infancy, from shaping its name and logo to putting the company in touch with important investors and content partners.



“Allen and I both had a love for music,” Oseary explained in a January interview with Billboard, “and we both felt there should be a solution and an option for all these indie artists who could make more money as being part of this collective than just doing it on their own. That needs a team and it needs people to bring that together.”

The company has also caught the interest of Jeff Price, the ousted co-founder of TuneCore, who thinks the INDMusic model helps reverse the fear in YouTubers expecting to get hit with a Digital Millennium Copyright Act notice over their user-generated music videos.

## “You have this new ecosystem where the fans are the gatekeepers.” —Jeff Price

“Consumers using music on behalf of the copyright holder has just opened a whole new income stream for everyone,” Price says. “INDMusic has done it in a way that scales, that never existed before without having to pay anybody any money. This has allowed YouTube to grow without getting sued out of existence. You have this new ecosystem where the fans are the gatekeepers.”

Next up: plans to further maximize the potential for Baauer and other artists to monetize their music by improving the ad model on YouTube’s mobile and TV-based apps. As of last fall, video views on YouTube’s iOS and Android apps are monetized through Google’s TrueView video ads (skippable pre-rolls that air as a video begins playing). “This means content creators are paid when viewers choose to watch video ads through our mobile app, in the same way as on PCs,” a YouTube representative says. Similar plans are in the works for YouTube’s TV apps for early summer, Billboard has learned.



All from a free song. Mad Decent label manager Jasper Goggins credits the giveaway of “Harlem Shake” in May 2012 through its Jeffrey’s imprint for sparking the initial interest and current phenomenon.

“We wanted the music to live on its own for a [while and] to build a groundswell around the track so that when we took away the free download of the track people were fine to just go buy the track,” he says. “The idea was to just get the song out there as far as possible, so this is kind of like a testing ground for what we do.” With 291,000 singles sold this week, according to Nielsen SoundScan, the test seems to be working. ●



## Letter From The Editor

Of all the changes we’ve made at Billboard in the past few years—growing a top site for music fans at Billboard.com; redesigning the magazine, sites and logo about a month ago; launching our iPad edition; and many others—this week’s change to the Billboard Hot 100 methodology is arguably the most meaningful. While the things I just listed changed our business for the better, the move to include YouTube data changes yours.

Each year I have a holy triumvirate of finger-in-the-air experiences: the Grammy Awards, MIDEM and South by Southwest. I cherish these opportunities not only for the unique programming, networking and music they offer, but as a chance to get a quick temperature read on the business. What are people buzzing about? What music will be hot? What technologies are emerging? And, perhaps most important, how do people feel about their industry?

I started going to these three events about six or seven years ago. The first four or five were akin to a wake—not the life-affirming kind where we all get drunk and tell bawdy, heroic stories, but the sort where people sadly dwell on their own mortality. Falling sales. Lawsuits. Diminishing revenue. Layoffs.

But in the last year or two, there’s been a distinct change to that story line. No, it’s not all roses. Everyone—everyone with a future in this business, anyway—wakes up each morning and figures out a new way to push the boulder up the hill. But whereas a few years ago the hill seemed like the Himalayas, these days every thing seems a bit more... manageable. The Internet that once offered little beyond piracy is now one of the music industry’s greatest reasons for optimism. Vevo and YouTube and Spotify have matured in the past couple of years to the point where hits can occur not only in parts on these platforms, but at times exclusively on them. And the business is finally finding ways to benefit. PSY scored 1 billion views and—according to our own calculations, as much as \$2 million—on YouTube alone.

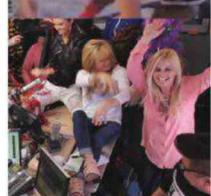
The timing of Baauer’s “Harlem Shake” is a bit of a gift and a curse. I’m thrilled we have this immediate example of how responsive the Hot 100 is now to hits on any platform. But the staggering, singular furor of activity this past week around the viral phenomenon actually doesn’t represent what will happen in a typical week. Generally speaking, our Hot 100 formula targets a ratio of sales (35%-45%), airplay (30%-40%) and streaming (20%-30%). But the weighting of those platforms is affected by their respective volume. So when the “Harlem Shake” meme comes along and generates more aggregate plays in a week than PSY ever did—by a factor of more than five!—it skews the importance of YouTube a bit, as it should.

Some ask why we would include the 30 seconds of “Harlem Shake” as a play that should count. There is some technical logic, such as the already existent inclusion of Spotify streams or radio mixshow plays that all can count with much less than the full song. As well, YouTube and other companies are matching the rights on these Baauer plays so that advertising revenue shares can be paid to the rights holders. But perhaps most important? It’s a hit! It’s fairly obvious that no other song was more listened to or discussed last week.

This is why we were all so excited to include this latest data feed into the Hot 100, thanks to our partners at YouTube and Nielsen. This wasn’t a reactionary change. Our chart director Silvio Pietrolungo had his first conversations with YouTube about their data probably close to two years ago. These discussions heated up in recent months. We spent nearly a month fire-testing the data and feeds. And the second we were ready to go, we took it live. We didn’t want to spend even one more week doing anything less than most accurately reflecting what’s happening in your marketplace.

Now, while it may be fashionable to say the gatekeepers are dead, that’s not true. PSY had an undeniable global smash with “Gangnam Style” before radio ever played it. But he also undeniably had an even bigger one, and sold many more tracks, once radio embraced it. The gatekeepers aren’t dead. They’re slowly becoming more responsive to the new platforms all around them that welcome fans and artists with very few restrictions. Within these freedoms are a lot of creative music and marketing approaches. You’d better pay attention. We are. ●

BILL WERDE, Editorial Director



# ALL THE WAY, LIVE

The world may be going more digital by the second, but live is still the big cash driver for the top 40 earners on our annual Moneymakers list

By Glenn Peoples

**The U.S. music business** offers a matrix of trends to satisfy chart watchers and number crunchers. New CD sales continue to fall. Digital music sales are rising nearly 10 years after the launch of the iTunes Music Store. Streaming and subscription revenue are growing as music lovers choose easy access over—and, sometimes, in addition to—physical ownership.

These trends, however, matter very little to the most successful earners in the industry. When it comes to making the biggest score, the most money always comes from high-paying live performances.

Concerts make up 68.9% of revenue for the 40 artists on Billboard's Moneymakers list, which tallies artists' annual earnings. Remove Adele and Taylor Swift, both of whom didn't earn any U.S. touring income in 2012, and the average increases to 72.5%—a figure on par with the 72.6% in 2010 and the 68.3% that touring represented in 2011.

Perhaps Live Nation CEO Michael Rapino said it best during a conference last week, noting that music artists now make "90% of their money on the road. It's truly become the center of their financial world."

Madonna tops the 2012 list, in part because 93.5% of her total revenue came from concerts. Bruce Springsteen, a close second, earned 92% of his revenue from live shows. Roger Waters, a distant third, had the highest concert share on the list with 93.6%. The entire top 10 averaged 84.2% of their income from concerts, and the number would have been higher, if not for Justin Bieber's mere 60.1% share at No. 10 dragging down the average.

Billboard estimates the 2012 Moneymakers artists pocketed \$373 million from concerts after paying agents, managers and expenses. That was up from \$329 million in 2011 but down from \$383 million in 2010. For all Moneymakers artists, touring income accounted for 72.8% of revenue in 2011 and 75.1% of revenue in 2012. Artists at the top of the list got an even greater share of revenue from touring. A top 10 artist made 84.2% of income from concerts in 2012 compared with 75.8% in 2011 and 81.7% in 2010.

Ironically, the most popular touring artists are usually well past their peaks on the album sales charts. In fact, touring revenue was negatively correlated with CD sales (-0.35 correlation), digital album sales (-0.43) and digital track sales (-0.38) in 2012. In other words, touring revenue doesn't move in the same direction as recorded-music sales for the 40 acts on the Moneymakers list. Artists with higher touring revenue have lower recorded-music sales and vice versa. Touring revenue is also negatively correlated with noninteractive streaming services like Pandora (-0.36) and streaming revenue in general (-0.4).

This probably doesn't come as much of a surprise. Major touring artists who command large revenue tend to be decades past their peak in recorded-music sales. In the case of the rock band Rush, for example, there wasn't a lot of music-streaming activity to go along with the group's strong touring and decent recorded-music revenue. Indeed, Rush earned 77.2% of its revenue from concerts and only 16.2% from recorded music—CDs, digital albums and/or digital tracks—but just 0.4% from streaming.

Touring wasn't vital for every act on the Moneymakers list. Two major artists, Swift—who topped last year's rankings—and Adele, made the list without any concert earnings for the year. (U.S. dates for Swift's *Red* tour begin March 13 in Omaha, Neb., and will stop at numerous stadiums, including Cowboys Stadium in Dallas in May and Gillette Stadium in Massachusetts in July.) Meanwhile, two others—Mumford & Sons and Maroon 5—pocketed less than \$1 million in

1

**Madonna**

**\$34,577,308.62**

MANAGEMENT: **Guy Oseary**

PUBLISHER: **Webo Girl (ASCAP)**

LABEL: **Live Nation/Interscope**

AGENT: **Live Nation**

Thanks largely to her blockbuster *MDNA* tour, the Queen of Pop reigns at No. 1 on the Moneymakers list for a second time. (She first crowned the tally for earnings in 2008.) *MDNA* was last year's biggest tour (\$305 million gross), and the No. 10 top-grossing trek of all time. The 88-date tour earned Madonna an estimated \$32 million in 2012. The globetrotting tour also supported her *MDNA* album, which debuted at No. 1 on the Billboard 200 and generated \$1.5 million in physical and digital album sales for the artist. Her first studio release under a 360 deal with Live Nation, *MDNA* was released and promoted through Interscope, with U.S. sales buoyed by a promotion in which tour ticket buyers had an option of receiving the album as part of their purchase.

2

**Bruce Springsteen**

**\$33,443,606.64**

MANAGEMENT: **Jon Landau Management**

PUBLISHER: **Warner/Chappell**

LABEL: **Columbia**

AGENT: **Creative Artists Agency**

Since reuniting with the E Street Band in 1999, Springsteen's tours have been the most financially successful of his career. Playing a mix of stadiums and arenas (including sold-out European stadium treks not tabulated in these calculations), each road trip surpasses the previous one, with the most recent outing in support of his No. 1 album, *Wrecking Ball*, continuing that mighty run. *Wrecking Ball*, captured the top draw award, based on Boxscore attendance, at the 2012 Billboard Touring Awards, and finished the year at slightly less than a \$200 million gross, second only to Madonna among all tours. The shows, which continue into this year, have topped 2 million in attendance, with strong merchandise sales also noted. (While not specifically a part of these calculations, merch certainly added significantly to his overall 2012 take, as artists receive the lion's share of such revenue; see story, page 31.) Like most artists from his era, Springsteen's revenue is primarily driven by touring. But he did release a critically acclaimed album in 2012, and his catalog sales remain steady. Non-touring revenue—including digital downloads, streaming, physical CD sales and publishing royalties (Springsteen rarely approves synchs for movies, and never for advertising)—totaled \$2.4 million in 2012. Interestingly, while Springsteen enjoyed sales of nearly 600,000 physical units in 2012, he also racked up 1.6 million digital track downloads, more than any other artist on this chart that broke in the '70s.



# MONEY MAKERS

2013

## METHODOLOGY

The data used to compile Moneymakers was supplied by Nielsen SoundScan, Nielsen BDS, YouTube and Billboard Boxscore. Artists are ranked by U.S. earnings, and Billboard calculated a variety of income streams, including touring, recorded-music sales, publishing royalties and revenue from an array of digital music and video services for downloads, as well as on-demand and noninteractive streaming. Due to a lack of sufficient data, our figures don't include revenue from sponsorships, merchandise sales or synchronization data.

For album and track sales, we assumed a royalty rate of 20% of retail, minus producers' fees. We treated all streaming revenue as derived from a licensing deal and thus split that revenue in half to calculate the artist's take. We also applied corresponding statutory mechanical rates for album and track sales and the Copyright Royalty Board-approved formulas or rates used for the various streaming channels, and further estimated the share of songs written by the artists. For all artist revenue, we subtracted a manager's fee of 10%. For box office, we credited each artist with 34% of gross receipts, typically what's left after the promoter's fee, the artist manager's cut and other costs are subtracted.

## Contributors:

Keith Caulfield, Ed Christman, Alex Gale, Andrew Hampp, Gordon Murray, Mitchell Peters, Ray Rogers, Ray Waddell

concert earnings for 2012. In percentage terms, touring accounted for just 12.6% of Mumford & Sons' total revenue and only about 2.6% of Maroon 5's total.

Artists who made less than \$1 million on the road tended to make more from recorded music—just as the negative correlation between concert revenue and music sales suggests should happen. Adele and Swift averaged \$7.2 million in recorded-music sales while Mumford & Sons and Maroon 5 averaged about \$3.2 million. The other 36 acts on the Moneymakers list, who each earned more than \$1 million from touring in 2012, averaged just \$2.3 million in recorded-music sales.

Older artists also find a negative correlation between concert earnings and streaming income, since many fans over 50 still attend live concerts but often don't know how to program computers or mobile phones so they can listen to their favorite tunes. As a result, older acts like Rush, Neil Diamond, Elton John and Rod Stewart earned relatively little from streaming services. Barbra Streisand and Andrea Bocelli actually earned less than \$1,000 from all streaming services combined. (The 54-year-old Bocelli could fare slightly better in 2013 since his new album, *Passione*, was released Feb. 29.) The four younger artists who earned \$1 million or less from touring collected an average of \$198,000 in total streaming revenue. The other 36 artists averaged just \$64,000.

Streaming revenue wasn't terribly important to any artist's overall income as measured by Billboard—not even those artists with little to no touring income. This isn't to say streaming didn't have an indirect impact on these artists' revenue. Without the promotional benefit of, say, YouTube, some albums would have hardly been as successful as they were last year. But in terms of pure, direct revenue, streaming provided a mere pittance for music's top earners.

Maroon 5 had the highest streaming share of 2012's Moneymakers list with 3.5%. Within that, the highest noninteractive streaming share was 0.5%, or one-seventh of the total. Drake had the second-highest streaming share with 3.3%, and One Direction had the third with 2.5%. It's not surprising that Maroon 5's "Payphone" and One Direction's "What Makes You Beautiful" were the No. 5 and No. 6 tracks, respectively, on Spotify in the United States in 2012. (Maroon 5 had two more songs in Spotify's top 100 of the year.)

Streaming simply hasn't yet caught on with the older generation. A handful of older artists got less than 0.1% of total revenue from streaming: Streisand, Diamond, Rush, Bocelli and Phish (the lattermost is known more for its touring than its recorded-music sales). Many others had streaming shares of less than 0.5% of revenue. In fact, all 40 acts on the Moneymakers list had an average streaming share of just 0.7%. (Nielsen tracks YouTube and Vevo but not Pandora, the latter representing a good chunk of any artist's noninteractive streaming revenue.)

Streaming revenue is really only small in percentage terms. The acts on the Moneymakers list averaged nearly \$80,000 in streaming revenue in 2012—a relatively small figure compared with the tens of millions from touring, but decent considering it was nearly nonexistent just a few years ago. Clearly, it's the young, video-driven artists who take in the most from streaming. Drake, Bieber and Maroon 5 earned the highest amount in absolute dollars, while Phish and Bocelli earned the least.

Yet even in the coming years, as streaming services become a more important revenue source, possibly replacing digital downloads and CD sales, one thing is unlikely to change: Concerts will have the greatest influence of top earners' overall earnings. ●

### 3 Roger Waters \$21,160,131.06

MANAGEMENT: Mark Fenwick Management

PUBLISHER: Sony/ATV

LABEL: none

AGENT: William Morris Endeavor

With his 2006 *Dark Side of the Moon Live* tour, Waters began reaping more contemporary rewards of his creative work with former band Pink Floyd. He took that revival of success to the proverbial next level with *The Wall Live* tour, a song-for-song rendering of the landmark 1980 Floyd album, featuring stunning (and, no doubt, extremely expensive) production and visual elements that wowed fans both old and new worldwide. During his U.S. run, Waters played both outdoor stadiums and enclosed arenas, delivering jaw-dropping spectacle in the larger venues, but obtaining more favorable profit margins in the smaller halls. "There's no way that [The Wall Live] could have worked without us going back indoors," Waters told *Billboard* last year. "Outdoors, it's a model that fails, because of the expenses." The tour finished as the fifth-highest-grossing of all time, with a total gross of \$377,895,537 and total attendance of 3.3 million from 192 shows worldwide. Waters' merch offerings on the tour were creative and varied, with per capita spending easily in the double digits across the entire tour. As icing on the cake, Waters' work in the studio through the years kept paying dividends, with non-touring revenue of \$1.2 million.

### 4 Van Halen \$20,184,709.91

MANAGEMENT: Azoff Music Management

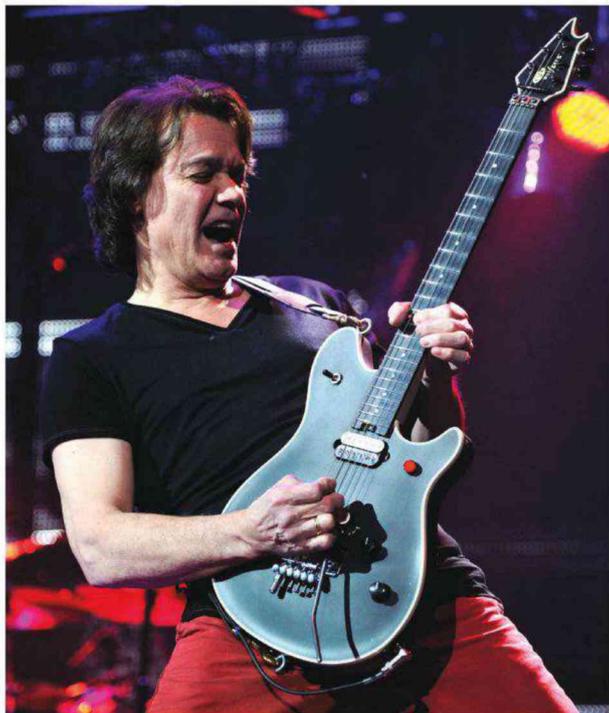
PUBLISHER: Warner/Chappell

LABEL: Interscope

AGENT: none

Its tour may have ended sooner than expected, with 32 of its shows ultimately canceled due to "exhaustion," but Van Halen nevertheless kicked a little tail on the road in 2012. Van Halen toured in support of *A Different Kind of Truth*, its first album with David Lee Roth since 1984. More than a half-million fans turned out, and the tour grossed \$54 million from just 46 shows, with accompanying merch sales said to be huge. Driven by the album's reception, Van Halen moved 621,614 physical units and 213,524 digital albums in the United States, spiking non-touring earnings of an estimated \$1.2 million for the band. The popularity of Van Halen's classic catalog—

Eddie Van Halen performing in New York on Feb. 28, 2012.



### 5 Kenny Chesney \$19,148,525.24

MANAGEMENT: Morris Management Group

PUBLISHER: Bausare Music dba Sony/ATV

Acuff Rose Music

LABEL: BNA

AGENT: in-house

The most successful touring act in country music history, Chesney has built his arena, amphitheater and stadium concerts into lifestyle events enjoyed by more than 1 million fans every year. What's more, he upped the ante in 2012 by adding fellow superstar Tim McGraw to the marquee, a move that no doubt cost plenty but paid off at the box office, as the Brothers of the Sun trek grossed nearly \$100 million and kept Chesney's eight-tour streak of drawing more than a million fans right on course. Off the road, Chesney remains a chart-topping recording artist, releasing *Welcome to the Fishbowl* in 2012 and producing non-tour revenue estimated at nearly \$3 million. Chesney's bank account (valued at nearly \$12 million) is enhanced by sales of 64,142 ringtones and downloads of 4.6 million digital tracks in the United States, both of which dispel the notion that country fans are digitally challenged. Not included in these figures are other significant revenue streams from merchandise sales and such sponsors as Corona.

### 6 Dave Matthews Band \$18,903,334.14

MANAGER: Red Light Management

PUBLISHER: Colden Grey

LABEL: RCA

AGENT: Paradigm Talent Agency

One of the most consistent earners in the music business, Dave Matthews Band has maximized revenue streams on both the touring and recorded-music sides of the ledger. After limited touring in 2011 (mostly self-produced regional festivals), DMB returned to the road in earnest last year, earning more than \$41 million from just 41 shows. Under the direction of tour manager Bill Greer and the management team at Red Light, DMB runs one of the most efficient touring operations in the industry, adding to its coffers with the band's in-house Bama Rags merchandising business (not included here) that maximizes its robust touring and direct-to-fan sales in various innovative ways. In another nod to consistency, DMB's latest RCA release became its sixth consecutive studio album to debut at No. 1. The band scanned nearly 700,000 units in the United States last year, with sales of 1.4 million digital tracks and 367,000 physical albums. Not included is Dave Matthews' financial interest in the ATO Records label, which he co-founded with manager Coran Capshaw.



## 7 Tim McGraw \$18,329,167.89

MANAGER: Red Light Management

PUBLISHER: StyleSonic

LABEL: Big Machine Records

AGENT: Creative Artists Agency

McGraw's Brothers of the Sun tour with Kenny Chesney placed him high on the Moneymakers list and put him in a tie for the sixth-best concert-earner of the year. Overall, the tour was No. 7 on Billboard's Top 25 Tours tally, with a total gross of more than \$96 million and total attendance of 984,000 to 59 shows—all of them sellouts. With 73.3% of Aldean's revenue coming from touring, only Justin Bieber (at 60.1%) had a smaller share among the top 10 Moneymakers. Aldean's *Night Train* sold more than 1 million units in 2012 to become the fifth-best-selling album the year. *My Kinda Party* (2010) sold another 594,000 units and ranked No. 29 for the year.

## 8 Jason Aldean \$17,578,651.96

MANAGER: Spalding Entertainment

PUBLISHER: Magic Mustang Music

LABEL: Broken Bow Records

AGENT: Buddy Lee Attractions

A popular tour and strong music sales helped Aldean reach eighth place on this year's list. His *My Kinda Party* tour was No. 13 on Billboard's list of 2012's top 25 tours with a gross of nearly \$40 million and attendance of 984,000 to 59 shows—all of them sellouts. With 73.3% of Aldean's revenue coming from touring, only Justin Bieber (at 60.1%) had a smaller share among the top 10 Moneymakers. Aldean's *Night Train* sold more than 1 million units in 2012 to become the fifth-best-selling album the year. *My Kinda Party* (2010) sold another 594,000 units and ranked No. 29 for the year.

## 9 Coldplay \$17,300,144.34

MANAGEMENT: 3D Management

PUBLISHER: Universal Publishing

LABEL: Capitol/EMI Records

AGENT: Paradigm

Coming off its fifth album, the late-2011 release *Mylo Xyloto*, Coldplay had a busy 2012. The year was topped by a hugely successful tour that stretched across the entire summer in North America, made other stops in Europe and Australia, and ultimately brought the band \$13.9 million in revenue. Such singles as "Every Teardrop Is a Waterfall," "Paradise" and "Princess of China" (featuring Rihanna) accounted for \$954,000 in revenue, while more than 600,000 albums sold at physical and digital retailers netted more than \$1.3 million.

## 10 Justin Bieber \$15,944,293.10

MANAGEMENT: SB Projects

PUBLISHER: Universal Publishing

LABEL: BBMG/Island Def Jam Music Group

AGENT: Creative Artists Agency

Though he started 2013 by becoming the first artist to score five Billboard No. 1 albums before the age of 19, it was 2012 that saw the release of Bieber's fourth album, *Believe*; an accompanying tour; and hit singles including "Girlfriend" and "As Long As You Love Me." The wealth of new music helped him score \$2.6 million in physical album sales, an additional \$806,000 in digital album sales and \$1.8 million in digital track sales. Bieber also pocketed nearly \$10 million from the sold-out *Believe* arena tour featuring opener Carly Rae Jepsen, who records for Schoolboy Records, a label founded by his manager, Scooter Braun.

Tim McGraw performs during the Brothers of the Sun tour in Detroit on Aug. 18, 2012.

## 11 ADELE \$13,906,635.76

MANAGEMENT: September Management

PUBLISHER: Universal—Songs of PolyGram International (BMI) LABEL: XL Recordings/Columbia AGENT: William Morris Endeavor

Adele continues to ride the wave of the biggest-selling album not just of 2011, but of 2012 as well—*21* is the kind of old-school smash that keeps finding new fans, with staggering physical sales of nearly 4 million units and digital equivalents topping 1.2 million. Adele scales these Moneymaker heights with no help on the touring front in terms of revenue or album promotion.

## 12 LADY ANTEBELLUM \$12,968,992.17

MANAGEMENT: Borman Entertainment

PUBLISHER: Kobalt LABEL: Capitol Records Nashville AGENT: Creative Artists Agency

The country trio proved its star power as a headlining act in 2012, finishing 14th for the year among all touring artists and moving more than 850,000 tickets. Lady A also rang up nearly 1 million units in physical sales and more than 350,000 units on the digital front.

## 13 CELINE DION \$12,927,494.01

MANAGEMENT: Rene Angeli PUBLISHER: N/A

LABEL: Columbia AGENT: United Talent Agency

Dion at the Colosseum in Las Vegas is the gift that keeps on giving, with the artist reporting more than \$36 million in Boxscore revenue for 2012. Since her Vegas dates don't have the associated costs of touring, Dion's profit margins are significantly higher than acts who take it on the road.

## 14 BRAD PAISLEY \$12,848,724.84

MANAGEMENT: Fitzgerald Hartley PUBLISHER:

Sea Gayle Music LABEL: Arista Nashville

AGENT: William Morris Endeavor

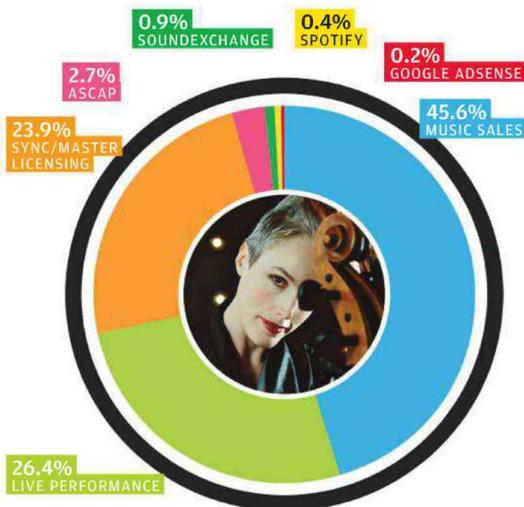
Paisley's album sales are more than

### NEW MUSIC BUSINESS CASE STUDY

## Not All Roads Lead To Riches

Some things never change: Up-and-coming artists are still figuring out new commercial models to make a living while honing their craft and doing what they love most. Consequently, not all artists derive a majority of their revenue from touring. Take cellist Zoe Keating. The artist gained some notoriety in 2012 when she posted a breakdown of her royalties on her Tumblr. According to Keating's estimates, she earned 45.6% from music sales, 26.4% from live performances, 23.9% from synchronization and master licensing, 2.7% from ASCAP, 0.9% from SoundExchange, 0.4% from Spotify and 0.2% from Google AdSense. (The numbers don't add up to 100% due to rounding.)

Keating noted that the 26.4% of revenue coming from touring was relatively unprofitable because such variable expenses as hotels, gas, flights, crews and commission increase in lock step. In contrast, digital music is incremental revenue and, once her songs have been recorded, mixed and mastered, whenever she sells or streams any subsequent units her costs are practically nothing. —Glenn Peoples



solid, but the country guitar slinger has become one of the most consistent touring stars, even as the competition increases. With nearly \$35 million in Boxscores for 2012, he finished 16th among all acts on the road.

**15 TAYLOR SWIFT**  
\$12,695,783.32

MANAGEMENT: **13 Management** » PUBLISHER: **Sony/ATV Tree Publishing/Taylor Swift Music** » LABEL: **Big Machine Records** » TOUR PROMOTER: **TMG/AEG**

Swift is a record-selling powerhouse, moving nearly 3 million physical units and more than 1 million digital albums, and a staggering 15.6 million digital tracks, driven by the release of *Red* and its mega-hit "We Are Never Ever Getting Back Together." The bulk of Swift's sold-out *Fearless* tour took place in 2011; had it been fully in 2012, Swift's ranking would be significantly higher.

**16 CARRIE UNDERWOOD**  
\$11,942,956.65

MANAGEMENT: **XIX Entertainment** » PUBLISHER: **Carrie-Okie Music** » LABEL: **Arista Nashville/19 Recordings** » AGENT: **Creative Artists Agency**

Now a bona fide arena-level headliner, Underwood's career is clicking on all cylinders, topping 1 million in physical units and nearly 400,000 digital album sales and 5.5 million digital downloads.

**17 NICKELBACK**  
\$11,121,419.71

MANAGEMENT: **Union Entertainment Group** » PUBLISHER: **Warner/Chappell** » LABEL: **Roadrunner/Atlantic** » AGENT: **The Agency Group**

The band's 2011 release, *Here and Now*, continued to move last year, with 650,000 album and 2.7 million track sales. But Nickelback's *Moneymakers* ranking reflects its status as the most consistent touring rock act to break through this millennium, solidly in the top 20 artists on the road annually, touring in a multi-year deal with Live Nation.

**18 ERIC CHURCH**  
\$11,015,773.11

MANAGEMENT: **Q Prime South** » PUBLISHER: **Sony Tree** » LABEL: **EMI Records** » AGENT: **Jay Williams**

Church is now in the big leagues, earning respect at rock clubs and endearing himself to country fans, who bought nearly 700,000 physical units, nearly 300,000 digital albums and 4.2 million song downloads in 2012. And he is just hitting his stride, as large-venue headlining dates await.

**19 RASCAL FLATTS**  
\$10,777,282.68

MANAGEMENT: **Spalding Entertainment** » PUBLISHER: **Sony/ATV Music Publishing** » LABEL: **Big Machine Records** » AGENT: **William Morris Endeavor**

One of the top hitmakers in country mu-

NEW MUSIC BUSINESS  
CASE STUDY

# Stirling Achievement



If achieving success on Billboard's charts as a solo violinist isn't enough of a curiosity, Lindsey Stirling deserves credit for rising from obscurity by building one of the largest YouTube audiences with videos of her dancing while she plays. Her self-titled debut bowed atop Billboard's Dance/Electronic Albums and Classical Crossover Albums charts, and at No. 81 on the Billboard 200. With more than 1.5 million subscribers (more than Miley Cyrus and Selena Gomez) and 235 million-plus views of her videos, Stirling has earned an estimated \$472,000 from YouTube clicks alone. This is in addition to the \$1.6 million earned to date from sales of her album and singles, according to Nielsen SoundScan.

