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SECRET SETUP How Timberlake And RCA
Rolled Out A Blockbuster MEASURING
THE BUZZ Ranking The SXSW Breakout
Bands MACCA WANTS HIS SONGS BACK

Breaking The Silence

EXCLUSIVE John Mayer
Opens Up About The Vocal
Problems That Almost Cost
Him His Career, And His Fight
To Return To The Stage



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WRITERS NOT PICTURED:

Reyli Barba (SACM)
 Agustín Barreto Andrés Eduardo Castro
 Alexis Román Estiz
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 Juan Jesús Santana Lugo
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 Isaac Mahmood Noell (SGAE)
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COMPOSITORES: **ERICK RINCÓN & SERGIO ZAVALA**

EDITORA: **LATIN POWER MUSIC**

INTERPRETADA POR: **3BALL.MTY**

WRITER HONOREES:



RICARDO ARJONA



MAURICIO L. ARRIAGA



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TOMMY TORRES

VIEWPOINT

30
MARCH
2013

THIS WEEK
Volume 125
No. 12

Kendrick Lamar performing at the Fader Fort at South by Southwest on March 13.



QUESTIONS ANSWERED

P.16 “Consumers will be happy to make a monthly payment for a service like Spotify, just like their cable or phone bill.”

GARY OVERTON

FEATURE

P.20 “We printed out all the SXSW shows from each day I was down there, and then I went through the list for each day with a highlighter. Each day was six or seven pages.”

BRETT ALPEROWITZ

FEATURE

P.30 “My dreams were in escrow, but when this thing in my throat had receded, I had a second chance. My dreams have come true twice.”

JOHN MAYER

FEATURE

P.28 “Pink Floyd could stay with the new owner of EMI/Parlophone, which is Warner Bros., or they could go to any other record company, or they could do their own thing.”

MARK FENWICK



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John Mayer photographed by Harper Smith for Billboard.



Justin Timberlake attends the album release party for *The 20/20 Experience* at the El Rey Theatre in Los Angeles on March 18.

RETAIL

Extra Justin: Just What The Fans Ordered

Timberlake seemed to have been on every media platform in the run-up to his new album, but it was strategic ubiquity, not scattershot, and it's paid off

By Matt Diehl

As Justin Timberlake's highly anticipated album *The 20/20 Experience* was on course to break early 2013 records, with sources estimating sales north of 800,000 in its first week, his label and management team started celebrating its balancing of multiple media-channel ubiquity against the risk of overexposure for the pop star. 📌 The push behind *20/20* was a combination of traditional major-label tactics and innovative multimedia strategies—all driven by a hands-on, couture approach to the entire process from Timberlake and his circle of advisers, including longtime manager Johnny Wright and the M2M Construction marketing firm. 📌 *20/20*'s campaign would ultimately include branding/sponsor partnerships with the likes of Target and Bud Light (for which Timberlake was named the brand's "creative director"). Prerelease streaming and other awareness campaigns were coordinated with e-tailers like →

[THE Action]



BIG DEAL WITH BMG
Big Deal Music brings together veteran

industry executives in a new music publishing firm, which has just cut an administration deal with BMG for North America and parts of Europe. The company brings under one roof Chrysalis Music colleagues Kenny MacPherson, Dave Ayers and James Cerreta with artist manager Michael McDonald and publisher Pete Robinson. Big Deal has three offices: one in Sherman Oaks, Calif., with four staffers; one in Nashville with three; and a staffer in New York. The company is being financed by the principals and a private investor, MacPherson says.



YOUTUBE HITS 1B
The online video platform cracked 1

billion monthly users, joining Facebook in this exclusive echelon of companies that command the attention of half of the Internet's population. That's up from 800 million, reached in October 2011. YouTube knows that audience, even one that's three times the size of the U.S. population, doesn't always guarantee ad revenue. That's why it rolled out the red carpet for ad agencies on March 20 to persuade companies that "YouTube is the place you want your brands" to be, VP of global video sales Lucas Watson said.



FALLON'S EARLIER NIGHT
Jimmy Fallon will inherit the crown

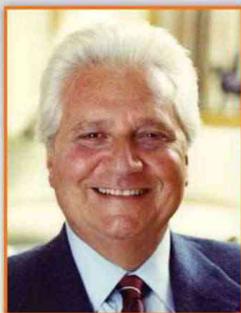
jewel of late night following Jay Leno's retirement as host of "The Tonight Show" at the end of 2014, bringing the show to New York. Fallon, 38, who's helmed "Late Night" since 2009, won't move to Los Angeles as Conan O'Brien did for his brief, ill-fated run in 2010. But what a Fallon-led "Tonight Show" might mean for the music biz is still unclear. The forward-thinking music programming backed by the Roots on "Late Night" may not survive the transition to 11:30 p.m.



TOMORROW, TODAY
TomorrowWorld is a new EDM festival heading

stateside thanks to SFX's acquisition of 75% of Dutch promoter ID&T. The event from Robert F.X. Sillerman's growing entertainment giant and ID&T is a spinoff of Belgium's Tomorrowland, and will run July 26-28 in Atlanta. Sillerman also recently secured an investment round from communication services titan WPP.





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Timberlake continued from p. 4

iTunes and Amazon; appearances were set across major media—from a weeklong stint on “Late Night With Jimmy Fallon” to a ratings-smash hosting gig on “Saturday Night Live” to a bravura Grammy Awards performance, as well as Timberlake’s own Target-sponsored TV special broadcast on the CW. Pointed radio spots in partnership with Clear Channel and CBS Radio saturated airwaves in the days before release, and many surprise announcements—a secret concert tied to Super Bowl weekend, a summer stadium tour with Jay-Z—ramped up buzz. Then Timberlake said he would release a follow-up album this fall, and a source confirms there will be a new solo tour to accompany the record.

“We had a short window, so it seems like a lot of things coming on top of each other,” Wright says. While it appears like Timberlake has been saturating every possible outlet, RCA president/COO Tom Corson claims the “shock and awe” nature of the attack belied a more surgical approach than anything else. “[Timberlake] hasn’t been doing every TV or print opportunity,” Corson says. “While it feels like he’s everywhere, he’s been going with ‘less is more.’ He’s been doing either large events or strategic.”

Even more surprising is how the entire campaign unfolded in public during two months starting in January, with almost no leaks or deviation from message. Wright gives credit for that to Corson and RCA CEO Peter Edge.

The secrecy surrounding the project actually grew to become its biggest asset. As anticipation built, RCA senior VP of national sales Bob Anderson found “the viral aspect and word-of-mouth was going to take over the marketing strategy, and it worked in our favor. Whether or not Justin’s recording again, or just going to do films, became the topic of conversation going into the fourth quarter.”

That aspect paid off at retail as well, according to Brad Schelden, indie buyer for the Hollywood location of Amoeba Music and buyer for the chain’s website. “As the marketing escalated, we’ve had more and more people asking about the album,” he says.

A key element of the awareness approach, according to Wright, was familiarizing fans with the new music. “As the plan came together, [we thought] instead of doing [first single “Suit & Tie”] when Justin was on, say, ‘Saturday Night Live’ or ‘Jimmy Fallon,’ why don’t we have him perform different songs each time?” Wright says. “We figured at some point the album would get out, but we wanted to deliver it first in a visual way. And then we have the relationship with iTunes where we agreed to allow them to stream the album a week before it was released.”



Walt Disney’s Disney Music Group and Vivendi’s Universal Music Group have expanded and deepened an ongoing relationship through a long-term global commercial and creative agreement.

LEGAL

Hearing Music Out

Music licensing is ‘complicated and broken,’ the U.S. Register of Copyrights says. Can it be fixed?
By Glenn Peoples

What could be done to resolve some of the most troublesome, long-running issues in the music business today? That’s what a U.S. House hearing on copyright reform on March 20 valiantly tried to address.

The lone witness, U.S. Register of Copyrights Maria Pallante, took questions from members of the Subcommittee on Courts, Intellectual Property and the Internet about topics ranging from a performance right for sound recordings to cellphone unlocking.

The last major copyright act has influenced today’s music business significantly. The Digital Millennium Copyright Act provides the foundation on which digital services like YouTube can operate. The DMCA limits a service’s copyright infringement liability, provided it follows specific rules regarding notification of infringing content.

Asked to name her top three issues for review, Pallante cited the performance right for sound recordings, orphan works and illegal streaming. She noted the subcommittee has been deliberating the performance right for a decade and has completed many pieces of research on the topic. She later called the United States’ lack of the right “indefensible.”

“The public is so frustrated by the long copyright term that it’s not really the term itself but what to do when the rights holder goes missing,” she said. The Copyright Office has spent years studying and holding hearings on this issue and is currently holding another public inquiry at the behest of Congress.

Pallante called illegal streaming “a parity issue.” Copyright law lays out penalties for illegal copyright and distribution of copyright works but treats illegal streaming differently—the law hasn’t effectively caught up to the way people engage with media online in the YouTube/Netflix era.

Exactly what issues will ultimately be part of copyright reform is impossible to know, says David Nimmer, professor at UCLA School of Law and of counsel to law firm Irell & Manella. He cites three interrelated issues he believes “should be resolved.” Nimmer says Congress should provide clarification on public performance, the reproduction right and the unresolved questions from the 1984 Sony Betamax case regarding time-shifting in today’s digital age.

Many other topics came up during the hearing, which lasted nearly 140 minutes due to three recesses so members could leave to vote in the House chamber. One hot-button issue was the rate-setting standard for webcasters.

Rep. Jason Chaffetz, R-Utah, a co-sponsor of last year’s Internet Radio Fairness Act, and new subcommittee member Rep. Judy Chu, D-Calif., asked Pallante why webcasters are subject to a different rate-setting standard than other types of digital services. IRFA, which expired at the end of the last Congress and is expected to get introduced again in some form this year, sought to give webcasters the different rate-setting standard that would lead to lower statutory royalties.

“Music licensing is so complicated and so broken that if we can get that right I would be very optimistic about getting the entire statute right,” Pallante responded, adding that she believes the disparity in rate-setting standards is the kind of issue that should be addressed with the next copyright act.

An omnibus copyright bill would impact numerous segments of the entertainment and creative industries and touch the lives of a wide swath of creators. At the end of the hearing, Pallante spoke of trips to artist-filled cities like Nashville and New Orleans to speak with people who say copyright law isn’t working for them.

“If people aren’t able to make a living from their creativity, we’re going to suffer as a country,” she said. “That’s the beauty of copyright law, that it allows that kind of culture.”



U.S. Register of Copyrights Maria Pallante



Record labels. Gaining a performance right for sound recordings would be a financial win for labels—although the right would likely apply only to terrestrial radio. Recent estimates put the annual loss to U.S. labels due to lack of reciprocity from other countries at \$70 million-\$120 million.



Digital music services. There will be numerous impacts on such services—many of them unforeseen today. A change to section 114 of the Copyright Act could reform the statutory rate-setting standard and result in lower royalties for Tim Westergren’s Pandora and other Web radio services. A change to section 115 will streamline licensing.

Music publishers. Licensing a large catalog of compositions will become easier if Congress chooses to address section 115 and change the way reproduction and distribution rights are licensed to digital services. Speeding the process will mean music publishers can help digital services respond to the market faster.

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DIGITAL

The Price Of Mobile Music

Mobile listening may be monetized in every corner of the world, but values per listener vary greatly

By Glenn Peoples

The great hope of the music industry is that subscription services will allow record labels and publishers to tap into the music appetite of every smartphone-toting person on the planet.