Stirling has moved her career far beyond the Internet, becoming an international touring phenomenon. She completed an 11-date European tour this winter, and plans to return in May for another trek. The artist is on pace to play more than 65 dates in North America when she wraps up her current trek that began last September and ends in April. Each of her tour stops features VIP upgrades that include a meet-and-greet. —William Gruger

sic history, Rascal Flatts sold more than 600,000 physical albums in 2012, and a whopping 3.8 million digital tracks. The group's touring has found another gear, and the band once again finished in the top 25 among all touring acts for the year.

**20 BARBRA STREISAND**  
\$10,611,419.16

MANAGEMENT: **Marty Erlichman** » PUBLISHER: **Emmanuel Music** » LABEL: **Columbia** » AGENT: **N/A**

While she put up respectable numbers in the recorded content realm, Streisand cracked the *Moneymakers* list on the strength of her live performances: \$30 million from a mere eight shows, topped by a return to her hometown of Brooklyn at the new Barclays Center.

**21 NEIL DIAMOND**  
\$10,498,985.38

MANAGEMENT: **Katie McNeil** » PUBLISHER: **Sony/ATV Music Publishing** » LABEL: **Columbia** » AGENT: **N/A**

Diamond's physical album sales topped 400,000 in the United States, and he registered 661,641 track downloads, but the newly crowned Billboard Legend of Live remains a touring powerhouse, selling out the big rooms in 2012.

**22 TRANS-SIBERIAN ORCHESTRA**  
\$9,959,362.28

MANAGEMENT: **Night Castle** » PUBLISHER: **Warner/Chappell** » LABEL: **Lava/Universal Republic** » AGENT: **William Morris Endeavor**

The multi-unit touring entity known as TSO has become a blockbuster holiday-season brand, annually finishing among the top-ranked tours in a short window of opportunity. That said, the band also moves product, with nearly 400,000 units sold in the United States in 2012.

**23 TOBY KEITH**  
\$9,805,764.04

MANAGEMENT: **TKO** » PUBLISHER: **Tokoco Tunes** » LABEL: **Show Dog** » AGENT: **Paradigm Talent Agency**

With nearly 700,000 units of combined digital and physical album

sales, Keith is consistently among country's biggest recording artists. Keith is also an elite touring artist, topping \$25 million in Boxscore gross for 2012.

**24 DRAKE**  
\$9,504,992.38

MANAGEMENT: **The Blueprint Group** » PUBLISHER: **Live Write/EMI** » LABEL: **Cash Money/Universal** » AGENT: **William Morris Endeavor**

Drake's Club Paradise tour was one of hip-hop's biggest live draws last year, helping the rapper/singer earn \$9.5 million on the road. Meanwhile, his sophomore album, *Take Care*, which was released in November 2011, performed strongly throughout 2012, producing multiple singles that contributed to 8.8 million digital track sales, earning Drake \$1.6 million.

**25 RED HOT CHILI PEPPERS**  
\$9,477,807.56

MANAGEMENT: **Q Prime** » PUBLISHER: **N/A** » LABEL: **Warner Bros.** » AGENT: **Creative Artists Agency**

The Chili Peppers have entered that rarefied air where their tours become must-see events, not reliant on album sales or hit singles, but drawing fans based on reputation built from years of killer performances. The Peppers were a top 25 touring act in 2012, and this band is, remarkably, getting bigger on a global level.

**26 THE ROLLING STONES**  
\$9,276,084.10

MANAGEMENT: **N/A** » PUBLISHER: **N/A** » LABEL: **Universal Music Group** » AGENT: **N/A**

American rock fans bought a robust 1.8 million digital tracks by the Rolling Stones in 2012. The Stones own rock's most beloved catalog, and that's why five shows—yes, just five—grossed \$21.6 million as fans opened their wallets to celebrate the band's 50th anniversary.

**27 MIRANDA LAMBERT**  
\$8,818,536.04

MANAGEMENT: **ShopKeeper Management** » PUBLISHER: **N/A** » LABEL: **RCA Nashville** » AGENT: **William Morris Endeavor**

Lambert ventured into large-venue headlining waters in 2012 and did well, grossing more than \$20 million with her name atop the marquee. She makes great records, and fans have eaten them up to the tune of nearly 500,000 physical units and 3.2 million song downloads.

**28 RUSH**  
\$8,719,834.30

MANAGEMENT: **SRO** » PUBLISHER: **Core Music Publishing** » LABEL: **Roadrunner** » AGENT: **Artist Group International**

With or without recognition from the Rock and Roll Hall of Fame, Rush fans are tremendously loyal, turning out en masse for tours and ponying up for records, the latter to the tune of more than 500,000 physical units in 2012. These guys are perennials.

**29 ELTON JOHN**  
\$8,575,518.13

MANAGEMENT: **Rocket Music** » PUBLISHER: **Universal Music Publishing Group** » LABEL: **Universal Music Group** » AGENT: **Howard Rose Agency**

The power of John's canon of songs is best evidenced by two stats: 1.6 million digital tracks sold and \$22 million in Boxscore gross. To the joy of promoters and arena managers, John very much enjoys playing live and continues to tour successfully year after year.

**30 ONE DIRECTION**  
\$7,955,840.71

MANAGEMENT: **Modest! Management** » PUBLISHER: **N/A** » LABEL: **Syco/Columbia** » AGENT: **Creative Artists Agency**

With two No. 1 albums on the Billboard 200 last year, U.K. boy band One Direction earned most of its revenue from album sales. More

than 2 million physical albums sold earned the group \$3.8 million.

**31 PHISH**  
\$7,382,514.39

MANAGEMENT: Red Light Management »  
PUBLISHER: Who Is She? Music (BMI) » LABEL: Jemp Records » AGENT: Paradigm  
Known for its epic live shows, Phish earned the overwhelming majority of its money in 2012 from touring. Multi-night runs across the United States last summer helped the band take home \$7.2 million from live dates.

**32 THE BLACK KEYS**  
\$7,358,679.41

MANAGEMENT: Q Prime South »  
PUBLISHER: McMoore McLesst Publishing » LABEL: Nonesuch Records » AGENT: The Agency Group  
The Black Keys experienced a breakthrough year in 2012, embarking on its first North American arena-headlining tour behind its seventh album, *El Camino*. From a tour gross of \$12.7 million, the duo earned \$4.2 million.

**33 MAROON 5**  
\$7,159,923.53

MANAGEMENT: Career Artist Management » PUBLISHERS: Universal Music Publishing, Kobalt Music Publishing » LABEL: A&M/Octone Records » AGENTS: Creative Artists Agency, International Talent Booking  
Behind Taylor Swift, Maroon 5 sold the most digital tracks of 2012, with 13.3 million, earning the band \$2.4 million. In addition to hitting No. 2 on the Billboard 200, Maroon 5's 2012 album, *Overexposed*, was its first release to generate three top 10 singles on the Billboard Hot 100.

**34 JAY-Z**  
\$7,011,905.17

MANAGEMENT: Roc Nation » PUBLISHER: Warner/Chappell Music » LABEL: Roc Nation » AGENT: N/A  
Jay-Z earned about \$1.1 million from digital and physical album sales last year, but the bulk of his revenue—\$4.7 million—came from *Watch the Throne* tour dates with fellow rapper Kanye West.

**35 JOURNEY**  
\$6,983,106.58

MANAGEMENT: Artist Nation Management » PUBLISHERS: various » LABEL: Nomota » AGENT: Creative Artists Agency  
Touring on the strength of its catalog, Journey spent much of 2012 playing sheds on an outing with Pat Benatar featuring Neil Giraldo and Loverboy. Journey's overall touring revenue for the year was \$15.3 million, of which the band pocketed \$5.1 million.

**36 ANDREA BOCELLI**  
\$6,732,442.76

MANAGEMENT: Almod Edizioni Musicali » PUBLISHER: Sugar Music » LABEL: Sugar » AGENT: Pentagon Music Management  
Ahead of his most recent album, *Passione*,

released earlier this year, Italian tenor Bocelli earned \$594,000 from 322,000 albums sold in 2012. But the majority of his income (\$6.1 million) came from touring arenas.

**37 ZAC BROWN BAND**  
\$6,682,797.58

MANAGEMENT: ROAR » PUBLISHER: Weimerhound Publishing/Southern Ground Artists (BMI) » LABEL: Southern Ground/Atlantic » AGENT: Creative Artists Agency  
Last year, country group Zac Brown Band netted its second No. 1 album on the Billboard 200 with *Uncaged* and scored a pair of top 10 hits on Billboard's Hot Country Songs chart. The band earned \$2.4 million from album sales, but the bulk of its revenue came from concerts (\$2.8 million).

**38 ROD STEWART**  
\$6,459,568.26

MANAGEMENT: Stiefel Entertainment » PUBLISHER: EMI/April Music (ASCAP) » LABEL: Capitol Records » AGENT: Artist Group International  
Stewart's 2012 live performances ranged from solo dates to co-headlining shows with Stevie Nicks, earning him \$4.3 million. His holiday album, *Merry Christmas, Baby*, reached No. 3 on the Billboard 200, contributing to \$2.9 million in album sales revenue—a healthy number for a veteran artist.

**39 MUMFORD & SONS**  
\$6,168,737.62

MANAGEMENT: Everybody's » PUBLISHER: Universal Music Publishing Group » LABEL: Glassnote Records » AGENT: Billions Corp.  
Unlike many of the artists on the Moneymakers list, Mumford & Sons earned most of its money in 2012 from album sales. As the biggest-selling rock act of that year, the band pocketed \$3.7 million with the help of sales from its No. 1-debuting album *Babel*.

**40 BLAKE SHELTON**  
\$5,914,591.11

MANAGEMENT: Starstruck Management Group » PUBLISHER: Sony/ATV Music Publishing » LABEL: Warner Bros. Records » AGENT: William Morris Endeavor  
Shelton has certainly benefited from the visibility he's received as a coach on NBC's "The Voice." The country star spent much of last year touring, which earned him \$3.1 million. The release of his 2012 holiday album, *Cheers, It's Christmas*, which debuted at No. 8 on the Billboard 200, also added to his \$2.2 million in revenue from album sales.

Barbra Streisand at Toronto's Air Canada Centre on Oct. 23, 2012.



Get 'em while they're hot: singing Justin Bieber Believer doll and Brushbuddies toothbrush; Rolling Stones T-shirt

## The Upside Of Merch

If touring was once the stepchild of the music biz, merchandising was the stepchild of touring. Still, savvy artists have long realized that quality, eye-catching merch is not only a badge of honor for fans but also an effective branding tool and a walking billboard for artists. For many acts, merch sits atop the revenue food chain, and if figures were available for such sales, it would affect the Moneymakers list significantly.

Whether a means for up-and-coming bands to put gas in the van or a "hands-off" revenue stream for arena headliners, artists have always relied on merch revenue. But today's merchandising has transcended the concert hall and become extremely lucrative at online stores and, most effectively, at retail, where strategic partnerships with major chains are putting band merch in front of consumers en masse.

How much artists make off merchandise varies widely, with such variables as genre (pop and classic rock are tops), scarcity in the marketplace (merch from bands that seldom tour is coveted), the passion of the fan base and the act's overall commitment to merchandising. On the touring front, per capita spending on merch roughly parallels the price of the ticket, with the Rolling Stones—the undisputed kings of merch—nearing \$40 per head on their high-priced 50th-anniversary shows last year.

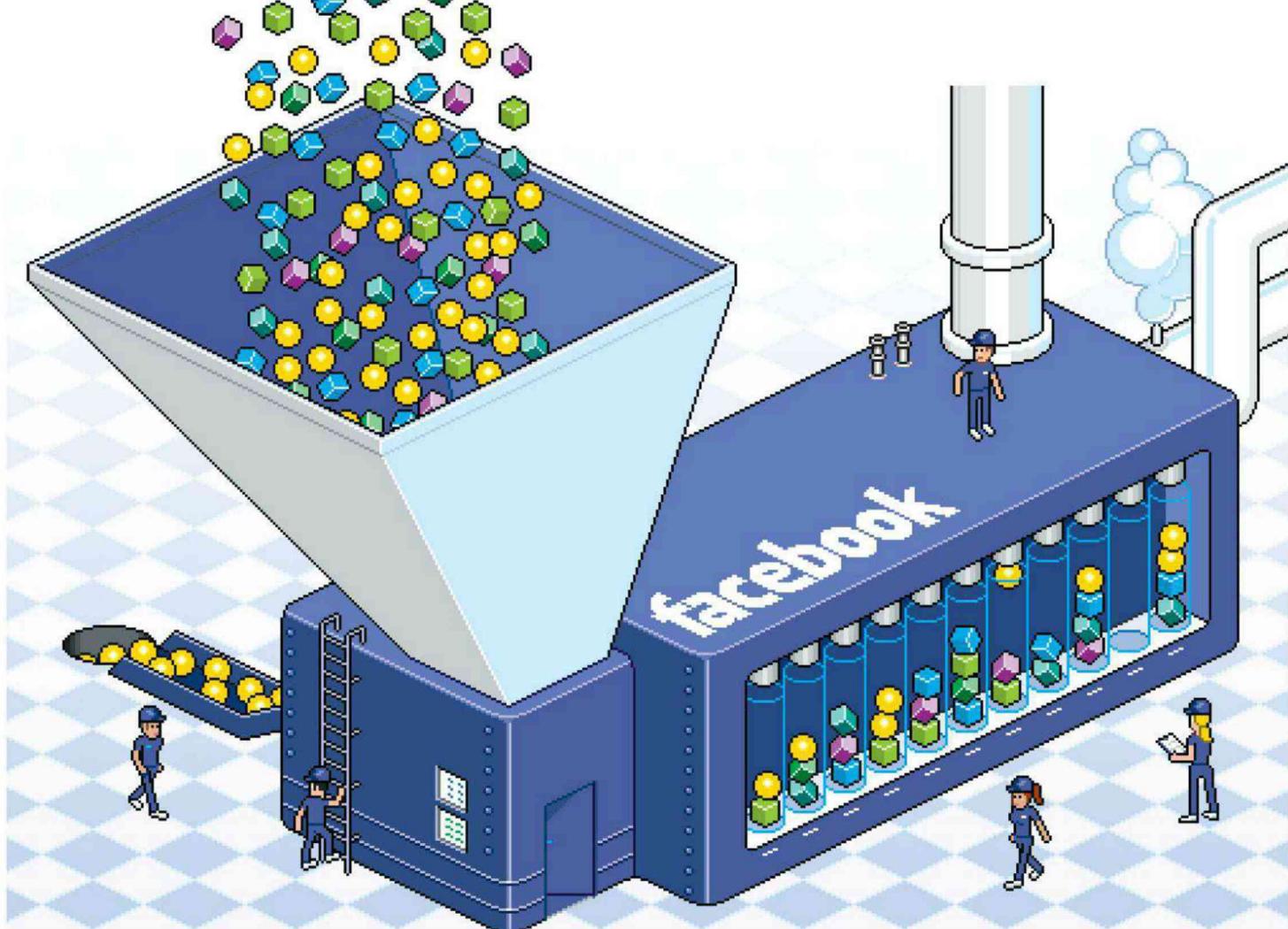
Tom Bennett, CEO of Bravado, the merchandising arm of Universal Music Group, says merch sales are growing across the board. "The business is getting stronger and stronger," he says, citing Bravado client Justin Bieber. "For someone like Bieber, [merch] is a big piece of the pie. On tour, Bieber [merch] is bigger this time than it was the last tour."

A hot pop act with a passionate fan base can easily churn per caps in the \$15-\$20 range. But artists don't have to tour to tap into merch revenue.

"Non-touring merchandise income has grown significantly over the last few years," says Bennett, who adds music-related apparel has upped its presence and cachet at retail, approaching the level of licensed goods from gold standards like Disney and Marvel. "It has become a more well-rounded business within the retail space. Now retailers are treating that space much more seriously."

Making merchandising a particularly compelling revenue stream is the fact that, unlike hugely expensive touring, and most recorded content, artists keep the lion's share of merch revenue, with the merchandiser absorbing costs like creative, distribution and venue fees. "Remember, the vast majority of what they do in merchandising, when we end up giving them their royalties or advances, they don't have a ton of costs associated with it," Bennett says. "In fact, if it's not tour-related, they have zero costs coming out."

Bennett believes that for many artists, and not just classic rock acts, merchandising is their biggest source of income. "I'd be interested to see a [revenue] pie chart on some of these artists," he says. "For some of them, my guess is merchandising is their biggest source of revenue." —Ray Waddell



# The Facebook Hustle

How algorithmic tweaks to the social giant's news feed sent bands and labels scrambling before seeing the light

By Alex Pham

A few months ago, Jason Feinberg, an executive at Epitaph Records, home of Weezer, Rancid and Social Distortion, noticed something alarming about his artists' Facebook presence—their reach with fans suddenly dropped.

The declines weren't dramatic—only a few percentage points—but they occurred across the board. Feinberg investigated and discovered that Facebook had quietly made a small but significant change to an algorithm it uses to determine which posts it serves to its 1 billion users. In order to guarantee people see a post, Facebook suggested marketers use its Promoted Posts product, which charges a fee to bump up the number of people who see the content.

Epitaph wasn't the only one affected by Facebook's changes. Roc Nation, which manages Rihanna, Shakira, Timbaland, Kylie Minogue and others, ran into the same issues.

"I'm building my fan base on your platform, and now you're telling me I have to pay up [to have artists' content seen by their own fans]?" Roc Nation VP of digital marketing Dorothy Hui said at a social media event prior to the Grammy Awards. "You can spend a lot of time building up these audiences, but when things change constantly on the platform, it's very challenging."

The incident highlights the power of Facebook in influencing, almost overnight, the attention of its users—attention that is highly sought after by promoters and marketers. It also brought into sharp relief the notion that Facebook's interests may not always overlap harmoniously with those of brands.

Hundreds of thousands of musicians, from garage bands to established stars, rely heavily on Facebook to connect with their fans, to inform them of new releases and upcoming gigs. But when their reach with fans took an unexplained hit, many jumped to the conclusion that the social network, under pressure as a publicly traded company to increase revenue, had dialed down the free sharing in order to get users to pay for ads and promotions.

Facebook later insisted that the changes were meant to downplay posts from pages that weren't engaging or had higher-than-average complaints from other users. But it left many brands wary.

"In the past we put Facebook first, Twitter second," Dallas Mavericks owner and chairman of HDNet Mark Cuban wrote in an article that appeared on the Huffington Post in November. After the changes, "Facebook has been moved to the bottom of a longer list."

Is Facebook focused only on getting rid of spammy posts and surfacing relevant, high-quality content in its feeds? Or is it nudging companies and brands to pay for access to its massive audience?

Michael Doernberg, CEO of ReverbNation, a direct-to-fan digital music marketing firm, believes the answer is both.

"You're seeing Facebook tweak this giant machine to make the experience better for users, but also make products in order to build revenue," Doernberg says. "They're essentially saying that brands will pay, while users will still get a better experience."

Twitter is also pushing promoted tweets as a way to make money. But the difference is that Twitter doesn't have an algorithm that determines what users see—every tweet is shown in chronological order. The Facebook feed algorithm is actively handicapping some content over others, but exactly how it does so is a closely guarded secret. That's because Facebook wants to minimize the amount of manipulation that can happen if word got out about what exact factors are favored.

Still, the secrecy frustrates artists, especially when Facebook is constantly changing its algorithm, sometimes on a weekly basis. "At some point, they have to help their users create better content," says Jack Conte, a singer/songwriter with indie band Pomplamoose. "YouTube is incredible at this. With Facebook, it seems more like a crapshoot. Some posts get traction. Some don't. And we don't always know why. I've heard a lot of artists complain about this."

Musicians weren't the only ones hit last year by Facebook's changes. EdgeRankChecker, a Chicago-based marketing research firm that provides analytics for 200,000 Facebook pages, sampled 3,000 client pages in October and found that, on average, the number of fans who saw their posts dropped 25%. Ogilvy & Mather, a global advertising and marketing firm, estimated that individual brands had anywhere from a 5% to as much as a 40% decline in reach on the world's largest social network.

The criticism was so widespread that Facebook in November veered from its default stance of not going into detail about its news feed algorithm and publicly explained the tweaks that it had put into effect in late September.

In a session with reporters at the company's Menlo Park, Calif., offices, news feed product manager Will Cathcart said the company docked pages that had received higher-than-average negative feedback from users in an effort to bubble up more engaging posts. It also tipped the scale in favor of pages and content that users engaged with, by clicking the "like" button, hitting a play button, sharing it with friends or commenting. As a result, some pages had declines in exposure, but others had increases, Cathcart said. But the average reach, the company insisted, stayed the same. It also gave a piece of advice: Try using some of Facebook's paid products to guarantee reach.

"In other words, if you want to reach 100,000 people, you can either do the hard work of building that community organically," EdgeRankChecker founder Chad Wittman says, "or you can take a shortcut and pay to reach them. That's the game."

Does the game work? After some initial hesitation, Epitaph's Feinberg became a convert.

"We started to think of Facebook as advertising," he says. "It's a harsh way to think about it, but when we did, we actually saw that Facebook has a very good return on investment. It's one of the most effective forms of advertising you can get."

One product in particular, Promoted Posts, works well with content marketers, Feinberg says. Costing as little as \$10 a campaign, Feinberg can pay to have an artist's post show up more prominently in fans' news feeds—thereby increasing the post's reach. It's like paying to inject a little steroid into a post's viral reach.

"As long as you optimize your content, the promoted posts can be by far the highest return of all the online investments we can make," Feinberg says. "It's also very affordable, which is a huge factor for us because we have limited budgets."

Another bonus: Feinberg can select exactly the type of person who sees each post. For Bad Religion's *True North* release, for example, he could choose to target 15- to 34-year-old single males who live in Los Angeles, are into skateboarding and like *Pretty Lights*. A post about Calexico's *Algiers*, on the other hand, could be sent to women in Seattle who watch "South Park" and like to travel.

"For contextual, targeted ads, the CPMs [cost per thousand impressions] are half the price of other online ad methods that are less effective," Feinberg says. "We can get CPMs of \$2-\$2.50, which is extremely low for highly targeted advertising."

It would be a mistake, however, to treat content marketing the same way as advertising. That's because straight-up ads that are

served as posts in a social network news feed are more often than not regarded as intrusive, or "spammy." In Facebook's new algorithm, being marked as spam carries a heavy penalty that could result in not just the particular post but also future content from the brand page being seen by even fewer people.

"Before you could get by with [repurposing advertising for social marketing purposes]," Wittman says. "That's no longer an option. The weak marketers are being separated from the strong."

That's because Facebook's broader goal is to have the most engaging content for its users, whether that content is a status update from a best friend or an entertaining video suggested by a brand they like. For Facebook, the proxy for quality content is what prompts people to comment, like or share.

"Facebook has gotten away from massive numbers to focus on more intimate interactions," says Geoffrey Colon, VP of Social@Ogilvy, Ogilvy & Mather's social media practice. "The new barom-

**"As long as you optimize your content, the Promoted Posts can be by far the highest return of all the online investments we can make."** —Jason Feinberg, Epitaph Records

eter is now engagement. Facebook has evolved, and brands need to evolve with it. There is no free earned media."

Is Facebook still relevant to marketers? Most people say yes.

"For marketers, it's the quest to capitalize on eyeballs, and the reality is that Facebook has a zillion eyeballs," says P.J. McNealy, president of Digital World Research and author of "Early Days: The Social Gaming Market and Facebook's Achilles' Heel."

As more people pile into Facebook, the social network's demographic will come to reflect that of the overall population.

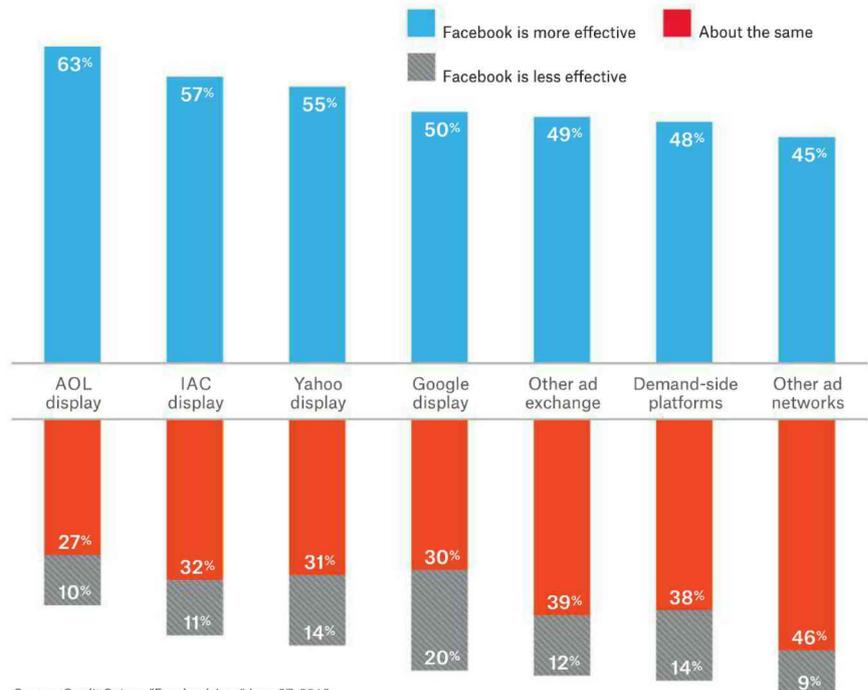
"In the U.S., Facebook has become a true cross-section of America, rather than a trendy, niche thing," Wittman says. "It's becoming the Walmart of social networks."

Facebook also sits on a massive database of people's social connections, their affinities, locations and other valuable profile information. "They are the largest repository of social data in the world," ReverbNation's Doernberg says. "That's why people continue to be excited about Facebook. It's more than just the site. It's woven into the part of the fabric of how people interact."

While many marketers think Facebook has become somewhat



## EFFECTIVENESS OF FACEBOOK'S AD TARGETING



Source: Credit Suisse, "Facebook Inc.," June 27, 2012

# 7 WAYS TO LEVERAGE FACEBOOK

## 1. Make your content more "shareable."

"One way to make your content more likely to be shared is to make it personal. People don't share things unless they feel it's of personal value. Another way is to use humor—make it funny. People share things that make them laugh and feel good inside. A third hook is to make people feel like they are contributing to a larger endeavor when they share something. Causes are good for this. It gives people a way to feel that they've made a difference by sharing." —*Geoffrey Colon, VP, Social@Ogilvy*

## 2. Connect emotionally.

"When you can find a way to tap into people's emotions, that's when Facebook is at its best. We got a tremendous response when we asked people about songs from their parents' record collections. Respond and interact with people like they're your friends. Take the time to listen to them. It's like meeting a new person. Get them to talk about the things they want to talk about. Give them a chance to be witty. Ask them to write a caption for a funny photo. People always want to show off a little." —*Jonathan Sasse, digital media executive; former head of marketing, Slacker Radio*

## 3. Leverage your community.

"Find who your advocates are, people who are really interacting with your content, and make them part of your future. Look at it as a relationship: 'Let's build something bigger together.' We've moved to this culture where anyone can help move the needle. If you can identify 150 people, that's great. It can even be 10 people. I see a lot of artists and bands share things and don't think about who is interacting with them. If they've already interacted with you, nine times out of 10, they'll be happy to help you." —*Geoffrey Colon, VP, Social@Ogilvy*

## 4. Have a clear call of action.

"We don't promote anything now without a call to action—whether it's click to play, pre-order an album, join a group or buy a record." —*Jason Feinberg, VP of digital, Epitaph Records*

## 5. Adjust your attitude.

"Think about the free options as a way to build a voice and a presence with your fans. The paid options, like Promoted Posts or Sponsored Stories, allow you to hyper-target a specific message to a subset of people. The paid and the free are just different tools for different purposes." —*Jonathan Espinoza, social media marketing specialist, InsideNetwork*

## 6. Be compelling.

"Let's face it: Telling me you have a show coming up is not compelling. Sending me a picture of something so outrageous that I have to comment on it, that's compelling." —*Michael Doernberg, CEO, ReverbNation*

## 7. Go analog.

"Whenever you can, always try to cross over to the physical realm. If you're going to be doing something on a locally targeted level, issue a call to action in the physical realm. You need to cross over to drive real world results: 'Use this code to meet the artist.' It requires people to take action. This is valuable because it's also trackable. Don't silo yourself into building content just for Facebook. Use Facebook as a springboard to drive business results in the real world." —*Geoffrey Colon, VP, Social@Ogilvy*

entrenched, they also believe that it is still finding its way through the thickets of online monetization.

"The tools are there. The data is there. And the capabilities are largely there," McNely says. "But the execution isn't quite there yet."

Facebook says it's working on that.

Brian Boland, Facebook's director of product marketing for ads and pages, says the company late last year embarked on a project to see if spending on Facebook can be linked back to results that marketers care about.

"Last year, we asked, 'What is the right metric for measuring effectiveness?'" Boland recalls. "For many brands, that's totally sales. We then worked with two independent research firms, Nielsen and Datalogix, to help us provide those metrics for our brand partners so they can connect their spending on Facebook back to sales at the register, so there will be no question as to whether it works."

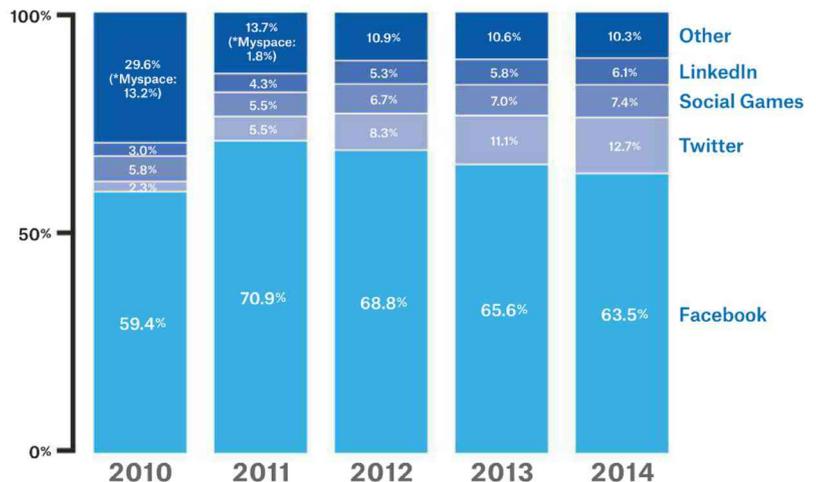
As for conspiracy theories that Facebook is deliberately reducing brand reach to sell more ads, Boland maintains that the social network has to protect the asset that made it so valuable in the first place: the user experience.

"We design our news feed to be the most compelling possible," Boland says. "It's always hard when you have people who assume the worst. It's hard to combat that. People love the negative conspiracy theory. But we are focused on our users first, and then creating value for advertisers. Those are the two things that drive us internally." ●

## % of Total Digital Ad Spending: FACEBOOK'S MARKET SHARE

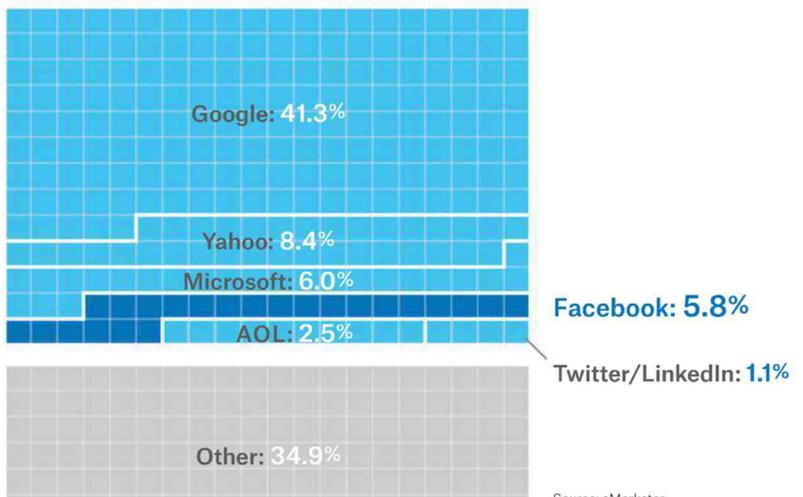


## U.S. SOCIAL NETWORK AD SPENDING SHARE



Note: Includes paid advertising appearing within social network sites, social network games and social network applications; excludes spending by marketers that goes toward developing or maintaining a social network presence; numbers may not add up to 100% due to rounding. \*As of 2012, Myspace is no longer included in eMarketer's forecast. Source: eMarketer, September 2012

## MARKET SHARE: U.S. TOTAL DIGITAL AD SPENDING



Source: eMarketer

# MUSIC



**Hot 100**  
During their 30-year career, the Flaming Lips have cracked the Billboard Hot 100 only once, when "She Don't Use Jelly," from 1993's *Transmissions From the Satellite Heart*, peaked at No. 55 the following year.

**The Billboard 200**  
In 2009, the Lips' 12th album, *Embryonic*, bowed at No. 8 on the Billboard 200, with sales of 32,000 first-week copies, according to Nielsen SoundScan—the band's highest chart position to date.

**Grammy Awards**  
The Flaming Lips have won three Grammys: best rock instrumental performance in 2002, for "Approaching Pavonis Mons by Balloon (Utopia Planitia)"; best rock instrumental performance in 2006, for "The Wizard Turns On . . ."; and best engineered album, non-classical, also in 2006, for *At War With the Mystics*.

ROCK

## Dark Ages

Despite their sunny Super Bowl ad, the Flaming Lips take a surprisingly bleak turn on new album

By Andrew Hampp

The fact that 2013 marks the Flaming Lips' 30th anniversary is not lost on Wayne Coyne. Speaking from his home in Oklahoma City, the city where the psych-rock collective formed in 1983, the band's lead singer/songwriter/guitarist is reflecting on what's perhaps been the most prolific 12-month period in the illustrious career he's shared with founding members Steven Drozd, Michael Ivins and many others.

"We think about it all the time: 'Why are we still together?'" Coyne says as he pulls into his driveway. "It's become sort of a testament to my personality and my sense of family. The longer we're together, the more I see the way our road crew sees it—as a crazy sort of family. Because in the beginning you're just making music with some weird dudes."

Those "weird dudes" are prepping their 13th studio

ARTIST: The Flaming Lips  
ALBUM: *The Terror*  
LABEL: Warner Bros.  
MANAGER: Scott Booker  
PUBLISHER: BMI  
PRODUCER: Dave Fridmann  
TWITTER: @theflaminglips, @waynecoyne

album, *The Terror* (Warner Bros.), for release April 2, which in traditional terms is the group's first proper album since 2009's *Embryonic*. But anyone who's followed the Lips' itinerary in the period since that album knows that the band's output has been anything but traditional.

The past three years have seen the group releasing albums made of candy (2011's *Gummy Skull*) and celebrity blood (limited-edition vinyl pressings of 2012's *The Flaming Lips and Heady Fwends* reportedly incorporated blood samples from Chris Martin, Ke\$ha and others), producing a musical inspired by 2002's *Yoshimi Battles the Pink Robots* and prepping two documentaries, "A Year in the Life of Wayne's Phone," filmed entirely on Coyne's iPhone, and an as-yet-untitled MTV chronicle of the group's record-breaking trek across the Mississippi Delta, in which the act played eight gigs in eight cities in 24 hours. And just this past January, the Lips starred in the very first commercial to air during the Super Bowl, for Hyundai's Santa Fe crossover SUV, performing an original song called "The Sun Blows Up Today."

Although the bouncy, jangly track and the ad capture a sunny vibe similar to past unlikely Lips hits like "The W.A.N.D.," the Hyundai campaign is very much an unofficial start to the proper promotional campaign for *The Terror*, an album Coyne has described as a "bleak, disturbing record" in promotional materials. Spanning 54 minutes across just nine tracks, *The Terror* is a cinematic, immersive listen from opening track "Look . . . The Sun Is Rising" onward, rarely even approaching the tempo or lightness of "The Sun

Blows Up Today," which was nevertheless included as an iTunes bonus track to connect the buzz from the Hyundai campaign with the new album.

"It sort of flips the single, album, tour model on its head a little bit," Kerri Borsuk, marketing director for the Lips at Warner Bros. Records, says of the album's promotional strategy. Rather than focus on working one single at radio, the label kicked off its push by getting *The Terror* in front of the same retail partners that helped the Lips sell out the entire 10,000-copy run of *Heady Fwends* during last year's Record Store Day. At the Coalition of Independent Music Stores convention in Las Vegas last fall, Coyne played the album for more than 60 indie retailers—at an obnoxiously loud volume that ticked off the management of the Hard Rock Hotel, which hosted the event. "I'm not going to call Wayne a god, but it's like the gods, their hero, came to their party," Borsuk recalls.

Up next is a stop at South by Southwest to debut material from *The Terror* live, a set that will ultimately determine the direction of the Lips' next proper tour later this year.

"We're deciding what to do with *The Terror* because it's something of a different mood," Coyne says. "When I see videos of Flaming Lips shows, it's a catastrophe of excitement—it's light and confetti in your face. So we're going to take a left turn and not do shows like that for a little while. It can be something else—some new version that we can yet again incorporate into this ever-moving thing that's part of our 30-year path." ●

### THE BIG NUMBER

Number of viewers who tuned in to this year's Super Bowl, during which the Flaming Lips starred in the very first commercial.

108.4

MILLION

ARTIST: Draco Rosa  
 ALBUM: *Vida*  
 LABEL: Sony U.S. Latin  
 MANAGER: Angelo Medina  
 PRODUCER: self-produced  
 PUBLISHERS: various  
 CHART HISTORY: "Mas y Mas," No. 16 Latin Pop Digital Songs; "Penelope," No. 17 Latin Pop Airplay; "Livin' la Vida Loca" (songwriter), No. 1 Billboard Hot 100  
 TWITTER: @dracorosa

LATIN

## New Life

The tribute album that could have been Draco Rosa's swan song is instead an all-star post-cancer celebration

By Judy Cantor-Navas

Draco Rosa's upcoming album, *Vida*, due March 19 on Sony U.S. Latin, features duets with 16 top Latin artists (including Shakira, Maná and Romeo Santos) performing new versions of songs from Rosa's ethereal alternative-rock catalog. It's the kind of star set that can guarantee radio success and singles sales—just the type of record that Rosa, who during a two-decade solo career has been called the "vagabond poet," never thought of doing until he had cancer.

"This wouldn't have happened if I had not fallen ill, that's for sure," says Rosa, 43. "I would never have done duets because these collaborative things are always some record guy calling you. It just didn't seem genuine."

With a dense regrowth of dark hair matching the stylish stubble on his face, he looks remarkably fit sitting back on a leather couch at Phantom Vox, his West Hollywood studio on an afternoon in early February. Following a stem cell transplant, doctors declared him cancer-free on the last day of 2012, almost two years after he was diagnosed with non-Hodgkins lymphoma.



"The difference for me this time was I thought that maybe I wasn't going to be around," Rosa says. "Some doctors thought I'd be dead in a few months. I thought, 'Well, if this is it, at least I did this record with my peers.'"

The album's first single and video, "Mas y Mas," features Ricky Martin, who performed with Rosa in Puerto Rican tween magnet Menudo. Long after the group aged out, Rosa produced and wrote for Martin—including the hits "Maria" and "Livin' la Vida Loca"—and other Latin stars, before deciding that the songwriting success wasn't worth leaving his own solo work behind. "I just wanted to make my own records and write my own songs," he says.

A self-described "brooder," Rosa's esoteric, bilingual albums have been well-received critically, although they've sold slightly less than 195,000 copies total, according to Nielsen SoundScan. "Draco's has been more

of niche career," Sony U.S. Latin managing director Nir Seroussi says. "[*Vida*] is 20 years of Draco's life presented in a different light. It's putting his songs in the top 40 format—an amazing platform to introduce Draco to people who haven't heard him."

The strategy is paying off: "Mas y Mas" hit No. 16 on Latin Pop Digital Songs on Feb. 2, making it the top-charting track of Rosa's 19-year solo recording career.

Rosa says making *Vida* allowed him to reflect on his music and his life, even as his future looked bleak ("The chemo wasn't working," he says). Ruben Blades' vocal for "El Tiempo Va," for example, took Rosa back to his childhood in New York. "It was my dad playing dominos and listening to salsa, and hearing Ruben's songs through the door," he recalls.

Jose Feliciano sings on "Cruzando Puertas," the first song Rosa wrote for his debut 1994 album, *Frio*. Rosa insists the new version is better than the original: "I look back at what I was trying to do, and there was a song there, but it was a demo for this moment with Jose."

The normally reclusive Rosa is immersed in promotion for *Vida*, planning an upcoming tour and a TV special featuring the album's guest stars in between running his side businesses (which include his Phantom Vox imprint, a rum line and a clothing brand). He even performed with Martin on Univision's Premios Lo Nuestro awards show—the two hadn't appeared together onstage since their high-voiced Menudo days.

"It's so nice to be walking amongst the living," Rosa says. "It's a lot easier now to say, 'Sure, why not?'"



### RHYE

*Woman*, the debut album from Los Angeles dream-pop duo Rhye (March 5, Loma Vista/Innovative Leisure/Republic), consists of lush ballads with haunting, Sade-inspired vocals so intimate it sounds as if lead singer Mike Milosh is whispering in your ear. And indeed, "Open," one of the first videos the band shared on its official YouTube page, was of Milosh, who released three solo albums under his last name in the 2000s, serenading his wife by candlelight. Milosh and Robin Hannibal (who's also in Danish electro-soul duo Quadron) stealthily released cinematic videos for "Open" and "The Fall" last year, creating a groundswell of blog buzz and, eventually, major-label interest. After months of meetings, Rhye settled on Polydor in the United Kingdom and Republic in the United States. "Some great labels showed interest," says Dana Meyerson, a partner at Rhye's management firm, Biz 3, "but the decision to go with Polydor was based on their strong interest in sustaining the artistic integrity of the project."



That creative autonomy also extends to the duo's unusual visual strategy: Neither member is featured in any of Rhye's videos or promotional material. "We want people to create their own imagery and fantasies about what the music is," Hannibal says, "and not reduce it to being just the two faces of me and Mike." Nevertheless, some of the mystery will fade when the band embarks on a North American tour (booked by Billions Corp.) that begins April 1 at Los Angeles' Hollywood Forever Cemetery. Meanwhile, Quadron signed with Vested In Culture, Sylvia Rhone's new joint venture with Epic. —Andrew Hamp

"*Vida* is 20 years of Draco's life presented in a different light, to introduce Draco to people who haven't heard him."

—NIR SEROUSSI, SONY U.S. LATIN



**DJ Riddler, WHTZ New York/WKTU New York/KKHH Houston.** When "I Could Be the One" by Avicii & Nicky Romero came out almost a year ago, it started making its rounds with the DJs. However, since adding the vocals along with the video, it's getting a second life on the dancefloor.



Just as Sandro Silva and Quintino's "Epic" was last year, "Cannonball" by **Showtek & Justin Prime** is already shaping up to be 2013's most-played instrumental EDM track. You know a track is big when you receive a bootleg or mash-up just about every week.



**Zedd** had a great year in 2012, but his performance on "Late Night With David Letterman" has taken him and EDM to the next level for 2013. His "Clarity," featuring Foxes, is just a great feel-good song whether you're on the dancefloor or just listening to it.

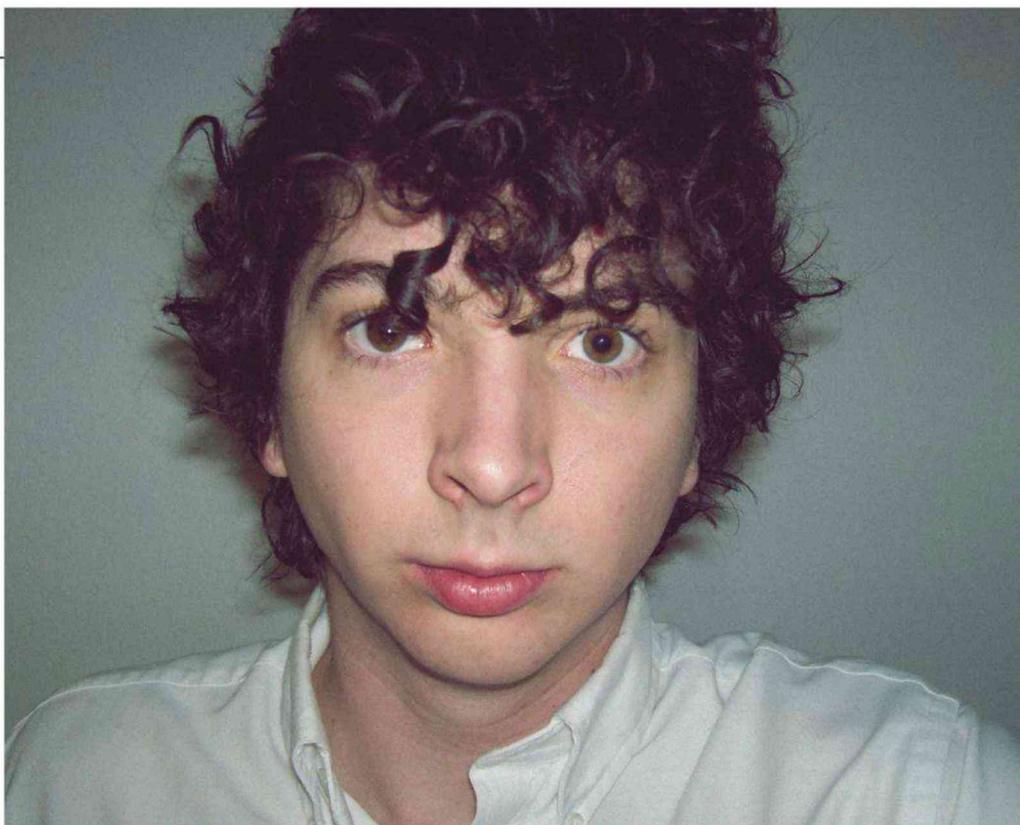


**RIDE ON:** Following the announcement of its upcoming **Coachella** appearance and new LP *Bankrupt!* (out in April), **Phoenix** has put together a slew of North American tour dates. Booked by the **Richard de la Font Agency**, the run will take off at the **Queen Elizabeth Theatre** in Vancouver (March 28) before hitting **Crystal Ballroom** in Portland, Ore. (March 30), **Freeborn Hall** in Davis, Calif. (April 2), the **AVA Amphitheater** in Tucson, Ariz. (April 9) and Las Vegas' **Cosmopolitan** (April 10).

**RINGING BELLS:** Future-pop outfit **Purity Ring** is also going to be touring North America, and will bring two-some **Blue Hawaii** along for the ride. The news comes on the heels of new tune "Grammy," a cover of **Soulja Boy's** original. Booked by **Ryan Craven** of the **Windish Agency**, the tour will begin at **Ritual Nightclub** in Ottawa, Ontario (April 2), before making stops at **Urban Lounge** in Salt Lake City (April 10), **Beauty Bar** in Las Vegas (April 11), **Neptune Theatre** in Seattle (April 24) and **Metro** in Chicago (May 3).

**DETH ON THE HORIZON:** Legendary metal act **Megadeth** is resurfacing with a freshly planned U.K. tour as well as its upcoming 14th LP, *Super Collider* (**Universal Music Enterprises**). Booked by the **Richard de la Font Agency**, the tour starts at the **O2 Academy** in Newcastle, England (June 3) before hitting **O2 Academy** in Glasgow, Scotland (June 4), **Manchester Academy** in Manchester, England (June 5) and **Brixton** in London (June 6). It's also slated for festival appearances at **Sonisphere Italy** (June 8) and **Sonisphere France** (June 9).

**WOLF SONG:** Rapper/producer and Odd Future frontman **Tyler, the Creator** will release new album *Wolf* April 2 on **Odd Future Records** and support it with a string of dates. Booked by **Global Talent Booking**, the trek will hit the ground running at **Newport Music Hall** in Columbus, Ohio (March 12), then land at **Norva** in Norfolk, Va. (March 17), **Paradise Rock Club** in Boston (March 21), **White Rabbit** in San Antonio (April 3) and **Slo Brew** in San Luis Obispo, Calif. (April 8). —*Nick Williams*



ARTIST: Youth Lagoon  
ALBUM: *Wondrous Bughouse*  
LABEL: Fat Possum  
MANAGER: Matt Halverson  
PRODUCER: Ben Allen  
PUBLISHER: Royalty Net  
CHART HISTORY: *The Year of Hibernation* (2011), No. 8 Heatseekers Albums, 37,000  
TWITTER: @youthlagoon

## ROCK

## Thinking Out Loud

Youth Lagoon comes out of his shell with expansive new sound on sophomore album

By Reggie Ugwu

Trevor Powers makes music so intensely personal that listening to it can feel like eavesdropping. Recording as Youth Lagoon—whose second album, *Wondrous Bughouse*, is due March 5 on Fat Possum—he first made contact with the wider world in 2011 through "July," an achingly dreamy aural postcard on which he sounds as if he's singing from the bottom of a well. "July" and follow-up single "Cannons" earned Powers a passionate, young-skewing following online. But two years later, he wasn't sure whether people would still be able to connect to his music.

"I always make music for myself, for my own reasons," Powers says. "And because of that, I tend to get lost in my own world. I never know what other people are going to think of it."

His apprehension turned out to be unwarranted. In January, Powers put out a new song called "Dropla," which, to the amazement of both himself and many observers, propelled his band name to the No. 1 trending topic on Twitter in the United States.

"I was excited and pleasantly surprised that people responded well to it," he says. "Not everyone, but most people."

Like most of the other songs on *Wondrous Bughouse*, "Dropla" takes its inspiration from "the places my mind takes me when I'm alone," Powers says. The song is about reconciling with the idea of death—lifting the veil of blissful ignorance to which most people cling when it comes to their own inevitable fate.

"Toward the beginning of the writing process for this record, this fear of mortality started overtaking my mind," he says. "I was thinking about the fact that everyone knows that they won't live forever, but you never really swallow that idea."

*The Year of Hibernation*, Powers' 2011 debut album, was recorded in his native Boise, Idaho, with the help of a friend who offered up his home for use as a makeshift studio. This time around, though, Powers journeyed further out of his comfort zone, traveling to Atlanta to record with producer Ben Allen (Animal Collective, Cee Lo Green, Diddy).

"He's just a great mind to bounce ideas off of," Powers says.

Allen's studio gave Powers access to new instruments, including obscure guitars and out-of-circulation synthesizers that he could have only dreamed of in Boise. The new album reflects this new arsenal, with synths that crackle and walls of sound that

would make Phil Spector proud.

"He had a budget this time and it sounds like it," Fat Possum founder Matthew Johnson says. "I loved the last album, but this is a wonderful step forward for him. It's not something you could have recorded in your bedroom."

Another immediately noticeable shift is in Powers' voice. Where on *The Year of Hibernation* his vocals were often hushed and warbled, this time they're front and center, leaving the lyrics suddenly exposed. "It's something I struggled with," Powers says. "I chose to make the vocals more present because it made things come to life in a way."

In support of *Wondrous Bughouse*, Johnson says the label's shooting a music video for "Dropla" and pursuing select commercial synchs. (Previous companies that have licensed Youth Lagoon songs in ads include Allstate and Walgreens.) Meanwhile, Powers will begin a nationwide tour Feb. 25 in Spokane, Wash.; play Sasquatch Festival in May; and open for the National at Brooklyn's Barclays Center on June 5. After that? Home to Idaho.

"I've realized that as long as I can travel all over the world with my music, it doesn't really matter where home base is," he says. "Boise is kind of like my escape. It's my own little paradise." ●

**"He had a budget this time and it sounds like it. I loved the last album, but this isn't something you could have recorded in your bedroom."** —MATTHEW JOHNSON, FAT POSSUM

## Reviews

James Blake  
 "Retrograde" (4:02)  
 PRODUCER: James Blake  
 WRITER: James Blake  
 PUBLISHER: Universal Music Publishing Group  
 LABEL: Republic Records



POP

## A New Direction For Blake

Two years ago, this bookish Brit released his self-titled debut, an electro-soul breakout laced with icy vocoders and piano-side crooning. Critics went bonkers for its fractured laptop beauty, but *James Blake* still felt like a tentative toe-dip into the artist's pool of talent. "Retrograde" is a forceful statement of purpose, emphasizing Blake's chops as a producer, songwriter and vocalist. The producer is utilizing his standard sonic template—fizzing synths, digital percussion, layered vocalizations—but where

his early material was often static and atmospheric, "Retrograde" crackles with tension, building those familiar elements into something more visceral and grand. Instead of simply hinting at legitimate soul music, Blake now immerses himself in it: He doles out trembled vocal runs with ease, blooming wordless hues into massive rainbows of harmony. "We're alone now," he croons, over and over, as spooky synths buzz beneath. Ironically, he's never sounded less alone. —RR

**"Retrograde" is a forceful statement of purpose, emphasizing Blake's chops as a producer, songwriter and vocalist.**



LIVE

ARTIST: P!NK  
 VENUE: Staples Center, Los Angeles  
 DATE: Feb. 16

During the third show of her 26-date *The Truth About Love* North American tour, P!nk sings her defiant chant "I am a rock star," the hook from 2008 chart-topper "So What," 50 feet above the Staples Center floor, swinging side to side and occasionally perching on pedestals located at the rear of the arena. The show is packed with aerial thrills; this one tops them all. Truth, in P!nk's world, is that love is physical, full of rage, elation, betrayal and adventure.

The nearly two-hour rock'n'roll romp plays to P!nk's physical and musical muscularity, with video imagery reinforcing sexual and romantic aspects of her material. "Raise Your Glass" leads into a no-nonsense bender of "Walk of Shame," "Just Like a Pill" and "U + Ur Hand." "Try," presented as it was at last year's American Music Awards but with the domestic violence toned down, is a downtempo highlight. Closer "Blow Me (One Last Kiss)" provides a welcome chance to laugh and the night's bounciest beat. —PG

## SINGLES

POP

RIHANNA

"Pour It Up" (2:41)  
 PRODUCERS: Mike Will Made It, J-Bo  
 WRITERS: various  
 PUBLISHERS: various  
 LABEL: SRP/Def Jam/IDJMG

Rihanna might have performed the ballad "Stay" at the 2013 Grammy Awards, but "Pour It Up" is the *Unapologetic* single that most appropriately follows the hypnotizing Billboard Hot 100 No. 1 "Diamonds." Mike Will Made It and J-Bo combine for an explosive beat as Rihanna's opulent recklessness swerves into full view. "My pockets deep, and they never end," the pop superstar sneers, as if consciously underlining her latest album's title. —JL

ALTERNATIVE

CHVRCHES

"Recover" (3:45)  
 PRODUCERS: Chvrches  
 WRITERS: Chvrches  
 PUBLISHER: Copyright Control  
 LABEL: Glassnote

Songs as deliriously catchy as "Recover" are a rarity, especially from a band as fresh-faced as Chvrches. These Scottish electro-pop newbies haven't yet released a full-length album, but "Recover" is a miniature masterpiece—part "Call Me Maybe" sunshine, part "Midnight City" storm cloud, piling synth upon synth to create a towering melody. —RR

COUNTRY

JOEL CROUSE

"If You Want Some" (3:20)  
 PRODUCER: Jamie Houston  
 WRITERS: Luke Laird, Joel Crouse, Jamie Houston  
 PUBLISHERS: various  
 LABEL: Show Dog-Universal

The debut single from this 20-year-old singer/songwriter arrives after

opening runs for acts like Toby Keith and Darius Rucker, and boasts veteran Jamie Houston as producer/co-writer. "If You Want Some" has an inviting groove that perfectly frames Crouse's soulful country vocals, and his vibrant personality on the mic will make country fans want to hear more. —DEP

HIP-HOP

TYGA FEATURING RICK ROSS

"Dope" (3:46)  
 PRODUCERS: FKI & Jess Jackson  
 WRITERS: various  
 PUBLISHERS: Tyga Publishing/Tygam Music/EMI Blackwood Music (BMI)  
 LABEL: Young Money/Cash Money Records

On the lead single from his *Hotel California*, the "Rack City" wunderkind big-ups his very existence and toes the line between old-school homage (sampling Dr. Dre's "Deep Cover") and uber-contemporary concoction (electro synth squiggles). Tyga should study from guest rapper Rick Ross' book of braggadocio, though: "Bath Salt Boss, got insurance on the beard," he spits. —DH

ROCK

THE STROKES

"All the Time" (3:01)  
 PRODUCER: Gus Oberg  
 WRITERS: The Strokes  
 PUBLISHERS: The Strokes Band Music (ASCAP)  
 LABEL: RCA Records

On "All the Time," the Strokes sound like they finally learned how to stop worrying and start loving everything that made garage-rock fans embrace them a decade ago. The first single from *Comedown Machine* is delightfully stripped of pretense, as drummer Fabrizio Moretti provides an esoteric jungle gym for Julian Casablancas' shambling voice to swing through. —JL

LEGEND &amp; CREDITS

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

CONTRIBUTORS: Jim Allen, Phil Gallo, Gary Graff, David Greenwald, Steven J. Horowitz, Dan Hyman, Jason Lipshutz, Deborah Evans Price, Ryan Reed  
 All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



"Don't Stop Believin':  
Everyman's Journey"

DIRECTOR: Ramona S. Diaz

DISTRIBUTOR: Cinedigm

PRODUCER: Ramona S. Diaz

FEATURING: Arnel Pineda, Neal Schon, Jonathan Cain, Ross Valory, Deen Castronovo

RUNNING TIME: 105 minutes

RELEASE DATES: March 8 (theaters), March 9 (video on demand)

FILM

## 'Everyman' Journey Doc Shows Triumph, Confusion

Arnel Pineda's voice is the attraction in "Don't Stop Believin': Everyman's Journey." It's his face, though, that conveys the story: elation, exhaustion, despair, confusion and triumph.

Ramona S. Diaz's documentary tells all of Journey's story, but the emphasis is on Pineda's first tour as the band's lead singer. Lifted out of obscurity from the Philippines by Journey founder/guitarist Neal Schon, who discovered him on YouTube, that oft-told story gets revisited here, but with more input from Pineda.

The members of Journey and their manager, John Baruck, become uniformly sold on Pineda after some initial trepidation on the part of everyone except Schon. The intimate look at how a band acquires new fans, reconnects with its catalog and develops a relationship with a new frontman is the documentary's most compelling asset for industry insiders.

It's as random a story as anyone in rock'n'roll has

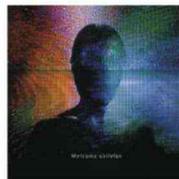
ever experienced—a fan goes to an Internet cafe nightly and uploads 60 videos to YouTube, and a guitarist of an established band stumbles upon one in the middle of the night, which leads to an audition halfway around the world, a new record and the most intense tour in the group's history.