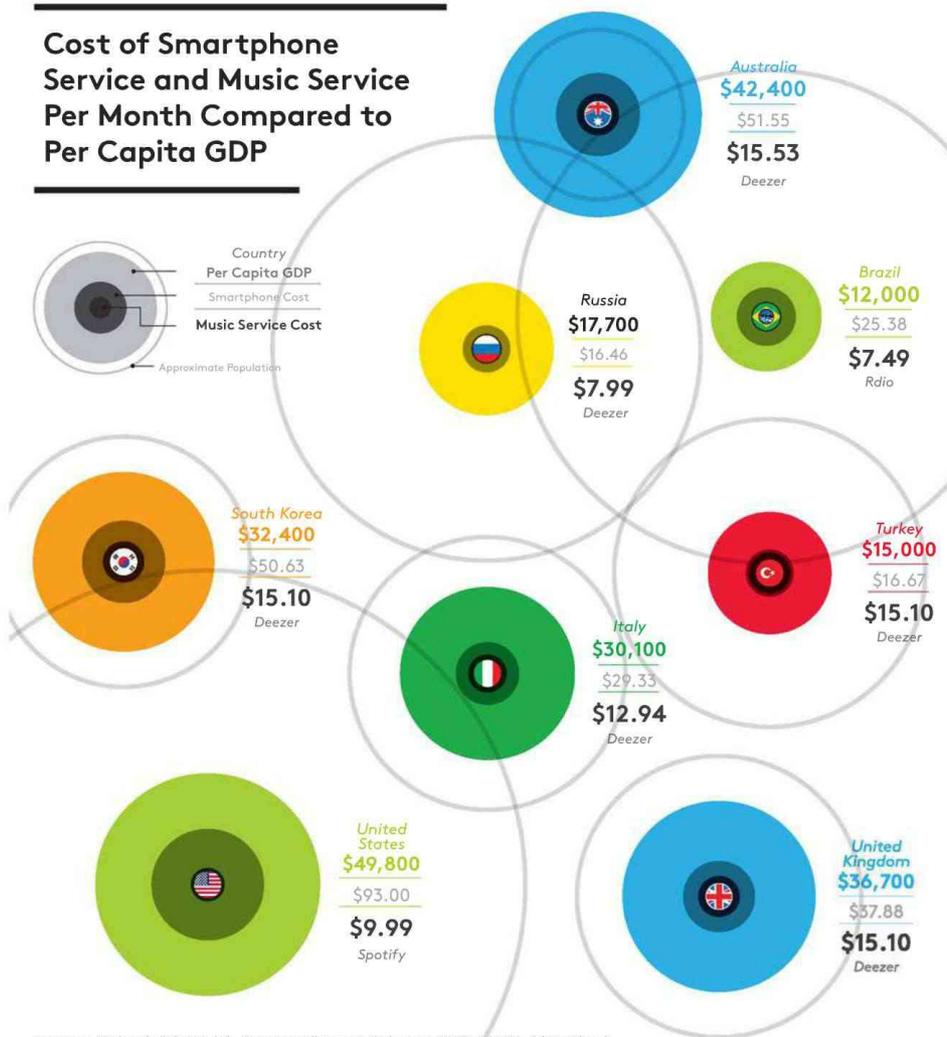
Connecting to consumers through mobile phones has great potential for a number of reasons. Putting music into those phones, something people take with them everywhere, makes sense, and integrating the billing process with mobile carriers can lure customers by making payments easier. Hundreds of millions of smartphones means hundreds of millions of potential customers paying recurring fees—at least that's what music companies hope. IDC forecasts vendors will ship 919 million smartphones this year alone; that's 50.1% of total mobile phone shipments worldwide.

However, this global digital music marketplace will have to contend with one unavoidable fact: Mobile music consumers aren't all worth the same. What a person will pay in the United States—which has typically run about \$10 a month for a subscription service like Spotify or Rhapsody—is going to be far more than what an average person can pay in many other countries.

An individual subscription for Rdio with mobile usage costs \$9.99 per month in the United States and 14.90 Brazilian reals (\$7.62). They're similar in U.S. dollars but hardly on par when the two countries' gross domestic product (GDP) are taken into account.

The U.S. per capita GDP in 2012 was \$49,800, according to the CIA World Factbook. Brazil's was \$12,000, which takes into account purchasing power parity. When adjusting for differences in GDP, the cost of Rdio's monthly service in Brazil would be the equivalent to \$31.54 in the United States.

Cost of Smartphone Service and Music Service Per Month Compared to Per Capita GDP



Sources: Nielsen's "The Mobile Consumer" report (February 2013), CIA World Factbook

Here are some other examples. The monthly music subscription fee is £9.99 (\$15.10) in the United Kingdom; \$15.10 is also the going rate in Turkey and South Korea. Because of the difference in the latter two countries' GDPs, spending \$15.10 a month for a music service in Turkey is like spending \$51.13 in the United States. Meanwhile, the \$15.10 price tag in South Korea would feel like \$23.21 in the States. Clearly one price does

not fit a global market.

Customers' value to music companies will also vary according to the cost of their mobile service. The average smartphone service costs \$9.25 per month in India, according to Nielsen. That may sound low, but it accounts for 2.8% of monthly GDP per capita while the average U.S. smartphone service, at \$93 per month, accounts for just 2.2%. ●

Samsung Media Picture Now In Focus

Korean giant doubles music team

By Alex Pham

Tucked inside the recent Broadway-inspired spectacle that surrounded Samsung's unveiling in New York of its next-generation Galaxy S4 phone was a preview of the company's media play: Samsung Hub.

The Korean technology juggernaut sees media and entertainment as a unifying element for its vast consumer electronics lineup and has been building out separate segments of its content strategy dedicated to music, games, books and videos. Now, Samsung wants to pull those pieces together to create a meatier platform that can compete with Apple, Sony, Microsoft, Amazon and Google.

Music is a key component of Samsung's strategy, especially since music goes hand in glove with mobile devices like the Galaxy S4 and Galaxy tablets. As a result, the company is doubling its Music Hub team in Palo Alto, Calif., to 200 employees by the end of the year, hiring a combination of engineers and business development staff to

broaden the product's distribution, both internationally and across more Samsung devices, says Daren Tsui, who heads up Samsung's music initiatives in Silicon Valley.