Diaz swerves away from chronologically detailing pre-Pineda Journey stories or Pineda's 25 years without any consistent success. The fairytale qualities—and they exist in both camps here—would play better if told in a more linear fashion. That might owe to a lack of footage that could put the exclamation point on this heartwarming story. As it is, the payoff for everyone involved is the advent of a Filipino following for Journey, a new house for Pineda and his family, and a homecoming concert in Manila. In the end, though, we're still left wondering if Pineda is truly a member of Journey or just a hired hand. —PG

ELECTRONIC

## Reznor's 'Welcome' Return

You spend a lot of time waiting for the explosion on How to Destroy Angels' full-length debut, *Welcome Oblivion*. But the group doesn't destroy much on the album. Instead, it has more in common with Trent Reznor and Atticus Ross' Academy- and Grammy Award-winning soundtracks, redefining ambiance with subtle, delicate dynamic builds and hypnotic sonic washes that straddle the line between chilly mechanics and warm pulsations. The vocals—primarily by Reznor's wife, former West Indian Girl member Mariqueen Maandig—are part of the overall texture of the songs, complementing rather than driving. But the occasional melody—like "On the Wing," "Strings and Attractors" and the mostly acoustic change-up "Ice Age"—rises up through the mix. The disco swirl of "Recursive Self-Improvement" is about as lively as *Welcome Oblivion* gets, while "The Loop Closes" uses an array of keyboards and electronics to turn a basic power-rock construction on its head. —GG



How to Destroy Angels

*Welcome Oblivion*

PRODUCER: How to Destroy Angels

LABEL: Columbia Records

RELEASE DATE: March 5

## ALBUMS

GOSPEL

THE SLIDE BROTHERS

Robert Randolph Presents:  
*The Slide Brothers*

PRODUCERS: Robert Randolph,  
John McDermott

LABEL: Concord Records

RELEASE DATE: Feb. 19

Though not a Robert Randolph album, he does appear on two tracks. Primarily, this set highlights his fire forebears in sacred steel playing who rip through versions of George Harrison and Allman Brothers Band alongside a sampling of spirituals, including a particularly hot instrumental take on "Wade in the Water." —GG

COUNTRY

EMMYLOU HARRIS &  
RODNEY CROWELL

*Old Yellow Moon*

PRODUCER: Bryan Ahern

LABEL: Nonesuch Records

RELEASE DATE: Feb. 26

On their first duo album, Harris and Crowell prove equally incisive on covers of old-school country (Roger Miller's "Invitation to the Blues") and contemporary fare co-penned by Crowell (the mournful "Open Season on My Heart"). The jubilant "Bluebird Wine," from Harris' 1975 major-label solo debut, also appears. —JA

PUNK

ICEAGE

*You're Nothing*

PRODUCER: Nis Bysted

LABEL: Matador Records

RELEASE DATE: Feb. 19

Judging from the sound of *You're Nothing*, Iceage's 2011 debut was a warm-up. The Danish band's new set is full-throttle punk, stopping to catch its breath (instrumental "Interlude," the piano-driven "Morals") between dizzying blurs of rhythmic prowess and chaotic distortion. —DG

ROCK

STRFKR

*Miracle Mile*

PRODUCER: STRFKR

LABEL: Polyvinyl Records

RELEASE DATE: Feb. 19

STRFKR tightroped between shoegaze and crunchy dance-pop on its first two albums. *Miracle Mile* doesn't stray far from the band's aloof leanings. Songs like "Say to You" and "While I'm Alive" are instrumentally crisp, offset by lead singer Joshua Hodges' dazed, muddled vocals. STRFKR's still pandering to the cool crowd, but clearly respects the art of songwriting. —SJH

JAZZ

THE BRYAN FERRY  
ORCHESTRA

*The Jazz Age*

PRODUCERS: Bryan Ferry, Rhett Davies

LABEL: BMG Rights Management

RELEASE DATE: Feb. 12

Bryan Ferry takes his catalog back to the days of 78s, Louis Armstrong and bands led by brass, banjo and bass. Half the album fits seamlessly with the antique yet vibrant style—"Avalon" becomes an exotic rumba and "Do the Strand" is jitterbug-friendly. —PG

NEW & NOTEWORTHY

VARIOUS ARTISTS

*Son of Rogues Gallery: Pirate Ballads, Sea Songs & Chanteys*

PRODUCER: Hal Willner

LABEL: Anti- Records

RELEASE DATE: Feb. 19

Quirky in concept and exceptional in presentation, Hal Willner's follow-up to 2006's *Rogues Gallery* is a more compelling start-to-finish listen. Michael Stipe's Warren Zevon-esque phrasing on "Rio Grande," Dr. John's gris-gris-fused "In Lure of the Tropics" and Beth Orton's sumptuous turn on "River Come Down" sparkle brightest. —PG

SEE ALSO:

"Sigur Rós:  
Valtari Film  
Experiment"

This limited-edition DVD brings together Sigur Rós' 14 commissioned films for songs on 2012's *Valtari*, two winners from a public competition and three making-of features. (March 5, XL Recordings)

"The Disfarmer  
Project"

These three films on guitarist Bill Frisell's musical project are based on photographs taken by Mike Disfarmer in Heber Springs, Ark., in the 1930s. (March 12, La Huit)

"Love for  
Levon"

A New Jersey concert organized by bassist Don Was as a tribute to the late Levon Helm in October 2012 will be released as a double-CD and in DVD/Blu-ray formats. (March 19, Time-Life)



.biz

David Saslow, senior VP of video content, production and promotion at Atlantic Records for the past six years, has been named GM of the label.

German media conglomerate Bertelsmann is in the final stages of negotiating with investment group KKR to take over BMG Rights Management.



R&B/HIP-HOP

## Love Letter

J. Cole teams with Miguel to romance fans with 'Power Trip,' the first single from his forthcoming sophomore set

By Sowmya Krishnamurthy

J. Cole is feeling the love. The rapper released the unexpectedly romantic single "Power Trip," featuring Miguel, on Valentine's Day, and listeners are smitten.

The song debuts at No. 29 on Billboard's Hot R&B/Hip-Hop Songs chart this week, selling 42,000 units, according to Nielsen SoundScan. It took off online as well, skyrocketing to more than 100,000 plays on Cole's SoundCloud page in less than a day. The self-produced ode to unrequited love is the first single from his upcoming *Born Sinner* (Roc Nation), the follow-up to his debut, *Cole World: The Sideline Story*, which bowed at No. 1 on the Billboard 200 in 2011.

According to Roc Nation VP of marketing Liz Hausle, "Power Trip" premiered at radio through a partnership with Clear Channel in which R&B/hip-hop stations and a selection of rhythmic stations across the country played the track every hour. The song was also promoted on iHeartRadio and station websites.

Although similar Clear Channel-assisted debuts haven't always guaranteed a song's long-term success, Gee Spin, music director at Clear Channel's WWPR New York, which played the song 15 times day of release, predicts the song will have staying power. "We'll be playing it through the spring," he says. "The original production and the combination of J. Cole and Miguel are great."

Kenard "K2" Karter, assistant PD of KMEL San Francisco, an early adopter that played the song 27 times during premiere week, says female callers in particular have been heavily requesting the record. "People look for J. Cole," he says. "It's an event when he drops a new record."

Although it's a different sound for the rapper, "Power Trip" recalls the magic of Miguel's 2010 "All I Want Is You," which featured Cole and peaked at No. 7 on Hot R&B/Hip-Hop Songs. And with Miguel's breakout Grammy Awards performance on Feb. 10, the timing for a sequel was perfect. Cole originally sang the song's soulful melodies himself—until a fateful meeting with Roc Nation founder Jay-Z. "When I played it for Jay-Z, his first words were, 'Yo, you should get Miguel on this,'" Cole recalls.

Cole says that "Power Trip," with its woozy, down-tempo production and silky melodies, is a preview of the creative risks he's taking on his new album. "It's totally different from other things that I've done," he says. "It felt right to introduce a new sound."

But before taking a left turn on "Power Trip," Cole made a point of satiating his core fan base. On Feb. 12, he posted *Truly Yours*, a free EP comprising left-over tracks from *Cole World*, to his website. Combined with the debut of "Power Trip," the EP helped contribute to a 34% weekly jump in overall followers across Twitter, Facebook, SoundCloud and other social media platforms.

Hausle underscores the importance of continually serving Cole's die-hard followers. "His fans are used to receiving music that he [directly] delivers to them," she says, pointing to "I'm a Fool," which Cole leaked last September by sending it to an individual fan and letting that fan premiere it on Twitter. "But at the same time, when the album does come out, they go buy it."

Although *Born Sinner* doesn't have an official release date after being pushed back from Jan. 28, recording is nearly complete. Cole admits that the initial date—which is also his birthday—was prematurely ambitious. "There were too many things that didn't make sense," he says. "I hadn't been on the road in a while. I had no type of motion. My album could have been fucking amazing but it still probably wouldn't have done what it could have commercially."

But now, all gears are aligned behind "Power Trip": An official music video and lyric video are in the works, along with a college tour kicking off at Harvard University in Cambridge, Mass., on Feb. 26. "I finally got the label all the way onboard and all points of the machine are running smoothly," Cole says. "Why would you come out with your sophomore album without taking advantage of that synergy?"

J. Cole's "Power Trip," featuring Miguel, debuts at No. 29 on the Hot R&B/Hip-Hop Songs chart.

## THE Numbers

### The Grammy Awards

With more than 40 performers squeezed into the 2013 Grammys on Feb. 10, there was a little something for everyone. And, the charts this week reflect the buzz generated by the wide-ranging acts—from album of the year winners Mumford & Sons to Rihanna. Here's a look at some of the movers and shakers generated by the Grammys.

↑ 185K  
242%

Mumford & Sons' *Babel* returns to No. 1 on the Billboard 200 after winning album of the year. The set moved 185,000 in the week ending Feb. 17—the first full week after the show.

↑ 18

Eighteen of the top 40 albums on the Billboard 200 gain as a result of either an act's performance or acceptance of an on-camera award. A year ago in the week after the show, there were 17 albums that gained in the top 40.

↑ 8

Of the songs performed on the 2013 telecast, eight sold more than 100,000 in the week ending Feb. 17. The biggest is Rihanna's "Stay" (featuring Mikky Ekko), with 306,000 (up 358%). A year ago, there were six that moved at least 100,000.

↑ 10K

Following its inclusion in the Bob Marley tribute on the Grammy show, the reggae icon's "Could You Be Loved" notches its best download sales week, selling 10,000 in the week ending Feb. 17 (up 58%). In the last two weeks, it has sold 18,000 downloads—more than what it sold in the 13 weeks prior combined. —Keith Caulfield



One Direction's charity single mashes up Blondie's "One Way or Another" and the Undertones' "Teenage Kicks."

POP

# One Direction Noses Up The Charts

Boy band's charity cover song hits Hot 100 despite lack of stateside promotion

Steven J. Horowitz

On the morning of Sunday, Feb. 18, British sensation One Direction released charity single "One Way or Another (Teenage Kicks)" in support of Comic Relief's 25th annual Red Nose Day, which raises money to fight poverty. The track, a cover of the Blondie classic blended with the Undertones' 1978 single, is expected to become the group's third No. 1 in the United Kingdom in less than 18 months. Through Tuesday, Feb. 20, it was outselling its nearest competitors—Bauer's "Harlem Shake" and Macklemore & Ryan Lewis' "Thrift Shop"—by almost 2-to-1, according to the Official Charts Co.

But stateside, where Red Nose Day is little-known, it's a slightly different story: The song was released quietly, without any radio promotion—but that isn't stopping it from becoming a possible sleeper hit regardless, a testament to the act's rabid fan base. With only one day at digital retail, "One Way or Another" debuts at No. 45 on the Billboard Hot 100, selling 107,000 copies, according to Nielsen SoundScan, and leapfrogs "Kiss You," the group's current U.S. single, which jumps 72-51. Industry sources suggest the cover song might sell 150,000 in the week ending Feb. 24. This success comes despite the fact that only one of the 1,235 stations that report to the Hot 100 Airplay panel has played it, according to Nielsen BDS: WXSS Milwaukee, with seven plays since Feb. 19.

"I wouldn't say it's a surprise," says Julian Bunetta, who co-produced the song with John Ryan. "It's really a testament to the One Direction boys and how much influence they have right now over pop culture. At this point, with One Direction, nothing really surprises me. It'd be tough to surprise me with a stat they've gotten."

But One Direction fans aren't the only ones thrilled with the cover song: For Blondie, which is currently wrapping up a new record, the attention is welcome. "I'm very happy that One Direction has recorded [it]," lead singer Deborah Harry says. "I'm happy that Blondie music, new and old, is part of a continuing stream of great musical ideas."



**Farley's Aldean Connection**

Teenage singer/songwriter Rachel Farley gains momentum with debut single "Ain't Easy," which rumbles just below the Country Airplay chart threshold with spins at 14 of the 126 stations monitored by Nielsen BDS for the tally. Signed to Broken Bow Music Group's recently launched Red Bow imprint, the 17-year-old Georgia native had an opening slot on Jason Aldean's *My Kinda Party* tour last year, and is managed and produced by Aldean's producer, Michael Knox.

**Soda Pop Hits**

Thanks in part to Dr Pepper, a quirky dance tune is rising up the Alternative airplay chart. C2C's "Down the Road," as featured in a recent TV spot for the soda, debuts at No. 35 on Alternative. The track (released through On and On) is the French quartet's first U.S. Billboard chart hit. It reached No. 1 on the France Digital Songs list last year.

**'Knew' Day Dawns**

Nataly Dawn, half of pop duo Pomplamoose, makes her solo debut as *How I Knew Her* arrives at No. 4 on Heatseekers Albums and No. 10 on Folk Albums with 2,000 sold, according to Nielsen SoundScan. The Nonesuch/Warner Bros. set, funded by a Kickstarter campaign that raised more than \$100,000, was produced by her Pomplamoose partner Jack Conte. Nonesuch president Bob Hurwitz has said that he "knew [Dawn] had an original voice. We love to have [her] as part of the Nonesuch family."

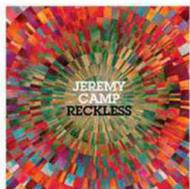
**Jordaine's Big Entrance**

Venezuelan singer/songwriter Jordaine, 20, crashes onto the Tropical Airplay chart with his U.S. debut single, "Por Este Amor," at No. 23. The Black Hawk/Del Angel act is recording his self-titled U.S. debut album with producer Dennis Nieves (Shakira, Elvis Crespo), which follows his 2011 bilingual set, *Bajo el Radar*. WKKB Providence-Warwick-Pawtucket, R.I., is one of the leading stations playing the song, with 33 spins during the Feb. 11-17 tracking week.

Reporting by Keith Caulfield, Wade Jessen and Raully Ramirez.

—Deborah Evans Price

## Battle Plan: Jeremy Camp



Jeremy Camp debuts atop Billboard's Top Christian Albums chart this week with seventh studio album *Reckless* (BEC Recordings), selling 23,000 copies, according to Nielsen SoundScan.

4 MONTHS AGO	1 MONTH AGO	THIS WEEK	NEXT UP
<p>Last fall, BEC Recordings released Camp's first holiday album, <i>Christmas: God With Us</i>, which debuted at No. 6 on Top Christian Albums. "Releasing that album last October allowed us to tell the product vision for Jeremy over the course of the coming months," Tooth &amp; Nail Records/BEC Recordings GM Tyson Paoletti says. "That made it easier for us to start talking about <i>Reckless</i> and get it in front of consumers, retailers and radio well in advance." Sure enough, BEC released the title track to Christian radio, which has long been supportive of Camp, in October. It's still standing strong on the Christian Songs chart, where it's now No. 18 after 22 weeks.</p>	<p>In January, Camp began engaging fans about <i>Reckless</i> through Twitter, Facebook and YouTube, where he posted in-the-studio video blogs and an album trailer. "People say they aren't sure if direct sales come from social-media platforms, but by far it is the best way to communicate with our core fans," Camp says. "Social media has been a great tool for letting people know about <i>Reckless</i>." New single "New God" premiered through Camp's custom iPhone app. And his team arranged a pre-order package with Christian retailers LifeWay and Family in which fans who ordered the album early received an exclusive <i>Reckless</i> EP featuring the single and three bonus tracks.</p>	<p>Camp touted <i>Reckless</i> during street week on the Rock &amp; Worship Roadshow tour, which also features MercyMe and Kutless. He released a book, "I Still Believe" (Tyndale), on the same day as the album, and promoted both through partnerships with churches. "We went direct to churches where we had relationships with the pastor," he says. "They let me do an intro video to address the congregation and then the pastor talked about the album, and it was available for sale in the front lobby after church. That was huge." Camp further engaged fans through giveaways of sweatshirts, iPads and other goodies, and partnered with radio stations for fly-away contests.</p>	<p>Camp continues on the Rock &amp; Worship tour through March 10. According to his manager, Matt Balm of Flatout Entertainment, Camp will maintain momentum this summer with gigs at festivals and state fairs before launching a North American run in the fall. There are also plans to release footage of a live Facebook concert filmed at Camp's house last year, along with more behind-the-scenes content designed to keep fans engaged. "[He's] an established A-level artist. Most people who love Christian music know Jeremy and his songs," Balm says. "We are trying to get those core fans interested in this album."</p>

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# CHARTS

DIXIE CHICKS' LONG WAY  
POST-GRAMMYS SALES  
**103,000**  
● **714%**

LARGEST POST-GRAMMYS  
UNIT GAIN FOR AN ALBUM  
● **492,000**  
ADELE'S 21 IN 2012

BIGGEST JUMP INTO TOP  
10, POST-GRAMMYS  
● **159-5**  
HERBIE HANCOCK'S RIVER

OVER THE COUNTER KEITH CAULFIELD

## Grammys That Rocked The Charts

A recent history of the award's biggest gains and jumps



**T**he Grammy Awards have their way with the Billboard 200 this week, to say the least. **Mumford & Sons'** *Babel*, which won the Grammy for album of the year at the Feb. 10 ceremony, jumps back to No. 1 with 185,000. It drew a 242% sales gain compared to the previous week (see story, page 40).

It's the album's fourth week atop the list, having spent its first three weeks at No. 1 last fall (Oct. 13-27, 2012). Its return to No. 1 after an 18-week absence is the longest gap between weeks at No. 1 since 2003. That year, the **Dixie Chicks'** *Home* waited 20 weeks to climb back to the top on the chart dated Feb. 15, 2003. Like *Babel*, *Home* had spent its first three frames at No. 1 the previous fall.

*Home* headed back to No. 1 after the Dixie Chicks performed the national anthem at that year's Super Bowl (Jan. 26), and while the album's hit single, "Landslide," continued to grow at radio.

Four years later, the Dixie Chicks would rock the chart again. But that time, it was courtesy of the Grammys. After being abandoned by country radio after lead singer **Natalie Maines'** anti-**George W. Bush** comments in 2003, the trio won five Grammys at the 2007 ceremony. Among their wins: album of the year for *Taking the Long Way* and record of the year for the single "Not Ready to Make Nice."

In the wake of the show, *Taking the Long Way* leapt 64 slots up the Billboard 200, jumping from No. 72 to No. 8. It was the third-largest Grammy-related leap into the top 10 since Nielsen SoundScan started powering the chart in 1991. The album sold 103,000 units that week—growing 714%—for its best sales frame since its fourth week on the tally the previous July.

If the Chicks had the third-biggest positional climb into the top 10 for a Grammy-gainer, then what had

the largest? That distinction goes to **Herbie Hancock's** surprise winner for album of the year in 2008, *River: The Joni Letters*, which rocketed 159-5 on the chart dated March 1—up 154 positions. The title had re-entered the previous week at No. 159 as initial buzz from the show pushed it onto the list, for the first time since the previous October. All told, the album spent 14 weeks on the Billboard 200.

As it turns out, with only 298,000 sold, *River: The Joni Letters* is also the lowest-selling album of the year winner since the first full year of SoundScan tracking data (1992). It's one of only three such victors in that span of time to sell less than 1 million. **Tony Bennett's** *MTV Unplugged* (810,000) and **ArCADE Fire's** *The Suburbs* (756,000) have also failed to sell a million.

A year after Hancock won, another left-field release took home album of the year: **Robert Plant and Alison Krauss'** *Raising Sand*. It beat out **Lil Wayne's** *Tha Carter III*, **Coldplay's** *Viva la Vida or Death and All His Friends*, **Ne-Yo's** *Year of the Gentleman* and **Radiohead's** *In Rainbows*. After *Raising Sand's* victory, it vaulted 67 rungs from No. 69 to No. 2—the second-largest Grammy-related jump into the top 10.

Its rise to No. 2 that week returned the album to its debut position and, ultimately, its peak on the chart. It's currently the last album of the year winner to not reach No. 1. The four winners since have all topped the tally: *Babel*, *The Suburbs*, **Taylor Swift's** *Fearless* and **Adele's** 21.

Speaking of Adele, 21 holds the record for the biggest sales gain after the Grammys (again, in the SoundScan era). It sold 730,000 in the first full week after the show (chart dated March 3, 2012), for a unit gain of 492,000. Adele was the belle of the ball at last year's show, winning all six awards for which she was nominated.

In second place among the largest unit increases for Grammy gainers is **Norah Jones'** *Come Away With Me*, which rose by 477,000 copies in 2003 after Jones won five trophies. Among her wins: album of the year, record of the year ("Don't Know Why") and best new artist.

*Come Away With Me* zipped 3-1 on the Billboard 200 dated March 15, 2003, rising from 144,000 to 621,000 (Jones' then-best sales frame).

Finally, the third-biggest Grammy gain goes to **Santana's** *Supernatural*. Much like Adele in 2012 and Jones in 2003, Santana was the star of the 2000 ceremony. The veteran act's comeback album generated nine wins, including album and record of the year (for "Smooth," featuring **Rob Thomas**). After the telecast, *Supernatural* held at No. 1—where it had already put in eight non-consecutive weeks—but gained by 364,000 (rising from 219,000 to 583,000). ●



### Pink's 'Try' Succeeds

As Pink's "Try" rises 2-1 on the Adult Top 40 airplay chart, she ties Katy Perry for the most No. 1s (seven) in the chart's 17-year history. Maroon 5 and Nickelback follow with five leaders each. Pink also becomes the first artist to link four consecutive Adult Top 40 No. 1s. Prior to "Try," she reigned for five weeks with "Blow Me (One Last Kiss)" (2012), the lead single from her first Billboard 200 No. 1, *The Truth About Love*. Her 2011 collection *Greatest Hits... So Far!!* generated the twin seven-week leaders "Raise Your Glass" and "F\*\*kin' Perfect." She first hit No. 1 on Adult Top 40 with "Who Knew" in 2007, followed by "So What" (2008) and "Sober" (2009).

—Gary Trust

### THE BIG NUMBER



Number of weeks Mumford & Sons' *Babel* waited to return to No. 1 on the Billboard 200. It's the longest gap between No. 1 frames since 2003.



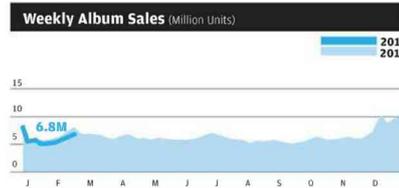
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## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,813,000	2,660,000	29,432,000
Last Week	5,809,000	2,455,000	27,324,000
Change	<b>17.3%</b>	<b>8.4%</b>	<b>7.7%</b>
This Week Last Year	7,716,000	2,548,000	32,280,000
Change	<b>-11.7%</b>	<b>4.4%</b>	<b>-8.8%</b>

\*Digital album sales are also counted within album sales.



### YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	41,701,000	39,115,000	-6.2%
Digital Tracks	202,784,000	200,405,000	-1.2%
Total Singles	357,000	461,000	29.1%
<b>Total</b>	<b>244,842,000</b>	<b>239,981,000</b>	<b>-2.0%</b>
Album w/TEA*	61,979,400	59,155,500	-4.6%

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

### Album Sales

2012	41.7 Million
2013	39.1 Million

### Sales by Album Format

	2012	2013	CHANGE
CD	25,288,000	20,596,000	-18.6%
Digital	15,867,000	17,744,000	11.8%
Vinyl	536,000	713,000	33.0%
Other	10,000	62,000	520.0%

### Sales by Album Category

	2012	2013	CHANGE
Current	20,094,000	19,790,000	-1.5%
Catalog	21,607,000	19,325,000	-10.6%
Deep Catalog	17,335,000	15,373,000	-11.3%

### Current Album Sales

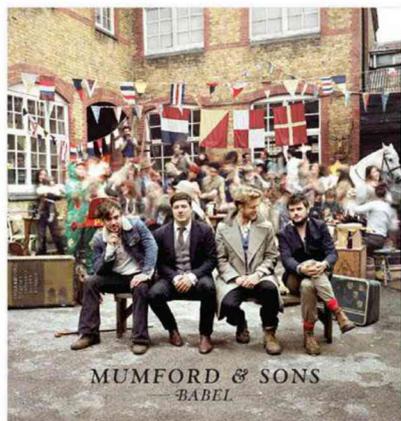
2012	20.1 Million
2013	19.8 Million

### Catalog Album Sales

2012	21.6 Million
2013	19.3 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 Feb. 17, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



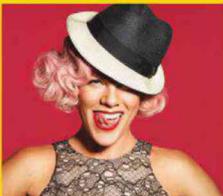
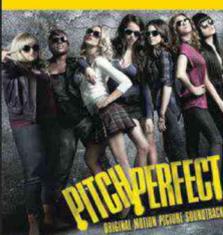
MUMFORD & SONS  
BABEL

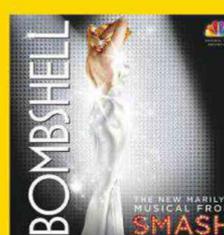




# The Billboard 200

March 2  
2013  
billboard

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
7	4	1	<b>#1 8 WKS</b> <b>GG</b> <b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲	1	21	
14	11	2	<b>VARIOUS ARTISTS</b> GRAMMY/CAPTOL	2013 Grammy Nominees	2	4	
6	8	3	<b>BRUNO MARS</b> ATLANTIC/AG	Unorthodox Jukebox	2	10	
10	12	4	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Red ▲	1	17	
-	1	5	<b>JOSH GROBAN</b> REPRISE/WARNER BROS.	All That Echoes	1	2	
9	10	6	<b>THE LUMINEERS</b> DUALTONE	The Lumineers ●	2	46	
25	14	7	<b>FUN.</b> FUELED BY RAMEN	Some Nights ▲	3	52	
-	3	8	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPTOL	NOW 45	3	2	
2	5	9	<b>ANDREA BOCELLI</b> SUGAR/VERVE/VG	Passione	2	3	
32	20	10	<b>MAROON 5</b> A&M/OCTONE/JGA	Overexposed ▲	2	34	
29	23	11	<b>PINK</b> RCA	The Truth About Love ▲	1	22	
			Both Pink's <i>The Truth About Love</i> (up 121%) and Taylor Swift's <i>Red</i> (No. 4, up 106%) gain thanks to TV ads by Target during the Grammy Awards that touted the retailer's exclusive versions of their respective albums.				
							
-	2	12	<b>TIM MCGRAW</b> BIG MACHINE/BMLG	Two Lanes Of Freedom	2	2	
<b>HOT SHOT DEBUT</b>		13	<b>BULLET FOR MY VALENTINE</b> RCA	Temper Temper	13	1	
41	29	14	<b>THE BLACK KEYS</b> NONESUCH/WARNER BROS.	El Camino ▲	2	63	
19	17	15	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Unapologetic ●	1	13	
5	13	16	<b>SOUNDTRACK</b> TIME	Pitch Perfect	3	17	
			With another 37,000 sold (up 15%), its total sales rise to 505,000. The title is the first soundtrack to sell a half-million since <i>The Twilight Saga: Breaking Dawn Part I</i> , which hit the mark in the SoundScan week ending April 1, 2012.				
							
37	27	17	<b>HUNTER HAYES</b> ATLANTIC NASHVILLE/WMN	Hunter Hayes ●	17	53	
1	6	18	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic	1	3	
18	22	19	<b>ADELE</b> XL/COLUMBIA	21 ▼	1	104	
79	43	20	<b>ALABAMA SHAKES</b> ATO	Boys & Girls	8	42	
			Coming off a week where the band garnered exposure on the Grammys (where it was nominated for best new artist) and a performance on NBC's "Saturday Night Live" (Feb. 16), the album has its second-best sales week yet (30,000; up 130%).				
							

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
28	32	21	<b>ED SHEERAN</b> ELEKTRA	+	5	36	
24	31	22	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/JGA	Night Visions ●	2	24	
11	18	23	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 23	2	5	
8	16	24	<b>GARY ALLAN</b> MCA NASHVILLE/UMGN	Set You Free	1	4	
30	28	25	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE/UMGN	Tornado ●	2	23	
13	24	26	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP	1	5	
34	41	27	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Blown Away ▲	1	42	
31	33	28	<b>ALICIA KEYS</b> RCA	Girl On Fire ●	1	12	
22	21	29	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	10	11	
23	30	30	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Take Me Home ▲	1	14	
<b>NEW</b>		31	<b>JEREMY CAMP</b> BEC/EMI CMG	Reckless	31	1	
44	39	32	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More ▲	2	152	
16	19	33	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	The Heist	2	19	
158	99	34	<b>BOB MARLEY AND THE WALLERS</b> TUFF GONG/ISLAND/UMG	Legend: The Best Of Bob Marley And The Wallers ▼	10	18 255	
			Bob Marley was celebrated in a tribute medley during the Grammys, which helps explain the gain for his mega-selling greatest-hits album. It sold 20,000 last week, up 269%. iTunes also sale-priced it for \$6.99.				
							
26	36	35	<b>PHILLIP PHILLIPS</b> 19/INTERSCOPE/JGA	The World From The Side Of The Moon ●	4	13	
21	26	36	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city ●	2	17	
35	37	37	<b>JASON ALDEAN</b> BROKEN BOW/BMG	Night Train ▲	1	18	
17	35	38	<b>SOUNDTRACK</b> POLYDOR/REPUBLIC	Les Miserables: Highlights From The Motion Picture Soundtrack ●	1	9	
80	58	39	<b>MIGUEL</b> BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream	3	20	
47	44	40	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines ▲	2	80	
60	69	41	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●	1	32	
85	46	42	<b>FRANK OCEAN</b> DEF JAM/IDJMG	Channel Orange ●	2	32	
<b>NEW</b>		43	<b>SOUNDTRACK</b> NBC/COLUMBIA	SMASH: Bombshell	43	1	
			The niche soundtrack to the show-within-a-show on NBC's musical-drama "Smash" debuts with 16,000. The original "Smash" TV soundtrack only sold more than that in its first three weeks of release.				
							

PINK: ANDREW MACFARLANE; LED ZEPPELIN: CHRIS WATKINS/RENEANCE; MUMFORD & SONS: GUY AROCH/GETTY IMAGES; ALABAMA SHAKES: PETERLIN VAN HATTEN/GETTY IMAGES

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THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NICK SPINELLI/SOUNDSCAN.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
4	25	44	<b>CHARLIE WILSON</b> P MUSIC/RCA	Love, Charlie		4	3
49	48	45	<b>KELLY CLARKSON</b> 19/RCA	Greatest Hits: Chapter One		11	13
73	139	46	<b>PS JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	15	10	248
54	49	47	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Chief	▲	1	82
33	38	48	<b>T.I.</b> GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	9
36	42	49	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	15
106	156	50	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	219
-	7	51	<b>RED</b> ESSENTIAL	Release The Panic		7	2
117	91	52	<b>FLORENCE + THE MACHINE</b> REPUBLIC	Ceremonials	●	6	67
51	53	53	<b>KID ROCK</b> TOP DOG/ATLANTIC/AG	Rebel Soul		5	13
143	95	54	<b>JACK WHITE</b> THIRD MAN/COLUMBIA	Blunderbuss		1	37
39	52	55	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	35
50	65	56	<b>MUSE</b> HELIUM-3/WARNER BROS.	The 2nd Law		2	20
45	50	57	<b>OF MONSTERS AND MEN</b> REPUBLIC	My Head Is An Animal	●	6	46
<b>NEW</b>		58	<b>VARIOUS ARTISTS</b> ULTRA	Ultra Dance 14		58	1
-	15	59	<b>JOE BUDDEN</b> EONE	No Love Lost		15	2
57	67	60	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Up All Night	▲	1	49
68	56	61	<b>KEYSHIA COLE</b> Geffen/IGA	Woman To Woman		10	13
53	66	62	<b>THE WEEKND</b> XO/REPUBLIC	Trilogy	●	4	14
43	47	63	<b>VARIOUS ARTISTS</b> WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013: 30 Of The Year's Top Gospel Artists And Songs		43	3
74	85	64	<b>BRUNO MARS</b> ELEKTRA	Doo-Wops & Hooligans	▲	3	122
52	51	65	<b>2 CHAINZ</b> DEF JAM/IDJMG	Based On A T.R.U. Story	●	1	27
46	60	66	<b>CHRIS TOMLIN</b> SIX STEPS/SPARROW/EMI CMG	Burning Lights		1	6
77	84	67	<b>MIRANDA LAMBERT</b> RCA NASHVILLE/SMN	Four The Record	●	3	66
55	57	68	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	11
48	62	69	<b>SOUNDTRACK</b> ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG	Nashville: Season 1: Volume 1		14	10
180	128	70	<b>KELLY CLARKSON</b> 19/RCA	Stronger	▲	2	65
-	40	71	<b>AVANT</b> MO-B	Face The Music		40	2
3	45	72	<b>TEGAN AND SARA</b> VAPOR/WARNER BROS.	Heartthrob		3	3
42	71	73	<b>RANDY HOUSER</b> STONE CREEK/BMG	How Country Feels		11	4

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
75	77	74	<b>VARIOUS ARTISTS</b> PROVIDENT/WORD-CURB/EMI CMG	WOW Hits 2013		35	21
83	105	75	<b>LED ZEPPELIN</b> SWAN SONG/ATLANTIC	Celebration Day		9	13
				The LP version of the album finally reached retail last week, helping to prompt its overall 57% sales increase. On the Vinyl Albums chart, it debuts at No. 1 with a little more than 2,000 LPs sold.			
66	82	76	<b>PITBULL</b> MR. 305/POLO GROUNDS/RCA	Global Warming		14	13
-	9	77	<b>COHEED AND CAMBRIA</b> EVERYTHING EVIL/AMBASSADOR/HUNDRED HANDED	The Afterman: Descension		9	2
40	64	78	<b>FLEETWOOD MAC</b> WARNER BROS.	Rumours	10	1	153
100	79	79	<b>BEYONCÉ</b> PARKWOOD/COLUMBIA			4	▲
-	144	80	<b>GOTYE</b> SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Making Mirrors	●	6	45
59	87	81	<b>ANDREA BOCELLI</b> SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion		59	3
84	88	82	<b>LEE BRICE</b> CURB	Hard 2 Love		5	41
15	55	83	<b>COLTON DIXON</b> 19/SPARROW/EMI CMG	A Messenger		15	3
61	80	84	<b>MICHAEL JACKSON</b> EPIC/LEGACY	Thriller	20	1	178
124	130	85	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	83
<b>NEW</b>		86	<b>FOALS</b> TRANSGRESSIVE/WARNER BROS.	Holy Fire		86	1
71	83	87	<b>CHIEF KEEF</b> GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		29	9
89	110	88	<b>TOBYMAC</b> FOREFRONT/EMI CMG	Eye On It		1	25
70	96	89	<b>JENNI RIVERA</b> FONOVISIA/UMLE	Joyas Prestadas: Pop		51	10
113	121	90	<b>ADELE</b> XL/COLUMBIA			19	▲
62	86	91	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	55
<b>RE-ENTRY</b>		92	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	46
65	92	93	<b>JENNI RIVERA</b> FONOVISIA/UMLE	La Misma Gran Senora		38	10
-	54	94	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	The Road To Red Rocks: Live		54	2
138	119	95	<b>JOHNNY CASH</b> LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMLE	The Legend Of Johnny Cash	▲	5	105
-	34	96	<b>JIM JAMES</b> REMAXADOR/IATO	Regions Of Light And Sound Of God Audio		34	2
67	93	97	<b>KE\$HA</b> KEMOSABE/RCA	Warrior		6	11
56	94	98	<b>VARIOUS ARTISTS</b> ROBIN HOOD/THE MADISON SQUARE GARDEN COMPANY/COLUMBIA	12-12-12: The Concert For Sandy Relief: To Benefit The Robin Hood Relief Fund		9	7
128	108	99	<b>WHITNEY HOUSTON</b> ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston		14	14
111	102	100	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW That's What I Call Love Songs		100	4



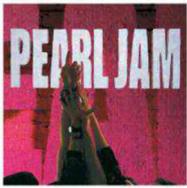
## Q&A Megan Hilty of NBC's 'Smash'

There's a surreal aspect to the second "Smash" soundtrack, *Bambshell*, which bows at No. 43 this week on the Billboard 200. It's a musical—but it's not a real musical. As a theater veteran, what's your take on it? Well, I would love to meet the woman who could sing 21 torch songs like these eight times a week. [laughs] Really, the lyrics do double duty: They could fit in a musical, but they zero in on what's happening in the "Smash" storyline as well. So I don't know that it would transfer very well as it is. It would need a book—and probably trimming some of those amazing songs.

Are you surprised by how well the soundtrack and the show have been received? I thought it was a really fantastic idea, and obviously it stuck out like a sore thumb to me, because I come from [the theater]. It seemed too good to be true. But it's a fantastic idea for a show because people love singing, especially now with all of these talent shows and competitions on television. People are really fascinated by it. So to have a drama that incorporates it in this way, it's a great idea.

How accurately does "Smash" depict the backstage world of Broadway? At some points we're pretty authentic, but we're not doing a reality show. We're doing a drama, and you have to embellish things and take liberties here and there to make it interesting—just like "ER" or "Private Practice" probably took some liberties with what actually goes on in their world.

You have your own album, *It Happens All the Time*, coming out through Sony Masterworks on March 12. What can we expect from that? It's really exciting. It's the first thing I've ever worked on that is not connected to a script or a story. It's half originals, half covers, and it's not musical theater. Anybody who actually knows who I am will probably be a little surprised by that. —Gary Graff



# Pearl Jam Joins 'Ten' Million Club

Pearl Jam's landmark debut, *Ten*, becomes the latest addition to the 10 million sellers club in the United States.

This week, the 1991 Epic Records release surpasses the 10 million U.S. sales mark, according to Nielsen SoundScan, making it the 22nd album to reach the threshold since the company began tracking data in 1991.

In the week ending Feb. 17, the album sold nearly 4,000 copies (up 159% over the previous week). That makes its total sales exceed 10 million by about 1,000 copies.

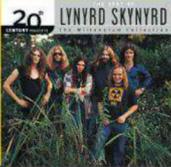
It's the fourth album to hit 10 million in U.S. sales since the start of 2012. *Ten* follows Linkin Park's *Hybrid Theory*, Usher's *Confessions* and Adele's *21*.

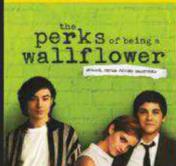
*Ten* now stands as the No. 15 best-selling album of the SoundScan era, with 10.4 million sold. It's currently about 186,000 copies behind Britney Spears' ... *Baby One More Time*, which is in 14th place.

It should be a while before another album crosses the 10 million mark. While there was a quick succession of albums that hit 10 million in the last year, the next closest to 10 million is still 400,000 copies away: Celine Dion's *Let's Talk About Love* (9.6 million). At present, the album is selling far fewer than 1,000 copies per week. —Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
104	100	101	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	Pluto		8	41
87	104	102	<b>THE GAME</b> REZERVOIR/DGC/JGA	Jesus Piece		6	10
101	111	103	<b>BRANTLEY GILBERT</b> VALORY/BMLG	Halfway To Heaven	●	4	79
184	162	104	<b>THE BLACK KEYS</b> NONESUCH/WARNER BROS.	Brothers	▲	3	134
RE-ENTRY		105	<b>GUNS N' ROSES</b> GEPFEN/UMF	Greatest Hits	▲	3	261
-	73	106	<b>JEWEL</b> ATLANTIC/RHINO	Greatest Hits		73	2
102	127	107	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	54
RE-ENTRY		108	<b>FUN.</b> NETWORK	Aim And Ignite		71	13
<p>After fun. reminded the Grammys audience that it wasn't exactly "new" (after winning two trophies on the Feb. 10 show, including best new artist), the group's 2009 album fires up with its best sales week (5,000; up 81%) since its debut frame (8,000).</p> 							
-	70	109	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	▲	1	179
108	107	110	<b>TAMELA MANN</b> TILLYMANN	Best Days		14	23
82	113	111	<b>HOLLYWOOD UNDEAD</b> Notes From The Underground A&M/OCTONE/JGA			2	6
99	117	112	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/JGA	Halcyon		9	19
96	97	113	<b>FLO RIDA</b> POE BOY/ATLANTIC/AG	Wild Ones		14	33
-	98	114	<b>ELTON JOHN</b> Rocket Man: Number Ones CHRONICLES/ROCKET/ISLAND/MERCURY/UMF		●	9	63
78	106	115	<b>RODRIGUEZ</b> LIGHT IN THE ATTIC	Cold Fact		78	8
-	141	116	<b>KID ROCK</b> LAVA/AG	Cocky	▲	3	107
27	78	117	<b>BEN HARPER WITH CHARLIE MUSSELWHITE</b> STAX/CONCORD	Get Up!		27	3
RE-ENTRY		118	<b>CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY</b> Chronicle The 20 Greatest Hits FANTASY/CONCORD		▲	52	168
93	145	119	<b>DROPKICK MURPHYS</b> BORN & BRED	Signed And Sealed In Blood		9	6
90	114	120	<b>BLACK VEIL BRIDES</b> Wretched And Divine: The Story of the Wild Ones STANDBY/LAVA/REPUBLIC			7	6
114	149	121	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	61
170	72	122	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	Recovery	▲	1	133
130	126	123	<b>NICKI MINAJ</b> Pink Friday: Roman Reloaded YOUNG MONEY/CASH MONEY/REPUBLIC		▲	1	46
194	115	124	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Speak Now	▲	1	121
RE-ENTRY		125	<b>MERCYME</b> FAIR TRADE/COLUMBIA	The Hurt & The Healer		7	22
146	148	126	<b>JASON ALDEAN</b> BROKEN BOW/BBMG	My Kinda Party	▲	2	119

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW		127	<b>CONNOR CHRISTIAN &amp; SOUTHERN GOTHIC</b> New Hometown ROCKET SCIENCE VENTURES			127	1
142	133	128	<b>KATY PERRY</b> CAPITOL	Teenage Dream	▲	1	130
103	118	129	<b>ALT-J</b> INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	10
144	120	130	<b>RASCAL FLATTS</b> BIG MACHINE/BMLG	Changed	●	3	46
183	134	131	<b>MATTHEW WEST</b> SPARROW/EMI CMG	The Story Of Your Life		42	12
RE-ENTRY		132	<b>NEIL DIAMOND</b> The Very Best Of Neil Diamond: The Studio Recordings COLUMBIA/LEGACY			45	34
NEW		133	<b>SOUNDTRACK</b> RELATIVITY MUSIC/REPUBLIC	Safe Haven		133	1
 <p>The adult-rock soundtrack (it includes Ben Howard, Amos Lee and Brandi Carlile) rises to 4,000 for the week (up 99%) after the film arrived in theaters Feb. 14.</p>							
NEW		134	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/JGA	The Archive (EP)		134	1
195	161	135	<b>TREY SONGZ</b> SONGBOOK/ATLANTIC/AG	Chapter V		1	21
126	103	136	<b>SWEDISH HOUSE MAFIA</b> ASTRALWERKS/CAPITOL	Until Now		14	12
116	89	137	<b>THE TENORS</b> VERVE/VG	Lead With Your Heart		21	5
159	137	138	<b>NE-YO</b> MOTOWN/IDJMG	R.E.D.		4	15
12	76	139	<b>LOCAL NATIVES</b> FRENCHKISS	Hummingbird		12	3
RE-ENTRY		140	<b>KID CUDI</b> Man On The Moon: The End Of Day DREAM ON/G.O.O.D./REPUBLIC		●	4	78
163	154	141	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE/BMLG	The Band Perry	▲	4	116
86	81	142	<b>EMELI SANDE</b> CAPITOL	Our Version Of Events		28	14
RE-ENTRY		143	<b>PINK FLOYD</b> CAPITOL	Dark Side Of The Moon	◆	1	823
136	186	144	<b>HALESTORM</b> ATLANTIC/AG	The Strange Case Of...		15	32
94	143	145	<b>TRAIN</b> COLUMBIA	California 37		4	44
RE-ENTRY		146	<b>JENNI RIVERA</b> CINTAS ACUARIQ	Parrandera Rebelde y Atrevida		146	2
110	132	147	<b>AWOLNATION</b> RED BULL	Megalithic Symphony		87	67
RE-ENTRY		148	<b>THIRD DAY</b> ESSENTIAL/PLG	Miracle		10	14
169	199	149	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	120
RE-ENTRY		150	<b>MAROON 5</b> A&M/OCTONE/JGA	Hands All Over	▲	2	120
72	122	151	<b>DESTINY'S CHILD</b> MUSIC WORLD/COLUMBIA/LEGACY	Love Songs		72	3
RE-ENTRY		152	<b>SUBLIME</b> GASOLINE ALLEY/MCA/UMF	Sublime	▲	13	115

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	155	153	<b>CARLY RAE JEPSEN</b> 604/SCHOOLBOY/INTERSCOPE/JGA	Kiss		6	20
76	129	154	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}		35	4
174	184	155	<b>P!NK</b> LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	71
150	140	156	<b>MEEK MILL</b> MAYBACH/WARNER BROS.	Dreams And Nightmares		2	16
187	188	157	<b>TOBY KEITH</b> SHOW DOG-UNIVERSAL	Hope On The Rocks		6	16
-	198	158	<b>ERIC CLAPTON</b> CHRONICLES/POLYDOR/U/ME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	72
-	185	159	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Fearless	▲	1	215
105	123	160	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/JGA	Paradise (EP)		10	14
RE-ENTRY	161	161	<b>KENNY CHESNEY</b> BLUE CHAIR/COLUMBIA NASHVILLE/SMM	Welcome To The Fishbowl	●	2	33
115	138	162	<b>JENNI RIVERA</b> FONOVISIA/U/ME	Joyas Prestadas: Banda		74	11
-	193	163	<b>LUKE BRYAN</b> CAPITOL NASHVILLE	Doin' My Thing	●	6	97
RE-ENTRY	164	164	<b>LYNYRD SKYNYRD</b> MCA/U/ME	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	104
<p>At 2.8 million sold, the veteran band's greatest-hits album is the biggest-seller in the 20th Century Masters: Millennium Collection series. It's one of nine million-sellers for the series.</p> 							
-	197	165	<b>THE AVETT BROTHERS</b> AMERICAN/REPUBLIC	The Carpenter		4	20
RE-ENTRY	166	166	<b>PEARL JAM</b> EPIC/LEGACY	Ten	◆	2	253
-	175	167	<b>SHINEDOWN</b> ATLANTIC/AG	Amaryllis		4	31
132	150	168	<b>MATCHBOX TWENTY</b> EMBLEM/ATLANTIC/AG	North		1	23
20	109	169	<b>HATEBREED</b> RAZOR & TIE	The Divinity Of Purpose		20	3
109	142	170	<b>LINDSEY STIRLING</b> BRIDGETONE	Lindsey Stirling		81	14
137	166	171	<b>GARY CLARK JR.</b> WARNER BROS.	Blak And Blu		6	17
135	159	172	<b>CHRISTINA AGUILERA</b> RCA	Lotus		7	14
NEW	173	173	<b>VARIOUS ARTISTS</b> BENSON/PLG	Love Never Fails.		173	1
145	147	174	<b>STONE SOUR</b> ROADRUNNER	House Of Gold & Bones: Part 1		7	12
-	131	175	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Talk That Talk	▲	3	55
<p>The diva's latest album, <i>Unapologetic</i> (No. 15), has sold 720,000 in its first 13 weeks of release. That's faster than what her previous set, <i>Talk That Talk</i>, sold in its first 13 frames (674,000).</p> 							
64	101	176	<b>AARON NEVILLE</b> BLUE NOTE	My True Story		45	4

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	177	177	<b>JUSTIN TIMBERLAKE</b> JIVE/RCA	FutureSex/LoveSounds	▲	1	82
-	151	178	<b>RICK ROSS</b> MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	God Forgives, I Don't	●	1	23
-	116	179	<b>BEYONCE</b> MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	▲	1	86
-	182	180	<b>CHRIS BROWN</b> RCA	Fortune		1	30
RE-ENTRY	181	181	<b>MICHAEL BUBLE</b> 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	65
165	183	182	<b>SKRILLEX</b> BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)		49	83
-	191	183	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY/CAPITOL	NOW That's What I Call Disney		34	13
141	160	184	<b>JENNI RIVERA</b> FONOVISIA/U/ME	La Gran Senora	△	118	10
RE-ENTRY	185	185	<b>RASCAL FLATTS</b> LYRIC STREET	Greatest Hits Volume 1		6	135
118	152	186	<b>BRIDGIT MENDLER</b> HOLLYWOOD	Hello My Name Is...		30	16
RE-ENTRY	187	187	<b>CAROLE KING</b> ODE/EPIC/LEGACY	Tapestry	◆	1	309
<p>Thanks in part to Kelly Clarkson's tribute to the Lifetime Achievement Award recipient during the Grammys, the singer/songwriter's album tallies its best sales frame since last April. It moved 3,000 for the week—a gain of 84%.</p> 							
RE-ENTRY	188	188	<b>KIP MOORE</b> MCA NASHVILLE/UMGN	Up All Night		6	39
95	125	189	<b>RODRIGUEZ</b> HEY DAY/LIGHT IN THE ATTIC/LEGACY	Searching For Sugar Man (Soundtrack)		76	9
154	174	190	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 43	●	1	28
98	157	191	<b>DEFTONES</b> REPRISE/WARNER BROS.	Koi No Yokan		11	14
81	135	192	<b>TIM MCGRAW</b> CURB	Number One Hits	▲	27	81
RE-ENTRY	193	193	<b>SIMON &amp; GARFUNKEL</b> COLUMBIA/LEGACY	The Best Of Simon & Garfunkel	▲	43	10
NEW	194	194	<b>SOUNDTRACK</b> SUMMIT/ATLANTIC/AG	The Perks Of Being A Wallflower		194	1
<p>The film's Feb. 12 DVD release spurs a 326% sales gain for its soundtrack. With 3,000 sold, it's the best week yet for the album, which debuted last September and has now sold 29,000. —Keith Caulfield</p> 							
-	179	195	<b>VARIOUS ARTISTS</b> EMI/SONY MUSIC/UNIVERSAL/U/ME	NOW That's What I Call Country: Volume 5		13	27
RE-ENTRY	196	196	<b>KENNY CHESNEY</b> BNA/SMM	Greatest Hits II	▲	3	89
148	181	197	<b>VARIOUS ARTISTS</b> DISA/U/ME	Las Bandas Romanticas de America 2013		113	4
-	75	198	<b>RICHARD THOMPSON</b> NEW WEST	Electric		75	2
RE-ENTRY	199	199	<b>USHER</b> LAFACE/JIVE/RCA	Confessions	◆	1	102
RE-ENTRY	200	200	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE/UMGN	Own The Night	▲	1	67



## Free Fallin' (From The Top 10)

Two albums take mighty falls straight out of the top 10 on the Billboard 200 this week, having debuted in the region just one week ago.

Release the Panic by **RED (above)** tumbles 44 slots from No. 7 to No. 51, while Coheed and Cambria's *The Afterman: Descension* plummets from No. 9 to No. 77 (a 68-slot slide).

Both titles were front-loaded with sales generated by pre-orders and the acts' respective die-hard fans—not surprising for two rock acts with devoted (but relatively small) fan bases. In turn, *Release the Panic* lost 67% of its sales in its second week (going from 41,000 to 14,000) while Coheed and Cambria collapses by a whopping 81% (41,000 to just 8,000).

Large second-week declines are becoming more common on the chart, as album sales goals focus more on a title's first week. It won't be surprising to see both *Release the Panic* and *The Afterman: Descension* disappear from the chart after a relatively short amount of time. Though their falls this week are quite large, they aren't the biggest ever for an album that bowed in the top 10. They aren't even among the five-largest falls in the SoundScan era (1991-present). —Keith Caulfield



# Ex-Stream Shake-Up

The addition of YouTube plays to the Streaming Songs chart causes many new entries to debut on the list.

First, Bauer's viral smash "Harlem Shake" debuts at No. 1 with 103 million U.S. streams, nearly 10 times the amount of the No. 2 song, "Thrift Shop" (see story, page 22).

Debuting at No. 3 is Drake's "Started From the Bottom" with 5.4 million U.S. streams. The official Vevo video for the track arrived during the week (Feb. 13) to the tune of 8.7 million worldwide views through Feb. 20.

Taylor Swift's "I Knew You Were Trouble" debuts at No. 10 with 2.7 million-plus streams. The hit single's delayed entry is long overdue. It, like the rest of the cuts on Swift's *Red*, have been withheld from streaming services like Spotify. Up until this point, those services were the primary driver behind the Streaming Songs chart. The Vevo video for "Trouble" has accumulated 55 million global views.

The last top 10 debut on Streaming Songs is "Stay" by Rihanna featuring Mikky Ekko, whose Vevo video debuted Feb. 12, following the duo's performance of the tune on the Grammy Awards. The song enters at No. 7 with more than 3.8 million U.S. streams.

—William Gruger



# Social/Streaming

March 2  
2013  
billboard

UNCHARTED™				
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART	
3	1	<b>#1</b> DJ BL3ND WWW.MYSPACE.COM/BLNDUZY	109	
1	2	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA	105	
6	3	PORTA WWW.MYSPACE.COM/PORTA1	105	
4	4	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	108	
12	5	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	64	
5	6	NOISIA WWW.MYSPACE.COM/DENOSIA	108	
2	7	DJ SKEET SKEET WWW.MYSPACE.COM/DJSKEET/SKEET	6	
11	8	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	99	
RE	9	BREAKBOT WWW.MYSPACE.COM/DOTHEFUNKYBO	14	
10	10	DAVE DAVS WWW.MYSPACE.COM/DAVEDAVS	98	
9	11	BORGORE WWW.MYSPACE.COM/BORGORE	80	
13	12	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	99	
16	13	MEYTAI COHEN WWW.MYSPACE.COM/DEWATERPRIEST	60	
14	14	UMEK WWW.MYSPACE.COM/DJUMEK	68	
17	15	AEROPLANE WWW.MYSPACE.COM/AEROPLANE/MUSIC/LOVE	86	
15	16	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	92	
28	17	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEEETROOTS	96	
NEW	18	NORMAN DORAY WWW.MYSPACE.COM/NORMANDORAY	1	
45	19	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS	26	
27	20	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	87	
18	21	SKREAM WWW.MYSPACE.COM/SKREAMUK	21	
7	22	STAR SLINGER WWW.MYSPACE.COM/STARSLINGER/MUSIC	66	
22	23	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANE/COLES	13	
23	24	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN	98	
RE	25	CLASSIXX WWW.MYSPACE.COM/CLASSIXX/MUSIC/WWW.MYSPACE.COM/CLASSIXX/MUSIC	3	
34	26	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA	62	
29	27	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUD/MUSIC	25	
26	28	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	53	
32	29	SHLOHMO WWW.MYSPACE.COM/SHLOMOSHUN	34	
30	30	JAKE MILLER WWW.MYSPACE.COM/JAKEMILLER/MUSIC/1	16	
NEW	31	THE GOOD NATURED WWW.MYSPACE.COM/THEGOODNATURED	1	
40	32	YUNA WWW.MYSPACE.COM/YUNA	50	
46	33	BENGA WWW.MYSPACE.COM/BENGA/BEATS	13	
25	34	JAKWOB WWW.MYSPACE.COM/JAKWOB	7	
NEW	35	THE VIRGINMAYS WWW.MYSPACE.COM/THEVIRGINMAYS	1	
31	36	PITTY WWW.MYSPACE.COM/BANDAPITTY	94	
35	37	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON	34	
24	38	FELIX CARTAL WWW.MYSPACE.COM/FELIXCARTAL	12	
20	39	ROHFF WWW.MYSPACE.COM/ROHFF/FFICEL	13	
RE	40	MAX COOPER WWW.MYSPACE.COM/MAXCOOPER/MAX	24	
RE	41	CAROLINE COSTA WWW.MYSPACE.COM/CAROLINECOSTA	23	
NEW	42	VERONICA FALLS WWW.MYSPACE.COM/VERONICAFALLSHARD	1	
44	43	SALVA WWW.MYSPACE.COM/SALVA/BEATS	6	
36	44	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	24	
NEW	45	BIG GIGANTIC WWW.MYSPACE.COM/BIGGIGANTIC	1	
50	46	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE	16	
RE	47	PEE WEE GASKINS WWW.MYSPACE.COM/PEEWEEGASKINS/RAWS	20	
47	48	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	70	
41	49	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSA/BERNAL	82	
49	50	ONRA WWW.MYSPACE.COM/ONRA	36	

SOCIAL 50™				
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART	
2	1	<b>#1</b> RIHANNA SRP/DEF JAM/IDMGM	117	
4	2	JUSTIN BIEBER SCHOOLBOY/BAYMOND BRAUN/ISLAND/IDMGM	117	
6	3	TAYLOR SWIFT BIG MACHINE	117	
8	4	BRITNEY SPEARS RCA	114	
1	5	BEYONCE PARKWOOD/COLUMBIA	116	
7	6	BRUNO MARS ATLANTIC	106	
3	7	SHAKIRA SONY MUSIC LATIN/EPIC	117	
9	8	ONE DIRECTION SYCO/COLUMBIA	67	
18	9	JUSTIN TIMBERLAKE RCA	88	
11	10	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	116	
10	11	KATY PERRY CAPITOL	117	
13	12	LADY GAGA STREAMLINE/POLYVE/INTERSCOPE	117	
15	13	SELENA GOMEZ HOLLYWOOD	115	
19	14	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	117	
16	15	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	115	
14	16	ALICIA KEYS RCA	63	
22	17	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	116	
20	18	MICHAEL JACKSON A&J/EPIC	107	
24	19	ADELE XL/COLUMBIA	107	
17	20	JENNIFER LOPEZ ISLAND/IDMGM	103	
28	21	P!NK RCA	81	
39	22	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	113	
26	23	USHER RCA	105	
21	24	LINKIN PARK MACHINE SHOP/WARNER BROS.	117	
31	25	AVRIL LAVIGNE EPIC	114	
34	26	DEMI LOVATO HOLLYWOOD	107	
33	27	MACKLEMORE & RYAN LEWIS MACKLEMORE	5	
23	28	DAVID GUETTA WHAT A MUSIC/CASTRAL/WEBS/CAPITOL	117	
46	29	ED SHEERAN ELEKTRA	14	
25	30	MAROON 5 ABM/COTYONE	56	
37	31	CHRIS BROWN RCA	115	
5	32	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	85	
27	33	PSY YG/SCHOOLBOY/REPUBLIC	28	
35	34	THE BLACK EYED PEAS INTERSCOPE	109	
RE	35	METALLICA WARNER BROS.	20	
30	36	50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	106	
40	37	THE BEATLES APPLE/CAPITOL	35	
42	38	2PAC DEATH ROW	13	
38	39	MILEY CYRUS HOLLYWOOD	46	
12	40	LMFAO PARTY ROCK/WILL-LAM/CHERRYTREE/INTERSCOPE	93	
45	41	WILL.I.AM INTERSCOPE	7	
32	42	WIZ KHALIFA ROSTRUM/ATLANTIC	113	
47	43	COLDPLAY CAPITOL	113	
RE	44	KELLY CLARKSON INTRCA	6	
29	45	BOB MARLEY TUFF GONG/ISLAND/UMG	64	
44	46	KESHA KEMOSABE/RCA	55	
41	47	CHRISTINA AGUILERA RCA	19	
48	48	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	34	
RE	49	JENNETTE MCCURDY CAPITOL NASHVILLE	5	
RE	50	MARIAH CAREY ISLAND/IDMGM	13	



## Social Status Of 'Suit'

This week's Social 50 brings a new entrant into the top 10, as Justin Timberlake climbs 18-9 off the success of his "Suit & Tie" video that bowed Feb. 14.

This is Timberlake's first week in the top 10 after 88 weeks on the list. He jumps after adding more than 456,000 fans to his overall fan base (up 2.4% over the previous week)—and 193,000 of them were added on Facebook alone, spurred by a 74% rise in conversation about the artist on the platform.

The views of the official video to "Suit & Tie" prompted a 95% rise in weekly video views of Timberlake's Vevo channel, which added 14 million global views during the charting week.

Elsewhere on the Social 50, Metallica re-enters at No. 35 as the band commemorated the Feb. 10 birthday of former bassist Cliff Burton, who died in 1986.

"Happy Birthday Cliff. We miss you," the band wrote in a post on its Facebook page that received a staggering 280,000 likes, creating a boost in news feed impressions that helped Metallica add 185,000 new followers to the platform (a 74% weekly increase).