Samsung has already made some key hires, including Lisa Tiver, former general counsel for ESPN Star Sports Asia, as its senior VP of business development to oversee the broader licensing efforts. Samsung has also brought on Duncan Hutchison, former GM of Caroline Records and founder of Astralwerks, as director of global independent label relations.

Look for Samsung to announce more about its media strategy, spearheaded by Korea-based senior VP T.J. Kang, later this year.

"There's a race to be a one-stop shop for all things digital—movies, music, TV and books—for a variety of screen sizes," Digital World Research analyst P.J. McNealy says. "The potential for Samsung is great, but ability to execute remains to be seen." ●

EDITORIAL DIRECTOR BILL WERDE

EDITORIAL

Editor JOE LEVY joe.levy@billboard.com
Deputy Editors Yinka Adegoke yinka.adepoke@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 for Latin Music and Entertainment Leila Cobo (Miami) leila.cobo@billboard.com

Executive Director of Content and Programming for Touring and Live Entertainment Ray Waddell (Nashville) ray.waddell@billboard.com

Senior Correspondents Ed Christman (Publishing/Retail) ed.christman@billboard.com; Phil Gallo (Film/TV) phil.gallo@billboard.com; Andrew Hampp (Branding) andrew.hampp@billboard.com; Gail Mitchell (8&8) gail.mitchell@billboard.com;

Alex Pham (Digital) alex.pham@billboard.com

Senior Editorial Analyst Glenn Peoples glenn.peoples@billboard.com

India Reporter Reggie Ugwu reggie.ugwu@billboard.com

Correspondent Mitchell Peters mitchell.peters@billboard.com

Billboard En Español Editor Judy Cantor-Navas judy.cantor-navas@billboard.com

Copy Editor Christa Titus christa.titus@billboard.com

Associate Editor of Latin and Special Features Justino Aguilu justino.aguilu@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 Karen Bits (Canada), Lars Brandile (Australia), Rob Schwartz (Japan), Wolfgang Spahr (Germany)

Contributors Paul Henze, Juliana Koxwong, Keri Mason, Deborah Evans Price, Tom Ito, Paul Senon, Richard Smirke, Mikael Wood

BILLBOARD.COM

Editor M. TYE COMER tyecomer@billboard.com

Managing Editor Jessica Letkemann jessica.letkemann@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'Caripini Jr. gregory.dellcaripini@billboard.com

DESIGN & PHOTOGRAPHY

Creative Director ANDREW HORTON andrew.horton@billboard.com

Photo Director Amelia Halverson amelia.halverson@billboard.com

Art Director, Billboard.com Kate Glicksberg

Senior Designer Sandie Burke Designer Jen Gilbert

Junior Photo Editor James Nulzer

CHARTS & RESEARCH

Director of Charts SILVIO PIETROLONGO silvio.pietrolongo@billboard.com

Associate Director of Charts/Retail Keith Caulfield

Associate Director of Charts/Radio Gary Trust

Senior Chart Manager Wade Jessen (Bluesgrass, Christian, Country, Gospel, Nashville)

Chart Managers Bob Allen (Boxscore, Nashville), Keith Caulfield (The Billboard, Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks, L.A.), William Griger (Social/Streaming), Amaya Mendizabal (Latin), Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age, Ringtones, World), Silvio Pietrolongo (The Billboard Hot 100, Digital Songs), Rauli Ramirez (R&B/Hip-Hop, Rap) Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A), Alex Vissolisi (Classical, Kid Audio, Video)

Chart Production Manager Michael Cosson

Associate Chart Production Manager Alex Vitoulis

Billboard Research Manager Gordon Murray gordon.murray@billboard.com

DIGITAL

Vice President of Product, Digital DOUG FERGUSON doug.ferguson@billboard.com

Director, Product Development Caryn Rose

Digital Project Manager Joseph Bell

Manager, Social Marketing Katie Morse

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 Alexandra Hartz alexandra.hartz@billboard.com

East Coast Consumer Account Executive Julian Holguin julian.holguin@billboard.com

Sponsorship/Business Development Manager Cebelia Marquez cebelia.marquez@billboard.com

Executive Director, Branded Entertainment and Integrated Partnerships Jay Goldberg jay.goldberg@billboard.com

West Coast Director of Sales Kat Fisher kat.fisher@billboard.com

West Coast Consumer Account Executive Danielle Weaver danielle.weaver@billboard.com

Nashville Lee Ann Photoglo laphotoglo@gmail.com (Labels); Cynthia Mellow cmellow@comcast.net (Touring)

Europe Frederic Fenucci frederic.fenucci@billboard.com

Managing Director/Latin Gene Smith billboard@genemithentertainment.com

Latin America/Miami Marcia Olival marciapolival@yahoo.com

Asia-Pacific/Australia Linda Match lkmatch@bigpond.com.au

Classifieds/Pro Small Space Sales Jeffrey Serret@billboard.com

Japan aki.kaneko aki.kaneko@billboard.com

Digital Account Manager Alyssa Convertini alyssa.convertini@billboard.com

Digital Account Manager Stephanie Hernandez stephanie.hernandez@billboard.com

Manager of Sales Analytics Mima Gomez mima.gomez@billboard.com

Executive Assistant/Advertising Coordinator Peter Lodola peter.lodola@billboard.com

Digital Sales Associate Gabrielle Ziegler gabrielle.ziegler@billboard.com

DIGITAL

General Manager STEVEN C. TOY steven.toy@billboard.com

Manager, Ad Ops Donna Delmas

MARKETING & CREATIVE SERVICES

Vice President, Marketing DOUG BACHELIS doug.bachelis@billboard.com

Executive Director, Business Development & Strategy LILA GERSON lila.gerson@billboard.com

Director of Marketing Kerri Bergman kerri.bergman@billboard.com

Marketing Design Manager Kim Grasing

Marketing Coordinator Julie Cotton

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 andrewmin@billboard.com

Director, Licensing & Custom Media Diane Driscoll diane.driscoll@billboard.com

Director, Business Development & Licensing Susan Petersen susan.petersen@billboard.com

Manager, International Licensing & Sales Angeline Blesheuevel

Magazine Reprints Wright's Media 877-652-5295 or pgm@wrightsmedia.com

PRODUCTION

Production Director TERRENCE C. SANDERS

Associate Production Director Anthony T. Stallings

Associate Production Managers Rodger Leonard, David Diehl

OPERATIONS

Group Financial Director Barbara Griening

Permissions Coordinator Dana Parra dana.parra@billboard.com

CHIEF EXECUTIVE OFFICER, GUGGENHEIM DIGITAL MEDIA

ROSS LEVINSOHN

EXECUTIVE VP, GUGGENHEIM DIGITAL MEDIA

ZANDER LURIE

SENIOR VP, STRATEGY AND OPERATIONS, GUGGENHEIM DIGITAL MEDIA

MICHEL PROTTI

SENIOR VP, STRATEGY AND OPERATIONS, GUGGENHEIM DIGITAL MEDIA

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MY Day

Bobby Rosenbloum

Co-Chairman, Atlanta Entertainment
and Media Practice,
Greenberg Traurig

What's it like to be a power lawyer in the music business? Lots of travel and little sleep, says Atlanta-based attorney Bobby Rosenbloum, who has negotiated deals on behalf of Google, Apple, Amazon, Microsoft and other tech companies through the years. "Unless you really love it and have a passion for it, there are other professions that would be easier," he says with a wry chuckle.

6.45 AM **After less than six hours of sleep,** I respond to overnight emails from Asia. With clients all wanting to scale globally, my work hours have stretched late into the night and early in the morning.

8.00 AM **Arrive at my office for calls with Sony and Universal.** We walk through the implications of new digital business models for our clients, who are getting squeezed between labels and publishers.

10.30 AM **Another call with one of the top venture capital firms** in New York considering a sizable investment in a major digital music service. It's unusual, because VCs are still skittish about investing in this space.

12.00 PM **A regular video conference with my team of lawyers** to discuss performance right organizations. Most of us eat lunch during these meetings because there's no other time to grab a meal.

2.00 PM **Speak with a videogame developer** about a new strategy for an innovative interactive platform.

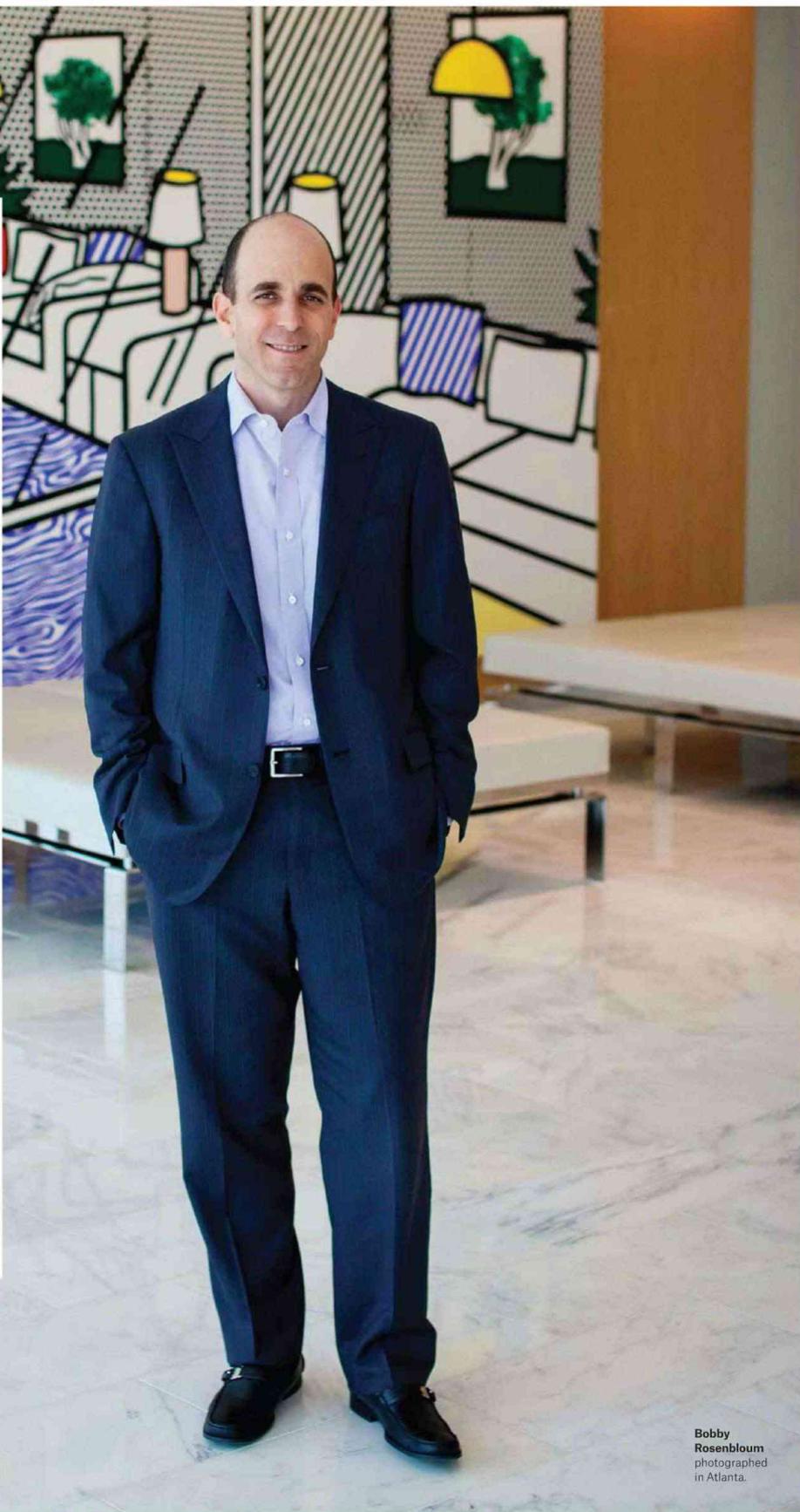
3.00 PM **Check in with Neil Young.** We're doing licensing work on his new music service, Pono.