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		18
2	2	F*CKIN PROBLEMS ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA		10
4	3	HO HEY DUALTONE	The Lumineers	32
3	4	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	24
6	5	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	17
5	6	IT'S TIME KIDNAKORNER/INTERSCOPE	Imagine Dragons	27
8	7	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	17
7	8	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	10
10	9	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	10
15	10	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	21
11	11	DIAMONDS SRP/DEF JAM/IDMAG	Rihanna	19
9	12	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMAG	Justin Bieber Feat. Nicki Minaj	15
12	13	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	18
14	14	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	50
26	15	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	4
13	16	LITTLE TALKS REPUBLIC	Of Monsters And Men	43
27	17	THINKIN BOUT YOU DEF JAM/IDMAG	Frank Ocean	31
22	18	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	2
17	19	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	18
16	20	SAIL RED BULL	AWOLNATION	45
32	21	WE ARE YOUNG FUELED BY RAMEN/RBP	fun. Feat. Janelle Monae	50
18	22	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	13
19	23	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	3
48	24	ADORN BYSTORM/BLACKICE/RCA	Miguel	19
21	25	HOME 19/INTERSCOPE	Phillip Phillips	27
24	26	ONE MORE NIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	28
20	27	DIE YOUNG KEMOSABE/RCA	Ke\$ha	19
25	28	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	12
37	29	STUBBORN LOVE DUALTONE	The Lumineers	6
36	30	DEMONS KIDNAKORNER/INTERSCOPE	Imagine Dragons	6
41	31	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	50
28	32	CLIQUE G.O.O.D./DEF JAM/IDMAG	Kanye West, Jay-Z, Big Sean	22
23	33	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	23
33	34	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	11
31	35	I'M DIFFERENT DEF JAM/IDMAG	2 Chainz	8
34	36	ALL GOLD EVERYTHING THINKTSAGAME/DEF JAM/IDMAG	Trinidad James	2
35	37	LIGHTS CHERRYTREE/INTERSCOPE	Ellie Goulding	50
30	38	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	13
29	39	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	16
40	40	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE/REPUBLIC	Taylor Swift	19
42	41	CAN'T HOLD US MACKLEMORE/ADA	Macklemore & Ryan Lewis Feat. Ray Dalton	3
38	42	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	10
RE	43	LITTLE LION MAN GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	3
49	44	WANTED ATLANTIC/NASHVILLE/RBP	Hunter Hayes	23
39	45	I CRY PSE. BOU/ATLANTIC	Flo Rida	16
44	46	MIDNIGHT CITY M83/MUTE/CAPITOL	M83.	49
NEW	47	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	1
43	48	MERCY G.O.O.D./ROC-A-FELLA/DEF JAM/IDMAG	Kanye West, Big Sean, Pusha T, 2 Chainz	43
45	49	ANYTHING COULD HAPPEN CHERRYTREE/INTERSCOPE	Ellie Goulding	15
46	50	CALL ME MAYBE 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	50

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
NEW	1	#1 HARLEM SHAKE JEFFREY'S/MAD DECENT	Bauer	1
NEW	2	STAY SRP/DEF JAM/IDMAG	Rihanna Featuring Mikky Ekko	1
1	3	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	27
2	4	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Featuring Wanz	12
3	5	DIAMONDS SRP/DEF JAM/IDMAG	Rihanna	17
4	6	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	12
6	7	KISS YOU SYCO/COLUMBIA	One Direction	7
8	8	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMAG	Justin Bieber Featuring Nicki Minaj	18
7	9	I KNEW YOU WERE TROUBLE BIG MACHINE/REPUBLIC	Taylor Swift	10
5	10	JUST GIVE ME A REASON RCA	Pink Featuring Nate Ruess	2
9	11	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	16
11	12	CALL ME MAYBE 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	46
12	13	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	2
19	14	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	22
17	15	SHE WOLF (FALLING TO PIECES) WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Featuring Sia	21

MYSPACE SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 ONE MORE NIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	27
10	2	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	4
2	3	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	7
6	4	SET FIRE TO THE RAIN XL/COLUMBIA	Adele	75
3	5	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	7
5	6	SOMEONE LIKE YOU XL/COLUMBIA	Adele	82
9	7	ROLLING IN THE DEEP XL/COLUMBIA	Adele	93
4	8	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMAG	Justin Bieber Feat. Nicki Minaj	13
7	9	MOVES LIKE JAGGER ABM/OCTONE/INTERSCOPE	Maroon 5 Feat. Christina Aguilera	58
11	10	LOVE THE WAY YOU LIE WE8/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	92
8	11	HALO MUSIC WORLD/COLUMBIA	Beyonce	13
12	12	TAKE A BOW SRP/DEF JAM/IDMAG	Rihanna	4
NEW	13	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	9
25	14	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	4
14	15	POKER FACE STREAMLINE/RONLIVE/CHERRYTREE/INTERSCOPE	Lady Gaga	25

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	DRUMSOUND & BASSLINE SMITH
2	METRIK
3	WOLF ALICE
4	TIM ISMAG
5	LOU DOILLON
6	APPLESCAL
7	ANTHONY ATTALLA
8	ESCORT
9	REID SPEED
10	TYPESUN
11	FALCONS
12	NI-A DIOZ
13	SEVYN STREETER
14	SHARAM JEY
15	ECLAIR FIFI

# Radio Airplay

March 2  
2013

## billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 I KNEW YOU WERE TROUBLE BIG MACHINE/REPUBLIC	Taylor Swift	13
2	2	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	19
3	3	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	11
7	4	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	10
5	5	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	20
9	6	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	12
6	7	HO HEY DUALTONE	The Lumineers	19
4	8	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMAG	Justin Bieber Feat. Nicki Minaj	16
10	9	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	13
8	10	TRY RCA	P!nk	15
11	11	C'MON KEMOSABE/RCA	Ke\$ha	9
13	12	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	5
17	13	IT'S TIME KIDNAKORNER/INTERSCOPE	Imagine Dragons	18
14	14	CATCH MY BREATH 19/RCA	Kelly Clarkson	16
12	15	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	14
19	16	GG WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	5
18	17	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	21
23	18	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	8
29	19	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	4
25	20	LITTLE TALKS REPUBLIC	Of Monsters And Men	10
26	21	KISS YOU SYCO/COLUMBIA	One Direction	3
30	22	STAY SRP/DEF JAM/IDMAG	Rihanna Feat. Mikky Ekko	3
27	23	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	6
24	24	WANTED ATLANTIC/NASHVILLE/RBP	Hunter Hayes	14
28	25	REMEMBER WHEN (PUSH REWIND) THINKSAY	Chris Wallace	22

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HOME 19/INTERSCOPE	Phillip Phillips	25
3	2	WIDE AWAKE CAPITOL	Katy Perry	31
2	3	ONE MORE NIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	23
4	4	I WON'T GIVE UP ATLANTIC/RBP	Jason Mraz	43
5	5	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	40
9	6	ROMOUR HAS IT XL/COLUMBIA	Adele	44
6	7	CALL ME MAYBE 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	34
10	8	CATCH MY BREATH 19/RCA	Kelly Clarkson	8
7	9	STRONGER (WHAT DOESN'T KILL YOU) 19/RCA	Kelly Clarkson	51
12	10	GG TRY RCA	P!nk	7
11	11	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	25
14	12	GOOD TIME 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	Owl City & Carly Rae Jepsen	21
15	13	HO HEY DUALTONE	The Lumineers	7
16	14	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	8
17	15	BRAVE REPRISE/WARNER BROS.	Josh Groban	5
18	16	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	7
19	17	BECAUSE WE CAN ISLAND/IDMAG	Bon Jovi	6
20	18	NEXT TO ME CAPITOL	Emeli Sande	5
24	19	WANTED ATLANTIC/NASHVILLE/RBP	Hunter Hayes	4
22	20	I KNEW YOU WERE TROUBLE BIG MACHINE/REPUBLIC	Taylor Swift	5
26	21	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	3
23	22	GOOD MORNING BEAUTIFUL MOODO/BRICKHOUSE/EKUL	Jim Brickman Feat. Luke McMaster	20
21	23	MY OH MY CAPITOL	Tristan Prettyman	19
25	24	SKYFALL XL/COLUMBIA	Adele	20
29	25	GIRL ON FIRE RCA	Alicia Keys	3

ON-DEMAND SONGS: The week's top on-demand play requests and plays from authorized internet radio channels on authorized internet radio channels, ranked by radio airplay detections, except for Country and Rhythmic, which are ranked by audience impressions, as measured in passes per week by Nielsen BDS. Songs are defined as current if they are newly released files, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronic only, monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com for complete rules and explanations. All charts © 2013, International Broadcast Music, Inc. and Nielsen SoundScan. For ad info, visit billboard.com.

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> TRY RCA	Pink	17	
1	2	HO HEY DUAL TONE	The Lumineers	21	
3	3	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	12	
4	4	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	20	
5	5	CATCH MY BREATH 19/RCA	Kelly Clarkson	18	
8	6	<b>GG</b> DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	13	
6	7	LITTLE TALKS REPUBLIC	Of Monsters And Men	31	
10	8	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	20	
9	9	IT'S TIME KIDINAROBNER/INTERSCOPE	Imagine Dragons	30	
7	10	HOME 19/INTERSCOPE	Phillip Phillips	36	
11	11	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	11	
15	12	CARRY ON FUELED BY RAMEN/RRP	fun.	7	
12	13	WANTED ATLANTIC/NASHVILLE/RRP	Hunter Hayes	16	
14	14	MERMAID COLUMBIA	Train	11	
13	15	MADNESS HELIUM-3/WARNER BROS.	Muse	15	
16	16	OVERJOYED EMBLEM/ATLANTIC	matchbox twenty	16	
RE	17	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	21	
17	18	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	5	
20	19	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	4	
18	20	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	8	
19	21	LESSONS IN LOVE (ALL DAY, ALL NIGHT) MERCURY/IDMG	Neon Trees Feat. Kaskade	14	
21	22	BECAUSE WE CAN ISLAND/IDMG	Bon Jovi	6	
24	23	NEXT TO ME CAPITOL	Emeli Sande	6	
23	24	COME ALONG VICCI MARTINEZ/FEAT. CEELO GREEN	Vicci Martinez Feat. CeeLo Green	14	
26	25	TAKE A WALK FRENCH/ISS/COLUMBIA	Passion Pit	10	

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> RADIOACTIVE KIDINAROBNER/INTERSCOPE	Imagine Dragons	25	
1	2	MADNESS HELIUM-3/WARNER BROS.	Muse	26	
4	3	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	25	
5	4	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	28	
3	5	LITTLE BLACK SUBMARINES NONESUCH/WARNER BROS.	The Black Keys	33	
8	6	THE PIT DANGERBIRD	Silversun Pickups	23	
6	7	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	40	
9	8	CARRY ON FUELED BY RAMEN/RRP	fun.	19	
7	9	HO HEY DUAL TONE	The Lumineers	42	
10	10	STUBBORN LOVE DUAL TONE	The Lumineers	12	
14	11	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	8	
13	12	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	14	
12	13	TAKE A WALK FRENCH/ISS/COLUMBIA	Passion Pit	41	
16	14	SWEATER WEATHER R3/EVOLVE/COLUMBIA	The Neighbourhood	10	
11	15	BREATHING UNDERWATER METRIC/MOM + POP	Metric	21	
17	16	TIMELESS MAJORDOMO/ISLAND/IDMG	The Airborne Toxic Event	4	
18	17	NOW FUELED BY RAMEN/RRP	Paramore	4	
15	18	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	16	
20	19	PANIC STATION HELIUM-3/WARNER BROS.	Muse	5	
19	20	TIGHTROPE RCA	Walk The Moon	20	
29	21	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) FALL OUT BOY/DECA/DANCE/FUELED BY RAMEN/ISLAND/IDMG	Fall Out Boy	2	
22	22	HERO NETTWERK	Family Of The Year	8	
23	23	CARRIED AWAY FRENCH/ISS/COLUMBIA	Passion Pit	9	
24	24	HOLLOW VIRGIN/CAPITOL	Alice In Chains	5	
26	25	HOLDING ON TO YOU FUELED BY RAMEN/RRP	Twenty One Pilots	8	

MAINSTREAM ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> HOLLOW VIRGIN/CAPITOL	Alice In Chains	9	
1	2	STAND UP RAZOR & TIE	All That Remains	24	
4	3	TEMPEST REPRISE/WARNER BROS.	Deftones	19	
6	4	BONES WIND-UP	Young Guns	28	
3	5	HEAVEN NOR HELL VERTIGO/REPUBLIC	Volbeat	25	
5	6	CARRY ON WABLER BROS.	Avenged Sevenfold	21	
7	7	ABSOLUTE ZERO ROADRUNNER/RRP	Stone Sour	26	
14	8	FREAK LIKE ME ATLANTIC	Halestorm	10	
15	9	WHERE DID THE ANGELS GO ELVEEN SEVEN	Papa Roach	12	
11	10	ALIVE VIRGIN/CAPITOL	Adelitas Way	19	
12	11	CHALK OUTLINE RCA	Three Days Grace	27	
8	12	ONE LIGHT REPUBLIC	3 Doors Down	17	
16	13	THE HIGH ROAD RCA	Three Days Grace	8	
13	14	ENEMIES ATLANTIC	Shinedown	24	
9	15	SAME OLD TRIP EPIC	Chevelle	23	
17	16	HIGHER BAZAR & TIE	P.O.D.	16	
4	17	BEEN AWAY TOO LONG SEVEN FOUR/REPUBLIC	Soundgarden	21	
18	18	I DON'T APOLOGIZE (1000 PICTURES) CENTURY MEDIA/RED	Otherwise	15	
25	19	FROM CAN TO CANT ROSWELL/RCA	Corey Taylor, Dave Grohl, Rick Nielsen & Scott Reeder	4	
22	20	DECAY 78ROS/ADA	Sevendust	5	
21	21	BRING IT EPIC/AL	Trapt	18	
29	22	<b>GG</b> BY CROOKED STEPS SEVEN FOUR/REPUBLIC	Soundgarden	2	
9	23	ONE MORE LIE WIND-UP	Aranda	14	
24	24	WE ARE A&M/OCTONE/INTERSCOPE	Hollywood Undead	13	
20	25	THE PRIDE PROSPECT PARK	Five Finger Death Punch	19	



## Avant Advances To No. 1

Twelve years and three months after first reaching the top of Adult R&B with "My First Love," featuring Ke\$ha, Avant returns to the summit with "You & I," also featuring Wyatt (3-1). Avant's hiatus from the apex translates to the longest span between No. 1s by a male artist in the chart's 19-year history. Eric Benét previously held the mark among males with a nine-year gap between 1999's "Spend My Life With You," featuring Tania, and 2008's "You're the Only One." Among the longest spans between Adult R&B chart-toppers by all acts, Avant's ranks third. Thirteen years and three weeks accumulated between Monica's 1997 leader "For You I Will" and 2010's No. 1 "Everything to Me," while 12 years and 11 months passed between Erykah Badu's No. 1 "Next Lifetime" (1997) and "Window Seat" (2010).

—Rauli Ramirez

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> BETTER DIG TWO REPUBLIC/NASHVILLE	The Band Perry	16	
3	2	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	16	
7	3	TORNADO CAPITOL/NASHVILLE	Little Big Town	21	
6	4	BEGIN AGAIN BIG MACHINE	Taylor Swift	21	
8	5	TIP IT ON BACK CAPITOL/NASHVILLE	Dierks Bentley	27	
4	6	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	18	
5	7	EVERY STORM (RUNS OUT OF RAIN) MCA/NASHVILLE	Gary Allan	25	
9	8	TWO BLACK CADILLACS 19/ARISTA/NASHVILLE	Carrie Underwood	15	
10	9	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	19	
11	10	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	7	
12	11	I DRIVE YOUR TRUCK CUBB	Lee Brice	12	
13	12	MERRY GO 'ROUND MERCURY	Kacey Musgraves	25	
16	13	DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum	4	
15	14	IF I DIDN'T HAVE YOU STONE CREEK	Thompson Square	18	
17	15	I CAN TAKE IT FROM THERE RCA/NASHVILLE	Chris Young	18	
20	16	<b>GG</b> PIRATE FLAG BLUE CHAIR/COLUMBIA/NASHVILLE	Kenny Chesney	3	
19	17	GIVE IT ALL WE GOT TONIGHT MCA/NASHVILLE	George Strait	16	
21	18	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	9	
23	19	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	11	
22	20	HOPE ON THE ROCKS SHOW DOG-UNIVERSAL	Toby Keith	15	
24	21	SHE CRANKS MY TRACTOR BROKEN BOW	Dustin Lynch	15	
25	22	MORE THAN MILES VALORY	Brantley Gilbert	18	
26	23	LIKE JESUS DOES EMI/NASHVILLE	Eric Church	7	
28	24	AMERICAN BEAUTIFUL ARISTA/NASHVILLE	The Henningsens	10	
27	25	CHANGED BIG MACHINE	Rascal Flatts	9	

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	<b>#1</b> POUR IT UP SRP/DEF JAM/IDMG	Rihanna	9	
2	2	ADORN BYSTORM/BLACK ICE/RCA	Miguel	35	
1	3	F**KIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	16	
5	4	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	16	
4	5	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDMG	Trinidad James	14	
6	6	NEVA END A-1/FREEBANDZ/EPIC	Future	17	
11	7	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	7	
8	8	WICKED GAMES XD/REPUBLIC	The Weeknd	21	
9	9	DON'T JUDGE ME RCA	Chris Brown	25	
13	10	LOVEEEEEEE SONG SRP/DEF JAM/IDMG	Rihanna Feat. Future	9	
7	11	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	18	
12	12	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	19	
14	13	REMEMBER YOU ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd	19	
10	14	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	27	
16	15	LOVE AND WAR STREAMLINE	Tamar Braxton	10	
15	16	TRUST AND BELIEVE GEFFEN/INTERSCOPE	Keyshia Cole	17	
19	17	YOU & I MO-BI/CAPITOL	Avant Feat. Ke\$ha Wyatt	23	
22	18	R.I.P. CTE/DEF JAM/IDMG	Young Jeezy Feat. 2 Chainz	6	
18	19	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	18	
20	20	BRAND NEW ME RCA	Alicia Keys	13	
24	21	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	5	
32	22	<b>GG</b> STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2	
17	23	THINKIN ABOUT YOU DEF JAM/IDMG	Frank Ocean	47	
21	24	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	24	
25	25	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	21	

ADULT R&B™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	<b>#1</b> YOU & I MO-BI/CAPITOL	Avant Feat. Ke\$ha Wyatt	23	
2	2	ADORN BYSTORM/BLACK ICE/RCA	Miguel	29	
1	3	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	17	
4	4	TEARS OF JOY PROLIFIC/EONE	Faith Evans	23	
5	5	ALONE TOGETHER DALEY MUSIC/POLYDOR/REPUBLIC	Daley Feat. Marsha Ambrosius	40	
6	6	NEWS FOR YOU PRIMARY WAVE/JORDAN HOUSE/CAPITOL	Eric Benét	14	
7	7	DON'T MIND MATRIARCH/GEFFEN/INTERSCOPE	Mary J. Blige	35	
10	8	WHEN A MAN LIES RCA	R. Kelly	18	
9	9	LOVE AND WAR STREAMLINE	Tamar Braxton	10	
11	10	BRAND NEW ME RCA	Alicia Keys	13	
14	11	LOSE TO WIN 19/RCA	Fantasia	7	
13	12	SWEETER MR. SOLANE/EONE	Brian McKnight	6	
12	13	THINKIN ABOUT YOU DEF JAM/IDMG	Frank Ocean	14	
15	14	DANCE FOR YOU PARKWOOD/COLUMBIA	Beyonce	18	
16	15	BEST OF ME VOLTRON RECORDS/CAPITOL	Tyrese	17	
17	16	I PROMISE SOBE	Urban Mystic	20	
22	17	<b>GG</b> BEST OF ME MISTER'S MUSIC/RCA	Anthony Hamilton	3	
18	18	COLD WAR RCA	Marsha Ambrosius	10	
24	19	TRUST AND BELIEVE GEFFEN/INTERSCOPE	Keyshia Cole	6	
20	20	LOST & FOUND NONESUCH/WARNER BROS.	Lianne La Havas	16	
23	21	SOPHISTICATED LADY TOP NOTECH	John Michael	23	
19	22	GIVE ME YOU PLUS 1/CAPITOL	Tamia	12	
25	23	YOU'RE MY MUSIC BRIAN CULBERTSON FEAT. NOEL GOURDIN VERVE	Brian Culbertson Feat. Noel Gourdin	14	
29	24	WILD HORSES THE MARY CHRISTINE BROCKERT FAMILY TRUST/AME	Teena Marie	2	
26	25	TAKE ME TO THE KING TILLYMANN	Tamela Mann	10	

## LONGEST SPANS BETWEEN ADULT R&B NO. 1s



# Digital Songs

March 2  
2013  
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
5	1	#1 <b>WANTED</b> ATLANTIC/WMN	Hunter Hayes	▲	47	
4	2	<b>SURE BE COOL IF YOU DID</b> WARNER BROS./WMN	Blake Shelton		6	
10	3	<b>TWO BLACK CADILLACS</b> 79/ARISTA NASHVILLE	Carrie Underwood		11	
6	4	<b>BETTER DIG TWO</b> REPUBLIC NASHVILLE	The Band Perry	●	16	
12	5	<b>BLOWN AWAY</b> 79/ARISTA NASHVILLE	Carrie Underwood	▲	39	
3	6	<b>ONE OF THOSE NIGHTS</b> BIG MACHINE	Tim McGraw		16	
2	7	<b>DOWNTOWN</b> CAPITOL NASHVILLE	Lady Antebellum		2	
9	8	<b>CRUISE</b> REPUBLIC NASHVILLE	Florida Georgia Line	▲	36	
8	9	<b>EVERY STORM (RUNS OUT OF RAIN)</b> MCA NASHVILLE	Gary Allan	●	20	
13	10	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b> BIG MACHINE	Taylor Swift	▲	26	
11	11	<b>MAMA'S BROKEN HEART</b> RCA NASHVILLE	Miranda Lambert		7	
14	12	<b>GET YOUR SHINE ON</b> REPUBLIC NASHVILLE	Florida Georgia Line		12	
16	13	<b>SOMEBODY'S HEARTBREAK</b> ATLANTIC/WMN	Hunter Hayes		15	
15	14	<b>TORNADO</b> CAPITOL NASHVILLE	Little Big Town		19	
18	15	<b>I DRIVE YOUR TRUCK</b> CUBB	Lee Brice		10	
7	16	<b>PIRATE FLAG</b> BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney		2	
19	17	<b>MERRY GO 'ROUND</b> MERCURY	Kacey Musgraves		20	
20	18	<b>GIVE IT ALL WE GOT TONIGHT</b> MCA NASHVILLE	George Strait		12	
17	19	<b>THE ONLY WAY I KNOW</b> BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church		18	
21	20	<b>WAGON WHEEL</b> CAPITOL NASHVILLE	Darius Rucker		6	
1	21	<b>HIGHWAY DON'T CARE</b> BIG MACHINE	Tim McGraw & Taylor Swift		2	
23	22	<b>IF I DIDN'T HAVE YOU</b> STONEY CREEK	Thompson Square		14	
22	23	<b>HOW COUNTRY FEELS</b> STONEY CREEK	Randy Houser	●	25	
26	24	<b>PONTOON</b> CAPITOL NASHVILLE	Little Big Town	▲	39	
27	25	<b>COWBOYS AND ANGELS</b> BROKEN BOW	Dustin Lynch		38	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 <b>DANZA KUDURO</b> YANIS/ORBANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	131	
2	2	<b>LIMBO</b> EL CARTEL/CAPITOL LATIN	Daddy Yankee		19	
3	3	<b>WAKA WAKA (THIS TIME FOR AFRICA)</b> EPIC/SONY MUSIC LATIN	Shakira Feat. Freshground	▲	145	
5	4	<b>HIPS DON'T LIE</b> Shakira Feat. Wyclef Jean EPIC/SONY MUSIC LATIN			163	
4	5	<b>ALGO ME GUSTA DE TI</b> Wisin & Yandel Feat. Chris Brown & P-Titan MACHETE/UMLE			33	
8	6	<b>HEROE</b> INTERSCOPE/UMLE	Enrique Iglesias		163	
6	7	<b>ZUMBA</b> ORBANATO/MACHETE/UMLE	Don Omar		25	
7	8	<b>ECHA PA'LLA (MANOS PA'Rriba)</b> MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		31	
NEW	9	<b>CUANDO MUERE UNA DAMA</b> CINTAS ALCAJARO	Jenni Rivera		1	
NEW	10	<b>AMOR REAL</b> Gocho Feat. Yandel & Wayne Wonder NEW ERA			1	
10	11	<b>POR QUE LES MIENTES</b> Tito El Bambino • El Patrón Feat. Marc Anthony ON FIRE/SIENTE			17	
9	12	<b>AI SE EU TE PEGO</b> PINTANAL/RGE/SONY MUSIC LATIN	Michel Telo		47	
12	13	<b>BON, BON</b> MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		120	
11	14	<b>VOLVI A NACER</b> GAIRA/NW/SONY MUSIC LATIN	Carlos Vives		20	
14	15	<b>THE ANTHEM</b> FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		127	
17	16	<b>PROMISE</b> SONY MUSIC LATIN	Romeo Santos Feat. Usher		77	
15	17	<b>HASTA QUE SALGA EL SOL</b> ORBANATO/MACHETE/UMLE	Don Omar		42	
13	18	<b>LA PREGUNTA</b> NEFLOW	J Alvarez		30	
22	19	<b>SUERTE</b> EPIC/SONY MUSIC LATIN	Shakira		161	
19	20	<b>CORRE!</b> WARNER LATINA	Jesse & Joy		59	
23	21	<b>LOBA</b> EPIC/SONY MUSIC LATIN	Shakira	●	161	
20	22	<b>ELLA Y YO</b> PREMIUM LATIN	Aventura Feat. Don Omar		144	
26	23	<b>LIVIN' LA VIDA LOCA</b> CZ/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		161	
21	24	<b>INCONDICIONAL</b> TOP STAP	Prince Royce		48	
18	25	<b>PEGAITO SUAVECITO</b> FLASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco		13	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 <b>HO HEY</b> DUALTON	The Lumineers	▲	41	
3	2	<b>I WILL WAIT</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	28	
6	3	<b>CARRY ON</b> FUELED BY RAMEN/RRP	fun.		16	
9	4	<b>WE ARE YOUNG</b> fun. Feat. Janelle Monae FUELED BY RAMEN/RRP			64	
5	5	<b>THE A TEAM</b> ELEKTRA/ATLANTIC	Ed Sheeran	▲	40	
10	6	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	30	
11	7	<b>SOME NIGHTS</b> FUELED BY RAMEN/RRP	fun.	▲	52	
7	8	<b>LITTLE TALKS</b> REPUBLIC	Of Monsters And Men	▲	55	
4	9	<b>HOME</b> 19/INTERSCOPE	Phillip Phillips	▲	39	
8	10	<b>IT'S TIME</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	44	
12	11	<b>SOMEBODY THAT I USED TO KNOW</b> SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gofye Feat. Kimbra	▲	63	
15	12	<b>LONELY BOY</b> NONE/SUCH/WARNER BROS.	The Black Keys		38	
1	13	<b>MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP)</b> FALL OUT BY DECAYDANCE/FUELED BY RAMEN/15LAND/IDMG			2	
13	14	<b>SAIL</b> RED BULL	AWOLNATION	▲	98	
14	15	<b>MADNESS</b> HELIUM-3/WARNER BROS.	Muse		26	
17	16	<b>STUBBORN LOVE</b> DUALTON	The Lumineers		14	
16	17	<b>I WON'T GIVE UP</b> ATLANTIC/RRP	Jason Mraz		59	
36	18	<b>HOLD ON</b> ATO	Alabama Shakes		2	
19	19	<b>LITTLE LION MAN</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	▲	117	
31	20	<b>STARS</b> RAGGED COMPANY/HOLLYWOOD	Grace Potter & The Nocturnals		6	
23	21	<b>GOLD ON THE CEILING</b> NONE/SUCH/WARNER BROS.	The Black Keys		33	
22	22	<b>SET FIRE TO THE RAIN</b> XL/COLUMBIA	Adele	▲	66	
20	23	<b>TOO CLOSE</b> REPUBLIC	Alex Clare	▲	31	
27	24	<b>THE CAVE</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	▲	86	
21	25	<b>EVERYBODY TALKS</b> MERCURY/IDMG	Neon Trees	▲	53	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
9	1	#1 <b>HARLEM SHAKE</b> JEFFREY'S/MAD OCEAN	Baauer		2	
1	2	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	▲	6	
2	3	<b>DON'T YOU WORRY CHILD</b> ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin		23	
3	4	<b>SWEET NOTHING</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	●	12	
5	5	<b>FEEL THIS MOMENT</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		12	
4	6	<b>GANGNAM STYLE</b> SCHOOL BOY/REPUBLIC	PSY	▲	29	
6	7	<b>TITANIUM</b> WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	61	
7	8	<b>I LOVE IT</b> RECORD COMPANY/TEK/BIG BEAT/ATLANTIC/RRP	Icona Pop Feat. Charli XCX		4	
NEW	9	<b>ALL NIGHT</b> ULTRA	Team Pitbull Feat. David Rush & Pitbull		1	
8	10	<b>LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)</b> MOTOWN/IDMG	NeYo	●	18	
11	11	<b>BANGARANG</b> BIG BEAT/ONSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	●	60	
10	12	<b>STARSHIPS</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	47	
16	13	<b>DON'T WAKE ME UP</b> RCA	Chris Brown		39	
12	14	<b>CINEMA</b> ULTRA	Benny Benassi Feat. Gary Go		100	
33	15	<b>CLARITY</b> INTERSCOPE	Zedd Feat. Foxes		5	
17	16	<b>GOOD FEELING</b> POE BOY/ATLANTIC	Flo Rida	▲	24	
14	17	<b>SEXY AND I KNOW IT</b> PARTY ROCK/WILL.I.AM/CHEERYS/INTERSCOPE	LMFAO		81	
28	18	<b>ALIVE</b> KREWELLA/COLUMBIA	Krewella		2	
15	19	<b>PARTY ROCK ANTHEM</b> PARTY ROCK/WILL.I.AM/CHEERYS/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	107	
19	20	<b>SCARY MONSTERS AND NICE SPRITES</b> BIG BEAT/ATLANTIC/RRP	Skrillex	▲	111	
RE	21	<b>SATISFACTION</b> YOU/ULTRA	Benny Benassi Presents The Biz		54	
13	22	<b>MIDNIGHT CITY</b> M83/MUTE/CAPITOL	M83.	●	70	
18	23	<b>WE FOUND LOVE</b> SRP/DEF. JAM/IDMG	Rihanna Feat. Calvin Harris	▲	50	
21	24	<b>WHERE HAVE YOU BEEN</b> SRP/DEF. JAM/IDMG	Rihanna	▲	45	
31	25	<b>SEXYBACK</b> RIVE/RCA	Justin Timberlake	▲	142	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 <b>THRIFT SHOP</b> MACLEMORE/WARNER BROS.	MacLemore & Ryan Lewis Feat. Wanz		25	
2	2	<b>SUIT &amp; TIE</b> RCA	Justin Timberlake Feat. Jay Z		5	
7	3	<b>STARTED FROM THE BOTTOM</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		2	
3	4	<b>GIRL ON FIRE</b> RCA	Alicia Keys Feat. Nicki Minaj		24	
4	5	<b>LOVE ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		5	
5	6	<b>F*CKIN' PROBLEMS</b> ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake 2 Chainz & Kendrick Lamar	●	17	
6	7	<b>POUR IT UP</b> SRP/DEF. JAM/IDMG	Rihanna		13	
11	8	<b>ADORN</b> BYSTORM/BLACK ICE/RCA	Miguel		29	
8	9	<b>DIAMONDS</b> SRP/DEF. JAM/IDMG	Rihanna	▲	20	
9	10	<b>I'M DIFFERENT</b> DEF. JAM/IDMG	2 Chainz		20	
NEW	11	<b>POWER TRIP</b> ROC NATION/COLUMBIA	J. Cole Feat. Miguel		1	
12	12	<b>ALL GOLD EVERYTHING</b> THINKT/SAGAME/DEF. JAM/IDMG	Trinidad James		11	
10	13	<b>R.I.P.</b> CTE/DEF. JAM/IDMG	Young Jeezy Feat. 2 Chainz		2	
13	14	<b>SWIMMING POOLS (DRANK)</b> AFTERMATH/INTERSCOPE	Kendrick Lamar	●	29	
30	15	<b>BUGATTI</b> WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross		3	
21	16	<b>THINKIN BOUT YOU</b> DEF. JAM/IDMG	Frank Ocean	●	36	
16	17	<b>POETIC JUSTICE</b> TOP GAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake		17	
17	18	<b>NO WORRIES</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail		24	
36	19	<b>DOPE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Rick Ross		4	
20	20	<b>BATTLE SCARS</b> 1ST & 15TH/ATLANTIC	Lupe Fiasco & Guy Sebastian		16	
24	21	<b>LOVEEEEEEE SONG</b> SRP/DEF. JAM/IDMG	Rihanna Feat. Future		12	
23	22	<b>WICKED GAMES</b> XO/REPUBLIC	The Weeknd		18	
18	23	<b>CLIQUE</b> G.O.D./DEF. JAM/IDMG	Kanye West, Jay-Z, Big Sean	▲	24	
19	24	<b>BAD</b> MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas		2	
25	25	<b>LOVE SOSA</b> GLORY BOYZ/INTERSCOPE	Chief Keef		13	