4.00 PM **Meet with a startup client** to discuss funding a multimedia music product to replace the physical CD. There are tremendous opportunities for new experiences beyond a collection of 12 tracks.

5.00 PM **Call the director of the Alliance Theatre** in Atlanta to discuss an upcoming fund-raiser. Many plays started there and went global—Elton John and Tim Rice's "Aida" as well as "Ghost Brothers of Darkland County," a collaboration between John Mellencamp and Stephen King.

9.00 PM **Head to the airport to catch a flight to London** for three days of meetings with publishers. Maybe on the flight I can catch a little more sleep.

—Alex Pham



Bobby Rosenbloum photographed in Atlanta.

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The Deal

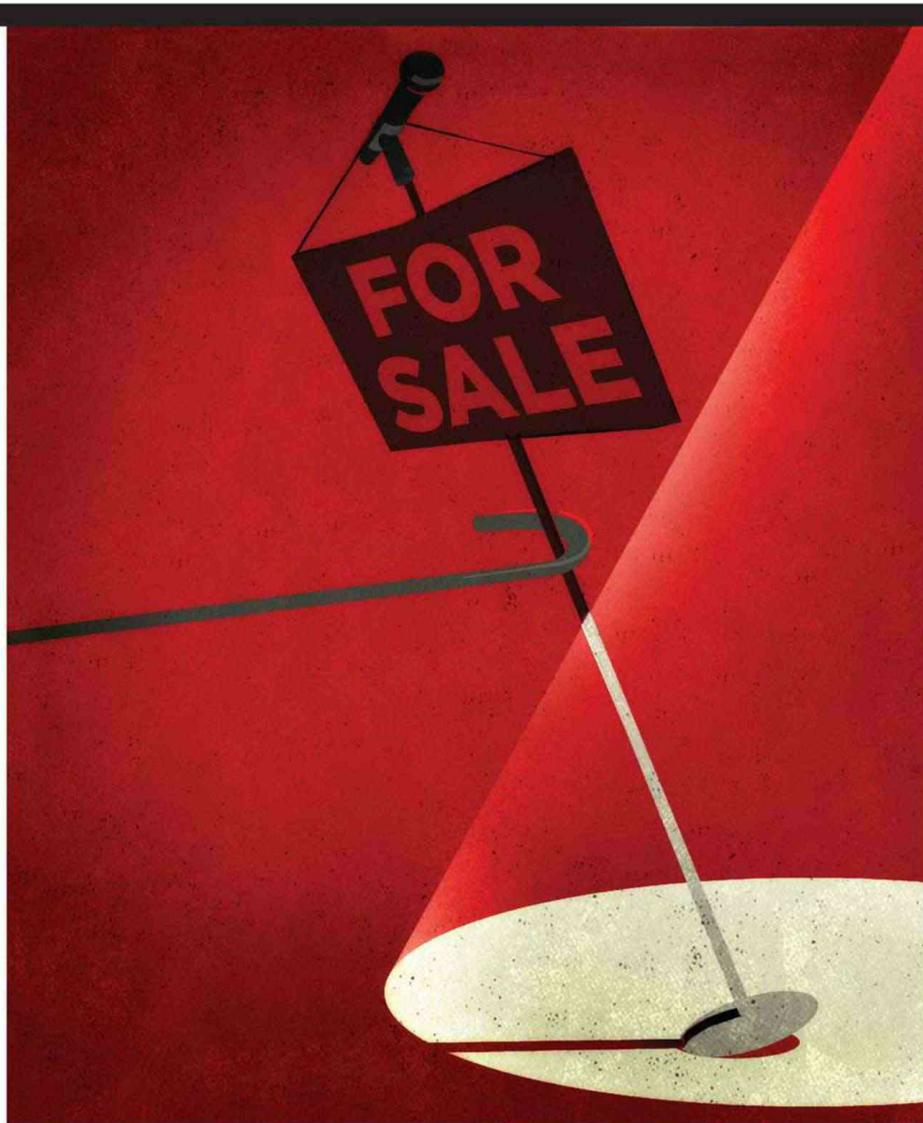
AEG Comes Off The Block

WHAT: Anschutz Entertainment Group, the global sports, entertainment and venue conglomerate owned by Denver billionaire Philip Anschutz, went on the block last September for an asking price of up to \$8 billion. With a portfolio of live venues on five continents (including category leaders like the Staples Center in Los Angeles and the O2 in London), a robust global concert promoter in AEG Live and growing ancillary divisions in ticketing, merchandising and sponsorships, the number didn't seem unrealistic. But apparently no one brought the right deal to the table, and on March 14 Anschutz announced he would retain ownership.

WHY: There was strong interest in AEG from deep-pocketed investors. Sources told *Billboard* in late January that the final three bidders on AEG were a group comprising Ron Burkle, Patrick Soon-Shiong and Goldman Sachs; Guggenheim Partners (whose assets include *Billboard* owner Prometheus Global Media); and Colony Capital and Qatar Sovereign Fund. AEG declined to comment, but other sources said the Qatar group offered the most at about \$7 billion, adding that Guggenheim came in at around \$5 billion. In the wake of the announcement of AEG's sale, \$7 billion, while on the low side, seemed an acceptable figure to most observers, including sources inside AEG. For example, the world's largest concert promoter, Live Nation (which includes live venues, artist management and Ticketmaster, the leading ticket seller), is valued at \$2.3 billion. But in AEG's favor are its highly valued real estate holdings worth some \$5 billion, by *Billboard*'s estimates, and its sports holdings including a stake in the Los Angeles Lakers.