REGIONAL MEXICAN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
3	1	#1 <b>CUANDO MUERE UNA DAMA</b> CINTAS ALCAJARO	Jenni Rivera		2	
1	2	<b>Y AHORA RESULTA</b> DISA/UMLE	Voz de Mando		21	
2	3	<b>INTENTALO</b> FONOVIS/UMLE	3BallMTY Feat. El Bebeto y America Sierra		66	
4	4	<b>ADIVINA</b> DEL/SONY MUSIC LATIN	Noel Torres		7	
5	5	<b>EL COCO NO</b> DISA/UMLE	Roberto Junior y Su Bando		3	
8	6	<b>BASTA YA</b> FONOVIS/UMLE	Jenni Rivera Feat. Marco Antonio Solis		28	
9	7	<b>COMO LA FLOR</b> EMI LATIN/CAPITOL LATIN	Selena		161	
10	8	<b>YA LO SE</b> FONOVIS/UMLE	Jenni Rivera		38	
7	9	<b>AMOR CONFUSO</b> DEL/SONY MUSIC LATIN	Gerardo Ortiz		54	
11	10	<b>BIDI BIBI BOM BOM</b> EMI LATIN/CAPITOL LATIN	Selena		123	
13	11	<b>CABECITA DURA</b> DISA/UMLE	La Arrolladora Banda El Limón de Rene Camacho		29	
6	12	<b>LA MISMA GRAN SENORA</b> FONOVIS/UMLE	Jenni Rivera		10	
12	13	<b>LA GRAN SENORA</b> FONOVIS/UMLE	Jenni Rivera		12	
NEW	14	<b>AJUSTANDO CUENTAS</b> DR PROMOTIONS	Diana Reyes		1	
NEW	15	<b>CUANDO TE ENTREGUES A EL</b> DISA/UMLE	Banda Los Recoditos		1	
15	16	<b>LA CUMBIA TRABAJERA</b> M&G SOUND/REMEX	El Peón del Whistlebray Feat. Banda Los Trabajadores & Violeto		60	
16	17	<b>EL PRIMER LUGAR</b> FONOVIS/UMLE	La Original Banda El Limón de Salvador Lizarraga		17	
NEW	18	<b>ME GUSTABAS</b> DISCOS SABINAS	Hnos. Vega Jr.		1	
17	19	<b>BESOS AL AIRE</b> FONOVIS/UMLE	3BallMTY Feat. America Sierra & Smoky		46	
RE	20	<b>TE AMO (PARA SIEMPRE)</b> GOOD I/UMLE	Intocable		2	
19	21	<b>MI PROMESA</b> DISA/UMLE	Pesado		25	
14	22	<b>ERES MI SUENO</b> PROYECTO NASH/HANDY/SONY MUSIC LATIN	Fonseca		34	
20	23	<b>LA MEJOR DE TODAS</b> FONOVIS/UMLE	Banda El Recodo de Cruz Lizarraga		5	
22	24	<b>MIRANDO AL CIELO</b> FONOVIS/UMLE				

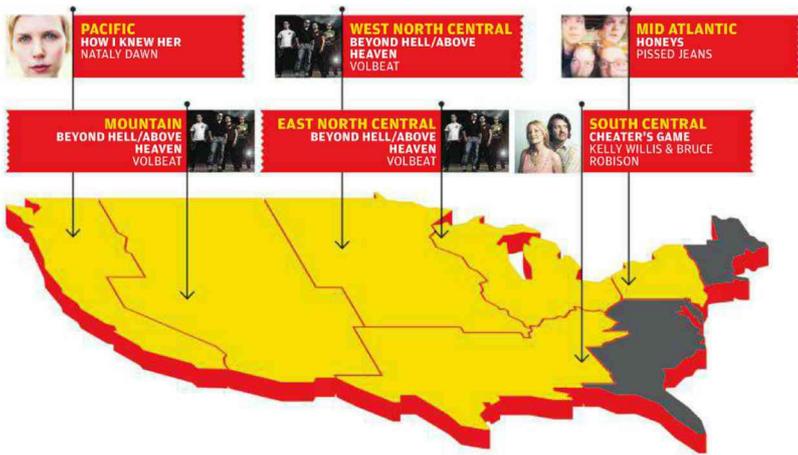
# Launch Pad

March 2  
2013  
billboard

HEATSEEKERS ALBUMS™							HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	PEAK POS.	WKS. ON CHART
		1	<b>#1</b> CONNOR CHRISTIAN & SOUTHERN GOTHIC	New Hometown	1	1	6	26	26	THE STEELDRIEVERS	Hammer Down	6	2
	1	2	VOLBEAT	Beyond Hell/Above Heaven	1	103	16	27	27	JENNY SIMMONS	The Becoming	16	2
		3	KELLY WILLIS & BRUCE ROBISON	Cheater's Game	3	1	23	35	28	CROWN THE EMPIRE	The Fallout	1	13
		4	NATALY DAWN	How I Knew Her	4	1			29	VERONICA FALLS	Waiting For Something To Happen	29	1
		5	PISSSED JEANS	Honeys	5	1	32	33	30	THE NEIGHBOURHOOD	I'm Sorry... (EP)	29	7
2	7	6	CASSADEE POPE	The Voice: The Complete Season 3 Collection	1	8	24	36	31	TRINIDAD JAMES	Don't Be S.A.F.E.	24	7
7	9	7	RUSSELL MOORE & IIRD TYME OUT	Timeless Hits From The Past: Bluegrassed	1	6			32	THE VIRGINMARS	King Of Conflict	8	2
		8	MODESTEP	Evolution Theory	8	1			33	THE BRONX	The Bronx (IV)	3	2
22	13	9	BEN HOWARD	Every Kingdom	9	44			34	THAO & THE GET DOWN STAY DOWN	We The Common	10	3
		10	<b>GG</b> THE TIME JUMPERS	The Time Jumpers	10	4			35	JONAS KAUFMANN/ORCHESTER DER DEUTSCHEN OPER BERLIN (RUNNICLES)	Wagner	35	1
		11	SPOKEN	Illusion	11	1			36	RDGLDGRN	Red Gold Green (EP)	36	1
		12	ARMIN VAN BUUREN	A State Of Trance 2013	12	1	37	49	37	SKINNY LISTER	Forge & Flagon	37	3
		13	DJANGO DJANGO	Django Django	13	12	39	39	38	OTHERWISE	True Love Never Dies	2	27
		14	SEU WORSHIP	No Other Name	14	1	10	22	39	PALOMA FAITH	Fall To Grace	2	10
		15	FELLOWSHIP CREATIVE	Always Been About You	15	1	13	21	40	SHOVELS AND ROPE	O' Be Joyful	1	16
		16	UNKNOWN MORTAL ORCHESTRA	II	2	2			41	NEW ALLMAN	Turquoise	41	1
		17	HOLLY WILLIAMS	The Highway	1	2	49	45	42	JASON GRAY	A Way To See In The Dark	20	14
20	19	18	KREWELLA	Play Hard (EP)	10	10	19	29	43	LORIC HURON	Lonesome Dreams	3	19
		19	WAYNE SHORTER QUARTET	Without A Net	5	2			44	NEW FAMILY OF THE YEAR	Loma Vista	44	1
3	11	20	ICONA POP	Iconic (EP)	3	4			45	NEW PINNICK GALES PRIDGEN	Pinnick Gales Pridgen	45	1
18	20	21	FATHER JOHN MISTY	Fear Fun	2	34	16	26	46	ALLEN STONE	Allen Stone	4	28
		22	JENNA KLEIN	Home	22	1			47	NIGHT BEDS	Country Sleep	15	2
41	42	23	PASSENGER	All The Little Lights	7	14			48	NEW DYLAN & LENNY	My World 2	48	1
		24	B.A.P.	One Shot (EP)	24	1			49	NEW AVATAR	Black Waltz	49	1
		25	OBB	OBB (EP)	20	4			50	NEW GOSHUA BELL CONDUCTS ACADEMY OF ST MARTIN IN THE FIELDS	Beethoven: Symphonies No. 4 & 7	50	1

HEATSEEKERS SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
	1	<b>#1</b> WICKED GAMES	The Weeknd	17		
	2	SAIL	AWOLNATION	34		
	3	WHO BOOTY	Jonn Hart Featuring IamSUI	15		
	4	MERRY GO 'ROUND	Kacey Musgraves	18		
12	5	BUGATTI	Ace Hood Feat. Future & Rick Ross	3		
7	6	LOVE SOSA	Chief Keef	13		
6	7	I LOVE IT	Icona Pop Featuring Charli XCX	3		
5	8	CUPS	Anna Kendrick	9		
9	9	LOVE AND WAR	Tamar Braxton	11		
8	10	CRYING ON A SUITCASE	Casey James	24		
24	11	ALIVE	Krewella	2		
NEW	12	HOLD ON	Alabama Shakes	1		
13	13	NEXT TO ME	Emeli Sande	2		
NEW	14	SAY YOU'RE JUST A FRIEND	Austin Mahone Feat. Flo Rida	1		
14	15	REMEMBER WHEN (PUSH REWIND)	Chris Wallace	9		
22	16	GOLD	Britt Nicole	2		
RE	17	STARS	Grace Potter & The Nocturnals	2		
18	18	HATE BEIN' SOBER	Chief Keef Feat. 50 Cent & Wiz Khalifa	9		
11	19	BELLAS FINALS: PRICE TAG/DON'T YOU FORGET ABOUT ME...	The Barden Bellas	10		
20	20	10,000 REASONS (BLESS THE LORD)	Matt Redman	28		
10	21	OFF OFF (NOZZY) LIKE A VIRGIN/WIT ME WITH YOUR BEST SHOT...	The Barden Bellas	8		
19	22	LITTLE BLACK SUBMARINES	The Black Keys	22		
16	23	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	Chris Tomlin	5		
NEW	24	LEVITATE	Hadouken!	1		
15	25	TROJANS	Atlas Genius	12		

## REGIONAL HEATSEEKERS #1 ALBUMS™



Could Ben Howard become the next Ed Sheeran? Howard, who is rising on Heatseekers Albums with *Every Kingdom*, won two BRIT Awards on Feb. 20—for British breakthrough act and British male solo artist. Those are the same categories Sheeran won in 2012. This week on the chart, *Every Kingdom* rises 13-9 (up 27%). The increase could be owed to Howard's plum gig as an opening act for Mumford & Sons' U.S. tour from Feb. 5-17. Watch for *Every Kingdom* to possibly make a BRIT-fueled gain next week.

—Keith Caulfield

SOUTH ATLANTIC			
1	CONNOR CHRISTIAN & SOUTHERN GOTHIC	New Hometown	
2	RUSSELL MOORE & IIRD TYME OUT	Timeless Hits From The Past: Bluegrassed	
3	SEU WORSHIP	No Other Name	
4	SKINNY LISTER	Forge & Flagon	
5	BEN HOWARD	Every Kingdom	
6	VOLBEAT	Beyond Hell/Above Heaven	
7	PABLO ALBORAN	Tanto	
8	THE TIME JUMPERS	The Time Jumpers	
9	NATALY DAWN	How I Knew Her	
10	KELLY WILLIS & BRUCE ROBISON	Cheater's Game	

NORTH EAST			
1	VOLBEAT	Beyond Hell/Above Heaven	
2	NATALY DAWN	How I Knew Her	
3	KELLY WILLIS & BRUCE ROBISON	Cheater's Game	
4	WILL EVANS	Wishin' Well	
5	PISSSED JEANS	Honeys	
6	BEN HOWARD	Every Kingdom	
7	WAYNE SHORTER QUARTET	Without A Net	
8	CASSADEE POPE	The Voice: The Complete Season 3 Collection	
9	MODESTEP	Evolution Theory	
10	ICONA POP	Iconic (EP)	











REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> <b>Y AHORA RESULTA</b> DISA/UMLE	Voz de Mando	22	
3	2	<b>CABECITA DURA</b> DISA/UMLE	La Arrolladora Banda El Limon de Rene Camacho	36	
2	3	<b>ADIVINA</b> DEL/SONY MUSIC LATIN	Noel Torres	17	
4	4	<b>SOLO VINE A DESPEDIRME</b> BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	27	
5	5	<b>MI PROMESA</b> DISA/UMLE	Pesado	35	
6	6	<b>SAN LUNES</b> DISCOS SABINAS	Banda La Trakalosa	29	
7	7	<b>EL PRIMER LUGAR</b> FONO/ISA/UMLE	La Original Banda El Limon de Salvador Lizarraga	26	
9	8	<b>LA MEJOR DE TODAS</b> FONO/ISA/UMLE	Banda El Recordo de Cruz Lizarraga	14	
10	9	<b>MIRANDO AL CIELO</b> FONO/ISA/UMLE	Roberto Tapia	42	
11	10	<b>AMOR EXPRESS</b> DISA/UMLE	Banda Sinaloense M5 de Sergio Lizarraga	16	
13	11	<b>ME GUSTABAS</b> DISCOS SABINAS	Hnos. Vega Jr.	12	
12	12	<b>VACIANDO BOTELLAS</b> DISA/UMLE	Fidel Rueda	32	
19	13	<b>GG</b> <b>TE AMO (PARA SIEMPRE)</b> GOOD U/UMLE	Intocable	8	
18	14	<b>NECESITA UN HOMBRE</b> DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	11	
16	15	<b>TU NO TIENES LA CULPA</b> ASL/DISA/UMLE	Julion Alvarez y Su Norteno Banda	13	

LATIN POP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> <b>LIMBO</b> EL CAPITOL/CAPITOL LATIN	Daddy Yankee	17	
2	2	<b>ZUMBA</b> GIFANATO/MACHETE/UMLE	Don Omar	13	
3	3	<b>ALGO ME GUSTA DE TI</b> MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	29	
5	4	<b>COMO LE GUSTA A TU CUERPO</b> GABA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	4	
4	5	<b>POR QUE LES MIENTES?</b> ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	17	
6	6	<b>LLORAR</b> WARNER LATINA	Jesse & Joy Feat. Mario Domm	13	
8	7	<b>PEGAITO SUAVECITO</b> FLASH/FAMOUS ARTISTS/UMMA/VE/MEMUSIC	Elvis Crespo Feat. Fito Blanco	17	
7	8	<b>VOLVI A NACER</b> GABA/WK/SONY MUSIC LATIN	Carlos Vives	21	
10	9	<b>DON'T YOU WORRY CHILD</b> ASTRALwerks/CAPITOL	Swedish House Mafia Feat. John Martin	7	
9	10	<b>LLEVAME CONTIGO</b> SONY MUSIC LATIN	Romeo Santos	20	
11	11	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	11	
12	12	<b>DON'T STOP THE PARTY</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	20	
16	13	<b>TE ME VAS</b> TOP STOP	Prince Royce	5	
17	14	<b>DAY 1</b> TOP STOP	Leslie Grace	9	
14	15	<b>FINALLY FOUND YOU</b> REPUBLIC	Enrique Iglesias Feat. Sammy Adams	23	

TROPICAL AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	<b>#1</b> <b>GG</b> <b>TE ME VAS</b> TOP STOP	Prince Royce	6	
6	2	<b>DAY 1</b> TOP STOP	Leslie Grace	10	
10	3	<b>DESDE QUE NO ESTAS</b> HANDY/SONY MUSIC LATIN	Fonseca	14	
2	4	<b>POR QUE LES MIENTES?</b> ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	17	
8	5	<b>COMO LE GUSTA A TU CUERPO</b> GABA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	4	
1	6	<b>INFIEL</b> CACAQ/FANO/UMLE	Karlos Rose	14	
5	7	<b>LLEVAME CONTIGO</b> SONY MUSIC LATIN	Romeo Santos	24	
4	8	<b>QUE SEAS FELIZ</b> TOP STOP	Tito Nieves	11	
9	9	<b>NO SOY UN HOMBRE MALO</b> D.A.M./VENEMUSIC	Hector Acosta "El Torito"	6	
11	10	<b>ME LLAMARE TUYO</b> KRYAVI/SONY MUSIC LATIN	Victor Manuel	17	
13	11	<b>LIMBO</b> EL CAPITOL/CAPITOL LATIN	Daddy Yankee	18	
15	12	<b>PEGAITO SUAVECITO</b> FLASH/FAMOUS ARTISTS/UMMA/VE/MEMUSIC	Elvis Crespo Feat. Fito Blanco	23	
7	13	<b>COMO AGUA DEL CIELO</b> COPA/LATIN HITS	H.O.M.	11	
12	14	<b>CUANDO ESTES CON EL</b> G8AQ	Grupo Gale Feat. Tito Nieves	15	
20	15	<b>MY WAY</b> SIENTE	Henry Santos	3	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	<b>#1</b> <b>JENNI RIVERA</b> FONO/ISA/UMLE	La Misma Gran Senora	10	
2	2	<b>JENNI RIVERA</b> FONO/ISA/UMLE	Joyas Prestadas: Banda	50	
3	3	<b>VARIOUS ARTISTS</b> DISA/UMLE	Las Bandas Romanticas de America 2013	4	
NEW	4	<b>CALIBRE 50</b> DISA/UMLE	La Recompensa	1	
5	5	<b>VOZ DE MANDO</b> DISA/UMLE	Y Ahora Resulta	10	
4	6	<b>SOLIDO</b> FREDDIE	Inolvidable	3	
7	7	<b>VARIOUS ARTISTS</b> FONO/ISA/UMLE	Radio Exitos: El Disco del Ano 2012	18	
10	8	<b>VARIOUS ARTISTS</b> DISA/UMLE	Banda #1's 2012	14	
8	9	<b>SIGGNO</b> FREDDIE	El Mundo Se Acabo	9	
11	10	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE	Regresa El Rey	10	
9	11	<b>LOS TUCANES DE TUJANA</b> FONO/ISA/UMLE	Antologia: 25 Anos	8	
12	12	<b>LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA</b> VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	La Original y Sus Soleros de Amor	2	
13	13	<b>GERARDO ORTIZ</b> BAD SIN/DEL/SONY MUSIC LATIN	El Primer Ministro	21	
6	14	<b>NOEL TORRES</b> SONY MUSIC LATIN	La Estructura	3	
19	15	<b>VARIOUS ARTISTS</b> DISA/UMLE	Las Bandas Romanticas De America 2012	53	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	<b>#1</b> <b>ANDREA BOCELLI</b> SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	3	
2	2	<b>JENNI RIVERA</b> FONO/ISA/UMLE	Joyas Prestadas: Pop	50	
5	3	<b>ARJONA</b> METAMORFOSIS/WARNER LATINA	Independiente	72	
6	4	<b>ALEJANDRO SANZ</b> UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	21	
3	5	<b>RICARDO ARJONA</b> SONY MUSIC LATIN	Solo Para Mujeres	4	
7	6	<b>MANA</b> WARNER LATINA	Exiliados Es La Bahia	25	
4	7	<b>ROCIO DURCAL</b> SONY MUSIC LATIN	Eternamente	3	
8	8	<b>JESSE &amp; JOY</b> WARNER LATINA	Con Quien Se Queda El Perro?	53	
9	9	<b>LOS BUKIS</b> FONO/ISA/UMLE	Romances	3	
11	10	<b>RICARDO ARJONA</b> SONY MUSIC LATIN	Canciones de Amor: Love Songs	25	
10	11	<b>VARIOUS ARTISTS</b> UNIVERSAL MUSIC LATIN/UMLE	Latino #1's 2012	14	
13	12	<b>ALEJANDRO FERNANDEZ</b> SONY MUSIC LATIN	Canciones de Amor: Love Songs	54	
16	13	<b>DAVID BISBAL</b> UNIVERSAL MUSIC LATIN/UMLE	Romances	2	
19	14	<b>VARIOUS ARTISTS</b> SONY MUSIC LATIN	Completamente Enamorados 3	3	
17	15	<b>THALIA</b> SONY MUSIC LATIN	Habitame Siempre	13	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	<b>#1</b> <b>ROMEO SANTOS</b> SONY MUSIC LATIN	The King Stays King	16	
1	2	<b>PRINCE ROYCE</b> TOP STOP/SONY MUSIC LATIN	# 1's	13	
3	3	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Formula: Vol. 1	68	
5	4	<b>TITO "EL BAMBINO"</b> ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	13	
4	5	<b>PRINCE ROYCE</b> TOP STOP/AG	Phase II	45	
6	6	<b>VARIOUS ARTISTS</b> SONY MUSIC LATIN	Canciones De Amor: En Salsa	4	
8	7	<b>HECTOR ACOSTA "EL TORITO"</b> D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Abierto	26	
14	8	<b>GILBERTO SANTA ROSA</b> SONY MUSIC LATIN	Canciones de Amor: Love Songs	46	
6	9	<b>MANNY MANUEL</b> VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Contra La Marea	14	
12	10	<b>GILBERTO SANTA ROSA</b> SONY MUSIC LATIN	Gilberto Santa Rosa	14	
11	11	<b>TITO NIEVES</b> TOP STOP/SONY MUSIC LATIN	Que Seas Feliz	11	
15	12	<b>RUBEN BLADES/SEIS DEL SOLAR</b> ARIEL RIVAS	Todos Vuelven: Live	14	
9	13	<b>JOSEPH FONSECA</b> VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Voy A Comerle El Corazon (EP)	42	
7	14	<b>GREMAL MALDONADO</b> UNIVERSAL MUSIC LATIN/UMLE	Yo	9	
10	15	<b>JUAN LUIS GUERRA 440</b> CAPITOL LATIN	Coleccion Cristiana	51	

# Jazz/Classical/World

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billboard

TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	<b>#1</b> <b>THE BRYAN FERRY ORCHESTRA</b> BMG	The Jazz Age	1	
1	2	<b>FRANK SINATRA</b> REPRISE/CAPITOL	Sinatra: Best Of The Best	66	
7	3	<b>DIANA KRALL</b> VERVE/VG	Glad Rag Doll	21	
4	4	<b>DUKE ELLINGTON</b> COLUMBIA/LEGACY/STARRBUCKS	In Grand Company	5	
NEW	5	<b>PAT METHENY</b> NONESUCH/WARNER BROS.	The Orcheston Project	1	
21	6	<b>TONY BENNETT</b> CONCORD	As Time Goes By: Great American Songbook Classics	2	
2	7	<b>WAYNE SHORTER QUARTET</b> BLUE NOTE	Without A Net	2	
6	8	<b>EMMY ROSSUM</b> WARNER BROS.	Sentimental Journey	3	
13	9	<b>CHRIS BOTTI</b> COLUMBIA	Impressions	44	
9	10	<b>ROBERT GLASPER EXPERIMENT</b> BLUE NOTE	Black Radio	51	
8	11	<b>TONY BENNETT</b> RPM/COLUMBIA	Viva Duets	17	
3	12	<b>HARRY CONNICK, JR.</b> COLUMBIA	Smokey Mary	2	
17	13	<b>PAUL MCCARTNEY</b> MPL/HEARST/CONCORD	Kisses On The Bottom	55	
5	14	<b>MILES DAVIS QUINTET</b> COLUMBIA/LEGACY	Live In Europe 1969: The Bootleg Series Vol. 2	3	
11	15	<b>ANAT COHEN</b> ANZIC	Claroescuro	6	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
4	1	<b>#1</b> <b>ESPERANZA SPALDING</b> MPL/HEARST/CONCORD	Radio Music Society	49	
1	2	<b>JEFFREY OSBORNE</b> STAR VISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD	A Time For Love	3	
3	3	<b>JOSE JAMES</b> BLUE NOTE	No Beginning No End	4	
12	4	<b>PET METHENY</b> METHENY/NONESUCH/WARNER BROS.	Unity Band	36	
5	5	<b>BRIAN CULBERTSON</b> VERVE/VG	Dreams	36	
2	6	<b>KAT EDMONSON</b> SPINNERETTE	Way Down Low	39	
9	7	<b>GERALD ALBRIGHT/NORMAN BROWN</b> CONCORD JAZZ/CONCORD	24/7	35	
11	8	<b>EUGE GROOVE</b> SHANACHEE	House Of Groove	21	
6	9	<b>JONATHAN BUTLER</b> RENDEZVOUS/MACK AVENUE	Grace And Mercy	21	
8	10	<b>TROMBONE SHORTY</b> VERVE FORECAST/VG	For True	75	
10	11	<b>PAUL HARCASTLE</b> TRIPPIN' N' RHYTHM	The Chill Lounge: Volume 1	35	
7	12	<b>TERRI LYNE CARRINGTON</b> CONCORD JAZZ/CONCORD	Money Jungle: Provocative In Blue	2	
14	13	<b>FOURPLAY</b> HEADS UP/CONCORD	Esprit de Four	22	
21	14	<b>ROBERT GLASPER EXPERIMENT</b> BLUE NOTE	Black Radio Recovered: The Remix (EP)	19	
22	15	<b>STARK REALITY</b> NOW-AGAN	Acting, Thinking, Feeling: The Complete Works 1968-1978	2	

SMOOTH JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> <b>CHAMPAGNE LIFE</b> CONCORD JAZZ/CMG	Gerald Albright/Norman Brown	14	
2	2	<b>WISH I WAS THERE</b> VINCENT INGALA	Vincent Ingala	6	
4	3	<b>NO STRESS</b> TRIPPIN' N' RHYTHM	Paul Harcastle	4	
5	4	<b>MONTUNO BAY</b> FRAZZY FROG	Marc Antoine	21	
3	5	<b>MACEO!</b> PATRICK LAMB	Patrick Lamb	6	
9	6	<b>YOU'RE AMAZING</b> HEADS UP/CMG	David Benoit	10	
8	7	<b>LET'S BOUNCE</b> BAUN/TSR	Nils	24	
6	8	<b>THE VILLAGE</b> CONCORD/CMG	Lee Ritenour	21	
7	9	<b>BACKSTAGE PASS</b> WOODWARD AVENUE	Paul Brown Feat. Bob James	20	
12	10	<b>SMOOTH</b> CHI INTERNATIONAL	Cal Harris Jr. Feat. Elan Trotman	12	
11	11	<b>SONNYMOON</b> HEADS UP/CMG	Fourplay	22	
10	12	<b>INNER CITY BLUES (MAKE ME WANNA HOLLER)</b> ARTISTRY/MACK AVENUE	Richard Elliot	23	
17	13	<b>WORLD CITIZEN</b> SOM	Steve Oliver	3	
21	14	<b>LIVE LIFE</b> 335	Tak Matsumoto	3	
20	15	<b>ONE MORE TIME</b> GROOVE/TECH	Grooveattech Orchestra	3	

## TRADITIONAL CLASSICAL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
	1	<b>#1</b> <b>VARIOUS ARTISTS</b>	Fifty Shades Of Grey	23
NEW	2	<b>KAUFMANN/ORCHESTER DER DEUTSCHEN OPER BERLIN</b>	Wagner	1
NEW	3	<b>BELL CONDUCTS ACADEMY OF ST MARTIN IN THE FIELDS</b>	Beethoven: Symphonies No. 4 & 7	1
	4	<b>SOUNDTRACK</b>	Downton Abbey	52
	5	<b>SOUNDTRACK</b>	Downton Abbey: The Essential Collection	11
	6	<b>SOUNDTRACK</b>	Quartet	3
	7	<b>VARIOUS ARTISTS</b>	Lifescapes: Classical Stress Relief	50
	8	<b>DANIL TRIFONOV/VALERY GERGIEV/MARIINSKY ORCHESTRA</b>	Tchaikovsky: Piano Concerto No. 1	2
	9	<b>SOUNDTRACK</b>	Moonrise Kingdom	39
RE	10	<b>FRIAR ALESSANDRO</b>	Voice From Assisi	2
NEW	11	<b>KANSAS CITY CHORALE</b>	Life And Breath	1
	12	<b>HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN</b>	Recomposed By Max Richter	18
RE	13	<b>OHLSSON/SPANO/ATLANTA SYMPHONY ORCHESTRA</b>	Rachmaninov	3
	14	<b>BALLEV/URBANSKI/INDIANAPOLIS SYMPHONY ORCHESTRA</b>	Egler: Cello Concerto	5
RE	15	<b>MILOS KARADAGLIC</b>	Pasion	14

## CLASSICAL CROSSOVER ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
	1	<b>#1</b> <b>ANDREA BOCELLI</b>	Passione	3
	2	<b>ANDREA BOCELLI</b>	Pasion	3
	3	<b>THE TENORS</b>	Lead With Your Heart	5
	4	<b>LINDSEY STIRLING</b>	Lindsey Stirling	22
	5	<b>THE PIANO GUYS</b>	The Piano Guys	20
	6	<b>MORMON TABERNACLE CHOIR</b>	Teach Me To Walk In The Light...	7
	7	<b>Jackie Evancho</b>	Songs From The Silver Screen	20
	8	<b>MA/DUNCAN/MEYER/THILE</b>	The Goat Rodeo Sessions	61
	9	<b>ANDREA BOCELLI</b>	Concerto: One Night In Central Park	66
	10	<b>IL VOLO</b>	We Are Love	13
RE	11	<b>DAVID PHELPS</b>	Classic	8
	12	<b>CHRIS MANN</b>	Roads	16
	13	<b>2CELLOS</b>	In2tition	5
	14	<b>IL DIVO</b>	Wicked Game	58
	15	<b>TWO STEPS FROM HELL</b>	Skyworld	11

## WORLD ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
NEW	1	<b>#1</b> <b>B.A.P.</b>	One Shot (EP)	1
	2	<b>JAKE SHIMABUKURO</b>	Grand Ukulele	18
	3	<b>CELTIC WOMAN</b>	Believe	56
	4	<b>CELTIC THUNDER</b>	Voyage	51
	5	<b>SOUNDTRACK</b>	The Descendants	64
	6	<b>VARIOUS ARTISTS</b>	Lifescapes: Afternoon In Paris	48
	7	<b>VARIOUS ARTISTS</b>	Lifescapes: Just Relax: Maui	46
NEW	8	<b>FELA KUTI</b>	Fela: The Best Of The Black President 2	1
NEW	9	<b>DANIEL O'DONNELL</b>	Greatest Inspirations: 12 Uplifting Songs Of Praise	1
	10	<b>DEAD CAN DANCE</b>	Anastasis	27
RE	11	<b>THE CHIEFTAINS</b>	Voice Of Ages	36
	12	<b>RODRIGO Y GABRIELA AND C.U.B.A.</b>	Area 52	36
RE	13	<b>CELTIC THUNDER</b>	Voyage II	20
	14	<b>GAELIC STORM</b>	Chicken Boxer	19
	15	<b>NOLWENN LEROY</b>	Nolwenn	5

# Christian/Gospel

March 2  
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billboard

## CHRISTIAN SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	<b>#1</b> <b>ONE THING REMAINS</b>	Passion Feat. Kristian Stanfill	29
	2	<b>WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)</b>	Chris Tomlin	22
	3	<b>YOU ARE I AM</b>	MercyMe	26
	4	<b>NEED YOU NOW (HOW MANY TIMES)</b>	Plumb	34
	5	<b>REDEEMED</b>	Big Daddy Weave	40
	6	<b>10,000 REASONS (BLESS THE LORD)</b>	Matt Redman	48
	7	<b>I NEED A MIRACLE</b>	Third Day	25
	8	<b>YOUR LOVE NEVER FAILS</b>	newsboys	24
	9	<b>KINGS &amp; QUEENS</b>	Audio Adrenaline	17
	10	<b>FORGIVENESS</b>	Matthew West	37
	11	<b>STEAL MY SHOW</b>	tobyMac	14
	12	<b>PROMISES</b>	Sanctus Real	25
	13	<b>GG CARRY ME</b>	Josh Wilson	7
	14	<b>WHO YOU ARE</b>	Unspoken	31
	15	<b>WORDS</b>	Hawk Nelson Feat. Bart Millard	7
	16	<b>YOU ARE</b>	Colton Dixon	18
	17	<b>ALREADY THERE</b>	Casting Crowns	18
	18	<b>RECKLESS</b>	Jeremy Camp	22
	19	<b>WORN</b>	Tenth Avenue North	9
	20	<b>EVEN IF</b>	Kutless	25
	21	<b>GOLD</b>	Britt Nicole	5
	22	<b>STRANGELY DIM</b>	Francesca Battistelli	7
	23	<b>MIDDLE OF YOUR HEART</b>	for King & Country	7
	24	<b>EVERY GOOD THING</b>	The Afters	3
	25	<b>SLIP ON BY</b>	Finding Favour	16

## GOSPEL SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	<b>#1</b> <b>IT'S NOT OVER (WHEN GOD IS IN IT)</b>	Israel & New Breed	36
	2	<b>TAKE ME TO THE KING</b>	Tameia Mann	39
	3	<b>HOLD ON</b>	James Fortune & FYFA Feat. Monica & Fred Hammond	38
	4	<b>LIFE &amp; FAVOR (YOU DON'T KNOW MY STORY)</b>	John P. Kee And New Life	36
	5	<b>AWESOME</b>	Pastor Charles Jenkins & Fellowship Chicago	55
	6	<b>TESTIMONY</b>	Anthony Brown & group therAPy	33
	7	<b>YOUR BEST DAYS YET</b>	Bishop Paul S. Morton	18
	8	<b>TURNING AROUND FOR ME</b>	VaShawn Mitchell	31
	9	<b>GOD'S UP TO SOMETHING GOOD</b>	Hart Ramsey & The NCC Family Choir	24
	10	<b>GG SUNDAY MORNING</b>	Mary Mary	15
	11	<b>YOU REIGN</b>	William Murphy	22
	12	<b>I'VE SEEN HIM DO IT</b>	Kurt Carr & The Kurt Carr Singers	12
	13	<b>GOD'S GOT IT</b>	J Moss	29
	14	<b>GOD WILL MAKE A WAY</b>	Shirley Caesar	6
	15	<b>CLEAN THIS HOUSE</b>	Isaac Carree	5
	16	<b>JESUS WILL</b>	Anita Wilson	15
	17	<b>LORD OF ALL</b>	J.J. Hairston & Youthful Praise Feat. Bishop Hezekiah Walker	19
	18	<b>ABIDE</b>	Lexi	5
	19	<b>I'M GLAD I DON'T LOOK LIKE WHAT I BEEN THROUGH</b>	Bishop Richard "Mc Clean" White	14
	20	<b>BREAK EVERY CHAIN</b>	Tasha Cobbs	6
	21	<b>I KNOW YOU HEAR ME</b>	Troy Sneed	3
	22	<b>IMAGINE ME</b>	Alexis Spight	8
	23	<b>I WILL LIFT HIM UP</b>	Fred Hammond	20
NEW	24	<b>CAN'T EVEN IMAGINE</b>	Desmond Pringle	1
	25	<b>I GOT THIS</b>	Dottie Peoples	4

## CHRISTIAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
	1	<b>#1</b> <b>JEREMY CAMP</b>	Reckless	1
	2	<b>RED</b>	Release The Panic	2
	3	<b>CHRIS TOMLIN</b>	Burning Lights	6
	4	<b>VARIOUS ARTISTS</b>	WOW Hits 2013	21
	5	<b>COLTON DIXON</b>	A Messenger	3
	6	<b>TOBYMAC</b>	Eye On It	25
	7	<b>GG MERCYME</b>	The Hurt & The Healer	39
	8	<b>THIRD DAY</b>	Miracle	15
	9	<b>CASTING CROWNS</b>	The Acoustic Sessions [Vol. One]	4
	10	<b>VARIOUS ARTISTS</b>	Love Never Fails.	2
	11	<b>LECRAE</b>	Gravity	24
RE	12	<b>KUTLESS</b>	Believer	44
	13	<b>CASTING CROWNS</b>	Come To The Well	70
	14	<b>BIG DADDY WEAVER</b>	Love Come To Life	39
	15	<b>SANCTUS REAL</b>	RUN	2
	16	<b>JAMIE GRACE</b>	One Song At A Time	74
	17	<b>BRANDON HEATH</b>	Blue Mountain	19
	18	<b>TENTH AVENUE NORTH</b>	The Struggle	26
	19	<b>CHRIS TOMLIN</b>	How Great Is Our God	66
	20	<b>ISRAEL &amp; NEW BREED</b>	Jesus At The Center: Live	27
	21	<b>KIM WALKER-SMITH</b>	Still Believe	5
	22	<b>BRITT NICOLE</b>	Gold	47
	23	<b>MATTHEW WEST</b>	Into The Light	21
	24	<b>MARANATHA! MUSIC</b>	Heart Of Worship: Prayer	2
	25	<b>FOR KING &amp; COUNTRY</b>	Crave	52

## GOSPEL ALBUMS

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
	1	<b>#1</b> <b>VARIOUS ARTISTS</b>	WOW Gospel 2013	4
	2	<b>TAMEIA MANN</b>	Best Days	28
	3	<b>GG LECRAE</b>	Gravity	24
	4	<b>TASHA COBBS</b>	Grace	2
	5	<b>WILLIAM MURPHY</b>	God Chaser	2
	6	<b>KURT CARR &amp; THE KURT CARR SINGERS</b>	Bless This House	4
	7	<b>MARY MARY</b>	Go Get It (Soundtrack)	41
	8	<b>ISRAEL &amp; NEW BREED</b>	Jesus At The Center: Live	28
	9	<b>JOSHUA ROGERS</b>	Well Done	11
	10	<b>THOMAS MILES AKA NEPHEW TOMMY</b>	Presents Church Folks Gotta Laugh Too Vol 2	5
	11	<b>JAMES FORTUNE &amp; FYFA</b>	Identity	57
	12	<b>CHARLES JENKINS &amp; FELLOWSHIP CHICAGO</b>	The Best Of Both Worlds	36
	13	<b>VARIOUS ARTISTS</b>	WOW Gospel 2012	56
	14	<b>LARRY CALLAHAN &amp; SELECTED OF GOD</b>	The Evolution II	13
	15	<b>JOHN P. KEE AND NEW LIFE</b>	Life And Favor	26
	16	<b>VASHAWN MITCHELL</b>	Created4This	25
	17	<b>LE'ANDRIA JOHNSON</b>	The Experience	22
	18	<b>DA T.R.U.T.H.</b>	Love Hope War	3
	19	<b>SOUNDTRACK</b>	Joyful Noise	58
	20	<b>J MOSS</b>	V4 ...The Other Side Of Victory	29
	21	<b>BISHOP PAUL S. MORTON</b>	Best Days Yet	14
	22	<b>MARVIN SAPP</b>	I Win	47
	23	<b>THE WILLIAMS BROTHERS &amp; LEE WILLIAMS &amp; THE SPIRITUAL OC'S</b>	My Brother's Keeper II	2
	24	<b>MARVIN L WINANS</b>	Marvin L Winans Presents: The Praise + Worship Experience	34
	25	<b>FRED HAMMOND</b>	God, Love & Romance	55





ITALY			
ALBUMS			
COMPILED BY GFK			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	NEW	1 <b>SUN</b> COLUMBIA/SONY MUSIC	Mario Biondi
	NEW	2 <b>FANTASMA</b> ATLANTIC/WARNER	Baustelle
	NEW	3 <b>PASSIONE</b> SUGAR/WARNER	Andrea Bocelli
1	4	<b>INNO</b> ZAMUSIC/RCA/SONY MUSIC	Gianna Nannini
NEW	5	<b>BELIEVE: ACOUSTIC</b> SONY/RED/WARNER BROS./ISLAND/UNIVERSAL	Justin Bieber
2	6	<b>BACKLIP 1987-2012: IL BEST</b> MERCURY/UNIVERSAL	Jovanotti
4	7	<b>NOI</b> UNIVERSAL	Eros Ramazzotti
3	8	<b>LA SESION CUBANA</b> UNIVERSAL	Zucchero
5	9	<b>IN A TIME LAPSE</b> PONDEROSA MUSIC AND ART/DECCA/UNIVERSAL	Ludovico Einaudi
8	10	<b>UNA STORIA SEMPLICE</b> SUGAR/WARNER	Negramaro

GREECE			
ALBUMS			
COMPILED BY GFK			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	<b>I TRIPLA</b> MINOS/EMI	Haris Alexiou
2	2	<b>ALKOOLIKES OI NYHTES</b> MINOS/EMI	Pantelis Pantelides
4	3	<b>THE BRIGHT SIDE OF THE ROAD</b> MINOS/EMI	Various Artists
6	4	<b>MOUSIKO KOUTI</b> MINOS/EMI	Gannis Kotsiras
5	5	<b>ENNOEITAI</b> MINOS/EMI	Nikos Oikonomopoulos
RE	6	<b>NTENEKEDOUPOLI</b> MINOS/EMI	Giannis Markopoulos
7	7	<b>EARINI ISIMERIA</b> MINOS/EMI	Hristos Zerbinos & Miltos Logiadis
9	8	<b>EDO LILOPOUPOLO BOX</b> MINOS/EMI/UNIVERSAL	Various Artists
8	9	<b>AFETIRIA</b> MINOS/EMI	Vasilis Papakostantinou
RE	10	<b>TAFTOTITA</b> MINOS/EMI	Stelios Rokkos

SWEDEN			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
NEW	1	<b>ONE WAY OR ANOTHER (TEENAGE KICKS)</b> SYCO	One Direction
2	2	<b>UNCOVER</b> RECORD COMPANY TEN/UNIVERSAL	Zara Larsson
7	3	<b>STAY</b> SRP/DEF JAM	Rihanna Feat. Mikky Ekko
1	4	<b>LET HER GO</b> BLACK CROW/EMISSY OF MUSIC/SONY MUSIC	Passenger
3	5	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears
NEW	6	<b>MIRRORS</b> RCA	Justin Timberlake
4	7	<b>STROVTAG I HEMBYGDEN</b> MUSICA DE LA SANTA/SONY MUSIC	Mando Diao
9	8	<b>THRIFT SHOP</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
NEW	9	<b>I KNEW YOU WERE TROUBLE.</b> BIG MACHINE/MERCURY	Taylor Swift
8	10	<b>HANDERNA MOT HIMLEN</b> RAZZIA/FAMILY TREE	Petra Marklund

IRELAND			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	<b>THRIFT SHOP</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
2	2	<b>LET HER GO</b> BLACK CROW/NETTWERK	Passenger
NEW	3	<b>ONE WAY OR ANOTHER (TEENAGE KICKS)</b> SYCO	One Direction
4	4	<b>STAY</b> SRP/DEF JAM	Rihanna Feat. Mikky Ekko
NEW	5	<b>I LOVE IT</b> RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX
3	6	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears
NEW	7	<b>JUST GIVE ME A REASON</b> RCA	P!nk Feat. Nate Ruess
5	8	<b>HO HEY</b> DUALTONE/DECCA	The Lumineers
9	9	<b>CLOWN</b> VIRGIN	Emeli Sande
6	10	<b>I COULD BE THE ONE</b> LEFELS/UNIVERSAL	Avicii vs Nicky Romero

# Boxscore

March 2  
2013

## billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER		
		VENUE DATE				
1	<b>\$4,241,693</b> (\$250/\$165/\$99/\$49)	<b>ROD STEWART</b> THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JAN. 23, 26-27, 30, FEB. 1-2, 6, 8-9	33,796, 36,691 NINE SHOWS FIVE SELLOUTS	CONCERTS WEST/AEG LIVE		
2	<b>\$2,580,539</b> \$69.50/\$35	<b>MUSE, BAND OF SKULLS</b> STAPLES CENTER, LOS ANGELES JAN. 23-24, 26	43,836 THREE SELLOUTS	GOLDENVOICE/AEG LIVE		
3	<b>\$2,524,748</b> (\$21.141,805 PESOS) \$68.87	<b>SWEDISH HOUSE MAFIA</b> FORO SOL, MEXICO CITY FEB. 9	36,657 SELLOUT	OCESA-CIE		
4	<b>\$1,735,570</b> (\$1,682,878 AUSTRALIAN) \$206.16/\$103.03	<b>BARRY GIBB, AUDIO VIXEN</b> SYDNEY ENTERTAINMENT CENTRE, SYDNEY FEB. 8	11,067 11,656	LIVE NATION		
5	<b>\$1,218,723</b> \$95/\$40	<b>ROMEO SANTOS</b> COLISEO DE PUERTO RICO, HATO REY FEB. 14-15	24,645 25,700 TWO SHOWS	PUBLIVENT		
6	<b>\$1,029,917</b> \$129.50/\$39.50	<b>THE WHO, VINTAGE TROUBLE</b> ORACLE ARENA, OAKLAND FEB. 1	11,676 SELLOUT	AEG LIVE		
7	<b>\$1,014,474</b> \$129.50/\$39.50	<b>THE WHO, VINTAGE TROUBLE</b> STAPLES CENTER, LOS ANGELES JAN. 30	11,634 SELLOUT	AEG LIVE		
8	<b>\$968,169</b> \$295/\$75	<b>THE WHO, VINTAGE TROUBLE</b> THE JOINT, HARD ROCK HOTEL, LAS VEGAS FEB. 8, 10	5,418 TWO SELLOUTS	AEG LIVE		
9	<b>\$905,112</b> (\$875,536 AUSTRALIAN) \$165.30/\$103.28	<b>CAROLE KING, SHANE HOWARD</b> SYDNEY ENTERTAINMENT CENTRE, SYDNEY FEB. 14	7,103 11,644	LIVE NATION		
10	<b>\$815,544</b> \$129.50/\$39.50	<b>THE WHO, VINTAGE TROUBLE</b> PEPSI CENTER, DENVER FEB. 12	8,863 10,519	AEG LIVE		
11	<b>\$771,655</b> \$129.50/\$39.50	<b>THE WHO, VINTAGE TROUBLE</b> HONDA CENTER, ANAHEIM, CALIF., JAN. 28	8,338 10,138	AEG LIVE		
12	<b>\$702,083</b> \$65.50/\$51.50/ \$40.50/\$35.50	<b>ZAC BROWN BAND, BLACKBERRY SMOKE, LEVI LOWREY</b> CENTURYLINK CENTER, OMAHA, NEB. FEB. 17	13,649 SELLOUT	JAM PRODUCTIONS, OUTBACK CONCERTS, SOUND EVENTS		
13	<b>\$689,322</b> \$475/\$59.50	<b>THE WHO, VINTAGE TROUBLE</b> RENO EVENTS CENTER, RENO, NEV. FEB. 2	5,782 SELLOUT	AEG LIVE		
14	<b>\$688,144</b> \$129.50/\$39.50	<b>THE WHO, VINTAGE TROUBLE</b> VALLEY VIEW CASINO CENTER, SAN DIEGO FEB. 5	7,693 8,829	AEG LIVE		
15	<b>\$674,746</b> (\$657,288 AUSTRALIAN) \$194.04/\$102.55	<b>RINGO STARR &amp; HIS ALL STARR BAND</b> HORDEN PAVILION, SYDNEY FEB. 13-14	4,756 5,419 TWO SHOWS	LENNARD PROMOTIONS		
16	<b>\$638,613</b> \$129.50/\$39.50	<b>THE WHO, VINTAGE TROUBLE</b> JOHNSON COM ARENA, GLENDALE, ARIZ. FEB. 6	6,770 7,585	AEG LIVE		
17	<b>\$589,594</b> (\$505,949 PESOS) \$60.45	<b>SWEDISH HOUSE MAFIA</b> FORO ALTERNO, GUADALAJARA, MEXICO FEB. 8	9,754 SELLOUT	OCESA-CIE		
18	<b>\$484,859</b> \$65/\$35	<b>ZAC BROWN BAND, BLACKBERRY SMOKE, LEVI LOWREY</b> IOWA ARENA, SPRINGFIELD, MO. FEB. 16	8,025 SELLOUT	NS2		
19	<b>\$484,189</b> \$99.50/\$59.50	<b>T.I. &amp; NE-YO, RAVAUGHN BROWN</b> NOKIA THEATRE L.A. LIVE, LOS ANGELES FEB. 14	7,000 SELLOUT	GOLDENVOICE/AEG LIVE		
20	<b>\$454,918</b> (\$5,880,629 PESOS) \$28.90	<b>CALLE 13</b> PALACIO DE LOS DEPORTES, MEXICO CITY DEC. 1	15,743 17,041	OCESA-CIE		
21	<b>\$454,585</b> (\$456,781 CANADIAN) \$248.80/\$29.81	<b>LE SHOW HARLEY: ERIC LAPOINTE, MICHEL PAGLIARO &amp; OTHERS</b> BELL CENTRE, MONTREAL JAN. 26	6,568 6,900	EVGENIO, MONTREAL PRODUCTIONS		
22	<b>\$442,544</b> (\$424,645 AUSTRALIAN) \$88.33/\$78.11	<b>ABOVE &amp; BEYOND, NORIN &amp; RAD, ANDREW BAYER &amp; OTHERS</b> HORDEN PAVILION, SYDNEY JAN. 27	5,450 SELLOUT	TOTEM ONELOVE		
23	<b>\$438,454</b> \$63.50/\$43.50	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> TIMES UNION CENTER, ALBANY, N.Y. DEC. 4	7,603 8,018	AEG LIVE		
24	<b>\$437,075</b> (\$438,155 CANADIAN) \$66.99/\$36.66	<b>ERIC CHURCH, COLT FORD</b> BUDWEISER GARDENS, LONDON, ONTARIO FEB. 14	9,015 SELLOUT	LIVE NATION		
25	<b>\$435,177</b> (\$421,889 AUSTRALIAN) \$185.57/\$133.99	<b>RINGO STARR &amp; HIS ALL STARR BAND</b> BRISBANE CONVENTION & EXHIBITION CENTRE, BRISBANE, AUSTRALIA, FEB. 11	3,086 3,518	LENNARD PROMOTIONS		
26	<b>\$434,247</b> \$58.50/\$48.50/\$38.50	<b>THE KILLERS, TEGAN AND SARA</b> UIC PAVILION, CHICAGO DEC. 21	8,689 SELLOUT	MAJ CONCERTS		
27	<b>\$432,045</b> \$89.50/\$49.50	<b>JOURNEY, LOVERBOY</b> FORD CENTER, EVANSVILLE, IND. FEB. 12	6,109 8,583	NS2		
28	<b>\$429,698</b> \$47.50/\$37.50	<b>ERIC CHURCH, JUSTIN MOORE, KIP MOORE</b> INTRUST BANK ARENA, WICHITA, KAN. DEC. 8	10,771 SELLOUT	FRANK PRODUCTIONS, NS2		
29	<b>\$426,431</b> (\$404,449 AUSTRALIAN) \$84.24	<b>GOTYE, PYT, BERTIE BLACKMAN</b> SYDNEY ENTERTAINMENT CENTRE, SYDNEY DEC. 14	6,440 6,851	CHUGG ENTERTAINMENT		
30	<b>\$418,205</b> \$125.97/\$56.00/\$45	<b>NAS, ELLE VARNER</b> RADIO CITY MUSIC HALL, NEW YORK DEC. 31	5,961 SELLOUT	LIVE NATION, MSG ENTERTAINMENT		
31	<b>\$414,313</b> \$47.50/\$37.50	<b>ERIC CHURCH, JUSTIN MOORE, KIP MOORE</b> BOK CENTER, TULSA, OKLA. DEC. 7	10,433 SELLOUT	FRANK PRODUCTIONS, NS2		
32	<b>\$413,813</b> \$72.50/\$52	<b>TRANS-SIBERIAN ORCHESTRA</b> BOK CENTER, TULSA, OKLA. DEC. 6	8,058 SELLOUT	STONE CITY ATTRACTIONS		
33	<b>\$412,790</b> \$65/\$55/\$35	<b>MUSE, BAND OF SKULLS</b> ROSSE GARDEN, PORTLAND, ORE. JAN. 31	6,804 7,364	LIVE NATION		
34	<b>\$410,017</b> \$69.50/\$49.50	<b>RUSSELL PETERS</b> NOKIA THEATRE L.A. LIVE, LOS ANGELES JAN. 12	7,000 SELLOUT	GOLDENVOICE/AEG LIVE		
35	<b>\$404,672</b> (\$310,405) \$85.39/\$62.58	<b>AIDA NIGHT OF THE PROMS: ANASTACIA, NATURALLY 7</b> 13 WEIHL, BERLIN DEC. 7	6,028 7,082	SEMMLER CONCERTS, PSE		



## Colossal Concert Grosses

Rod Stewart returned to Las Vegas recently to perform nine concerts at the Colosseum at Caesars Palace (Jan. 23-Feb. 9)—his sixth turn as a multi-show headliner in residence at the concert venue.

With a chart-topping \$4.2 million gross from his recent engagement, Stewart's overall box-office revenue at the 4,100-seat theater totals \$27 million from 52 shows. More than 207,000 fans have attended his Colosseum show, dubbed "The Hits," since the first eight-show run in November 2010.

His other multi-show engagements include a string of nine concerts in August and September 2011 and nine more in November of the same year. Then in 2012 he played eight nights in March and April, and nine in September and October. He returns this summer in July and August.

The veteran British singer is fifth on the list of top-grossing entertainers who have played the Colosseum in residence. Topping the list is the theater's original headliner, Celine Dion, who performed from 2003 through 2007. She returned in 2011, and was still onstage as recently as January 2013. —Bob Allen

# CODA

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

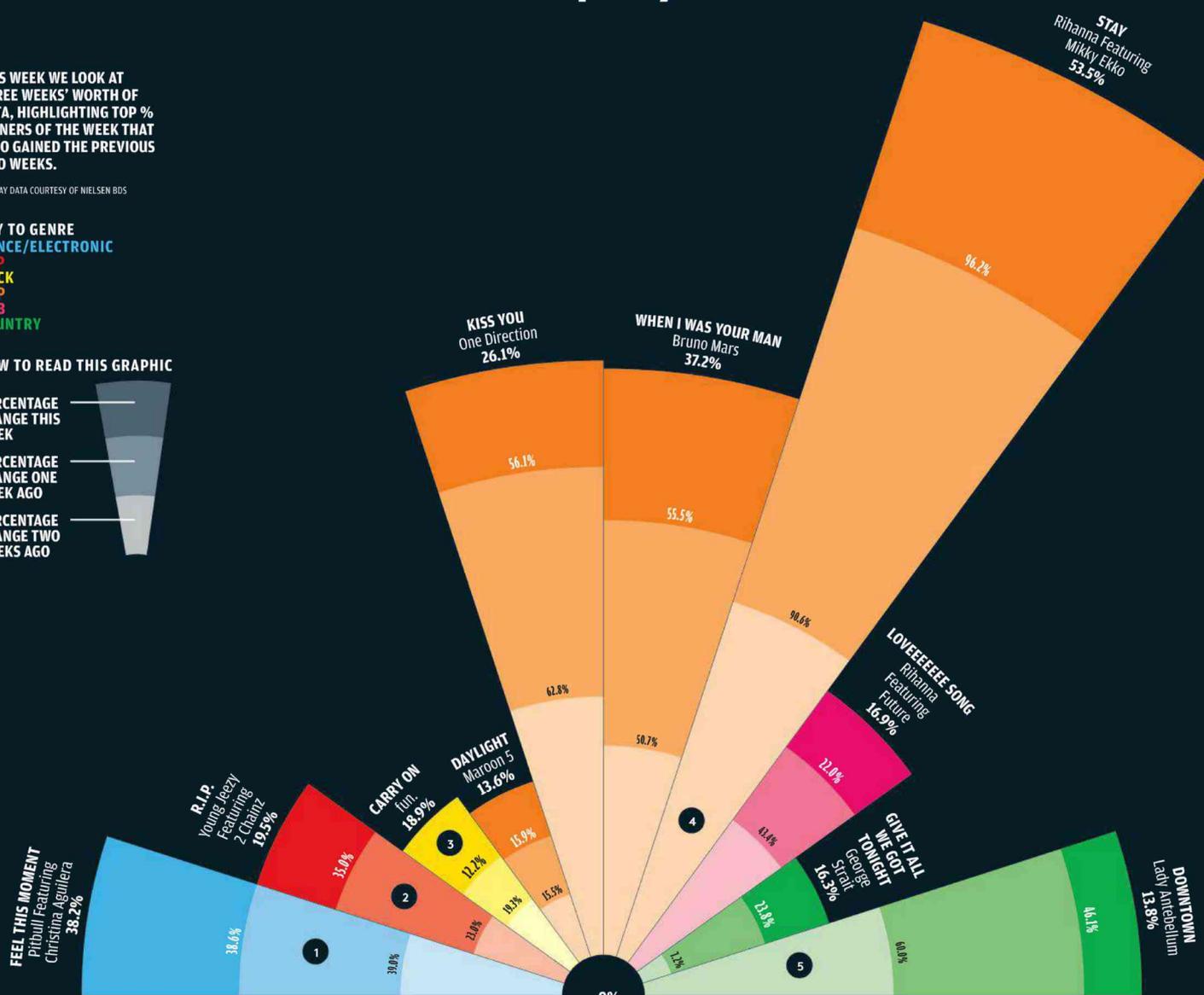
THIS WEEK WE LOOK AT THREE WEEKS' WORTH OF DATA, HIGHLIGHTING TOP % GAINERS OF THE WEEK THAT ALSO GAINED THE PREVIOUS TWO WEEKS.

AIRPLAY DATA COURTESY OF NIELSEN BDS

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

HOW TO READ THIS GRAPHIC

PERCENTAGE CHANGE THIS WEEK  
PERCENTAGE CHANGE ONE WEEK AGO  
PERCENTAGE CHANGE TWO WEEKS AGO



**1**  
**PITBULL**  
This Week: 36 (33 million impressions)  
Last Week: 56 (24 million)  
2 Weeks Ago: 70 (18 million)  
A 38% increase in all-format audience sends guest Aguilera into the Hot 100 Airplay chart's top 40 for just the second time since 2006. In 2011, she spent seven weeks at No. 1, also in a featured role, with Maroon 5's "Moves Like Jagger." On Mainstream Top 40, "Moment" powers 29-19.

**2**  
**YOUNG JEEZY**  
This Week: 68 (18 million)  
Last Week: 75 (15 million)  
2 Weeks Ago: - (12 million)  
The song's overall 19% gain in listenership stems largely from its advances on Rap Airplay (15-13), Mainstream R&B/Hip-Hop (19-16) and Rhythmic (40-32). The rapper concurrently enters Mainstream R&B/Hip-Hop at No. 36 as a featured artist, with Big Sean, on Juicy J's "Show Out."

**3**  
**FUN.**  
This Week: 49 (26 million)  
Last Week: 60 (22 million)  
2 Weeks Ago: 65 (20 million)  
After the group's performance of the song—in which it was doused by rain from high above the Staples Center—at the Grammy Awards in Los Angeles (Feb. 10), the song soars by 19% in all audience. It pushes 9-8 on Alternative, 15-12 on Adult Top 40 and 34-27 on Mainstream Top 40.

**4**  
**RIHANNA**  
This Week: 57 (23 million)  
Last Week: 74 (15 million)  
2 Weeks Ago: - (9 million)  
The ballad, which blasts 57-3 on the Billboard Hot 100, jumps 34-30 on Mainstream Top 40. Follow *Unapologetic* single "Loveeeeeee Song," meanwhile, edges 71-65 on Hot 100 Airplay (19 million, up 17%) and becomes her 11th top 10 on R&B/Hip-Hop Airplay, where "Pour It Up," also from the set, reaches No. 1.

**5**  
**LADY ANTEBELLUM**  
This Week: 55 (24 million)  
Last Week: 62 (21 million)  
2 Weeks Ago: 75 (15 million)  
Up by 14% in overall audience, the lead single from the trio's fourth album, *Golden* (May 7), continues on its fast-paced path on Country Airplay, where it became the group's highest entry (No. 25) among 20 career charted titles three weeks ago. It lifts 16-13 on the country ranking (18 million, up 16%).

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Director Of Sales - Relapse Records

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Please Join Us In Donating To A College  
Fund For Pat's Daughter Katie Egan

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