WHO: While AEG not selling was mildly surprising, the resignation of Tim Leiweke, president/CEO of AEG since 1996 and widely respected as the public face and behind-the-scenes visionary of its model, was downright shocking. The announcement of the non-sale noted that owner Anschutz, 73, would assume a "more active role" in the company, though his public involvement in AEG's dealings to this point has been extremely rare. If Leiweke has clearly led the charge to date, new AEG CEO Dan Beckerman has, in his previous post as CFO/COO, signed off on some of the biggest deals in the past decade, and seems equipped. In terms of strategic development going forward, Beckerman will surely lean heavily on new COO Jay Marciano, a former Madison Square Garden Entertainment president who has served as president/CEO of AEG Europe for almost two years.

IF: Had the sellers chosen to break up AEG, which apparently wasn't an option, they probably could have reached Anschutz's desired price based on a "sum of the parts" valuation. Some investors were most interested in AEG Live, which makes money as a stand-alone business and is in the midst of its best year ever. Other investors probably saw huge value in the arena/sports team assets but found the fickle winds of touring less palatable. In the end, it seems no one found the synergies of venues, content and ancillary revenue streams worth an \$8 billion bet. —Ray Waddell



Had the sellers chosen to break up AEG, which apparently wasn't an option, they probably could have reached Anschutz's desired price based on a "sum of the parts" valuation.



Artists, managers, agents. They depend on deep-pocketed competition among promoters, so there is clarity in the sense that AEG Live will keep writing checks without disruption for both tour deals and one-off/regional concerts through the AEG Live venue/promoter network.



Philip Anschutz. Had he waited until current projects like Farmers Field in Los Angeles, a new arena project in Vegas with MGM and the growing axis ticketing business realized their potential, value may have increased in investors' eyes. But, if these and other projects failed to reach their potential, AEG's value might have decreased.



Live Nation Entertainment. While AEG's value is in arena developments and Live Nation's is in the less expensive amphitheater business, a top AEG valuation would've favored Live Nation's investors. But with Live Nation trading at just 4.5 times 2013 earnings, it was always going to be difficult to get a high bid for AEG.

\$2.3b Market cap of Live Nation, AEG's largest rival**\$7b** Highest offer from interested bidders**\$8b** AEG owner Philip Anschutz's desired sales price

EXECUTIVE TURNTABLE

RECORD COMPANIES

Sony Music Entertainment names **Liberty Lucken** VP of sales at **Epic Records** and **Lise Brende** VP of reporting for analytics and research, U.S. sales. Lucken was senior director of sales for Sony Music's Amazon team, and Brende was president of **Numbered Crunch**.

Island Def Jam Music Group promotes **Yvette Davila** to VP of mixshow promotion. She was senior director of street promotion.

Show Dog-Universal Music promotes **Sloane Cavitt-Logue** to digital marketing director. She was sales, marketing and new media coordinator.

Shout Factory appoints **Jeffrey L. Thompson** VP of digital strategy and business development. He held the same title at **Condé Nast Entertainment**.

Concord Music Group appoints **Matt Marshall** senior VP of A&R. He served in the same capacity at **Warner Bros. Records**.

PUBLISHING

Imagem Music promotes **Amanda Schupf** to director of A&R, ups **Steve King** to director of creative ser-

vices and names **Shari Reich** director of A&R. Schupf and King were managers, and Reich was A&R director at **Warner Bros. Records**.

Peermusic promotes **Mary Megan Peer** to president of Asia Pacific and strategic markets. She was managing director of peermusic's Buenos Aires office.

TV/FILM

Nickelodeon promotes **Joel Fisher** to VP of music and talent operations. He was director.

TECHNOLOGY

Beats Electronics appoints **Rafferty Jackson** general counsel. She was VP/general counsel at **VF Outdoor**.

RELATED FIELDS

The **Harry Fox Agency** appoints **Matthew Beekman** chief technology officer. He was co-founder/CTO of **Ticket Fusion**.

BMG appoints **Robert Stegmüller** VP of copyright. He was GM of **Warner/Chappell Germany, Switzerland & Austria**.

—Mitchell Peters, exec@billboard.com



Veteran radio executive **Jack Hobbs** has accepted a top position with Spanish Broadcasting System, according to officials. Hobbs is said to have resigned from his post as executive VP/director of sales for Univision Radio.

GOOD Works

A Life-Changing Symphony

In the Bellavista neighborhood of Cali, Colombia, the children have no form of transportation or fancy shoes. Their parents are usually maids and messengers. They live in homes classified as strata 1 and 2—the poorest of the poor—with tin roofs and dirt floors.



The Notas de Paz youth orchestra

But they do have access to something precious: A free musical education and the opportunity to play in a world-class youth symphony orchestra.

They do so through **Notas de Paz (Notes for Peace)**, a foundation created in 2007 that offers a free musical education to some 140 children who are taught how to play an instrument—and, if they keep up their grades, they can vie for a coveted orchestra slot.

Notas de Paz is one of a half-dozen such programs for disadvantaged kids that emerged in Cali during the past five years, all loosely based on **Venezuela's El Sistema**—a government initiative providing free musical education.

Notas de Paz stands out because it's a full symphony orchestra, instead of a small band or string orchestra. In it, the kids perform demanding pieces, such as the first movement of **Beethoven's Fifth Symphony** or crowd-pleasers like a symphonic arrangement of salsa anthem "Cali Pachanguero"—likely on instruments they didn't even know existed just a few years ago.

Founded by wealthy patron **Lilly Scarpetta** and funded by private enterprise, the foundation has already uplifted both the neighborhood and the lives of children who reside there in squalor. "When you educate kids who normally wouldn't have access to culture, you're educating the population in general, so they have higher aspirations," artistic director and violist **Liliana Arboleda** says.

"Our objective is to provide life training through music," executive director **Gloria Guzman** adds. "I can't tell you that there's no longer any violence in the neighborhood, but the impact is palpable."

—Leila Cobo

Further Dealings



The **Rolling Stones** performing at the O2 Arena in London on Nov. 25, 2012.

A deal for Australian promoter **Paul Dainty** and **Virgin Music** to promote an 18-date North American **Rolling Stones** tour has fallen through, and on March 19 **AEG Live** stepped in to promote the shows, sources say. The Stones will still roll, and an announcement for the tour—which still hasn't been officially confirmed—will likely come before the end of the month. Sources say that a deal with Dainty/Virgin was in place, but the promoters couldn't come to financial terms with the band on a guarantee believed to be in the \$80 million range. Dainty and Virgin ponied up an estimated \$25 million to present the band's five 50th-anniversary shows late last year, and those shows grossed a total of \$38.7 million and sold 73,702 tickets. While that would seem like a strong profit, margins on Stones shows are especially tight, given the huge

production values and other show costs. A pay-per-view live broadcast from the Newark, N.J., show that was part of the deal did less-than-spectacular business, according to sources. . . . Online music service **eMusic** merged on March 18 with e-book distributor **K-NFB Reading** to form the new company **Media Arc**, which will "offer a comprehensive source of more than 17 million songs, 40,000 audio books and 600,000 e-books," according to a statement. **eMusic** and **K-NFB** will remain as operating units of the new company, the statement said. Terms of the deal weren't disclosed. **eMusic** CEO **Adam Klein** said he would "move on" from his post at the company. In a statement, **eMusic** said, "As a new company, **eMusic** and **K-NFB** will leverage their combined technologies and expertise to create a consumer-centric interface that makes discovering, interacting with and purchasing all kinds of media content more accessible and seamless for consumers." . . . **Hastings Entertainment** cut its red ink in half for the year by posting net income of \$1.2 million, or 15 cents per diluted share, on sales of \$141.6 million, for the fiscal fourth quarter that ended Jan. 31. That performance contrasts with \$8.4 million in losses in the prior year's fourth quarter, when sales were \$153.1 million. The black ink in the fourth quarter helped **Hastings** significantly narrow its loss for the year to \$9.3 million, or \$1.14 per diluted share, on revenue of \$462.5 million, from the \$17.6 million loss, or \$2.05 per share, the chain posted in the prior fiscal year when sales were \$496.4 million. In a statement, **Hastings** chairman/CEO **John Marmaduke** attributed the 12.9% decline in sales to the growing digital delivery of home entertainment, rental kiosks and subscription-based services. Moreover, the company finished the year with three fewer stores while comparable-store sales declined 5.1% during the year.

Think Tank

OPINION WESLEY VERHOEVE

Start Me Up

Portrait of the artist as a young tech company



It's no secret that some labels are getting leaner in terms of the services they provide artists. Many artists and managers are experimenting with building their own support teams, hiring third-party firms out of pocket and even making investments into startups that offer services labels no longer, or never, did. Management used to focus on being the force motivating the label to do its job—now managers are coming into their own and doing the job themselves. By taking center stage within this new framework, management and artists are restructuring the core team in a way that's not too dissimilar from an early-stage tech startup.

A tech startup is typically founded by a designer, a developer and a businessperson, while music startups rely on just an artist and a manager as founders of the creative enterprise. The artist acts as a chief creative officer, overseeing development of the product or service (i.e., music, merch, concerts), while the manager primarily handles a COO's role, dealing with all financial aspects surrounding the product. The artist and manager either share CEO duties early on, or the person best-equipped handles these responsibilities depending on their experiences and skill set.

Once success allows the founding team to expand, a day-to-day manager might be added in the role of a GM or a head of product. A designer can also join in the role of creative director, while a social media-savvy street teamer could take on the role of community manager, rallying early adopters into spreading the word and improving the product through audience feedback. A business manager, along with the COO, deals with various financial aspects and serves as CFO.

After an artist releases his or her initial recording, the act may catch on with a growing group of passionate early adopters and, based on this traction, the team might attract outside investors. In much the same way a venture capitalist adds expertise and additional funding



to a startup, on the music side a label or larger management firm can do the same. Attorneys, agents and others in key supportive roles may join the team later.

The benefit of viewing an artist team through a tech startup lens is that it empowers the artist and management, while clarifying the role of the label. Signing to a label as a goal unto itself persists over the more helpful definition of the label as a means toward success, encouraging a healthier artist/label relationship and more realistic expectations. The manager's role is also recast as a centerpiece alongside the artist, with the label focusing purely on its strengths while being fairly compensated through different revenue streams and partial ownership. The label's A&R department morphs into a role that is part data-driven analyst and part creative product manager, both helping to create a

superior product. Artist empowerment facilitates additional creative control, and a more direct relationship to customers, resulting in better outcomes for all.

Is all of this so very different from the way things work at the moment? Perhaps not, but it does put the ingredients for success into context, defines executive responsibilities and presents a sustainable business model. While it may recast traditional roles only slightly, it does so enough to kick dust in the face of increasing proof that finding a new way of doing business is imperative. ●

Wesley Verhoeve is founder of Family Records and men's site GNTLMN.com. He writes about the intersection of music, tech and great customer experiences across different industries on his blog, WesleyVerhoeve.com.



Axs TV will broadcast from the New Orleans Jazz & Heritage Festival beginning April 26 and offer live performances and event coverage on the fest's second weekend (May 3-5). It's the first time in its 43 years that Jazz Fest will be televised.

Bon Jovi at the KFC Yum! Center in Louisville, Ky., on March 14.



ON THE ROAD RAY WADDELL

The Augmented Realities Of Rock Marketing

Bon Jovi's new album and merch open up a new marketing dimension: 3-D



By downloading a new augmented reality app and then pointing your mobile device at various spots in Bon Jovi's Because We Can tour program, a whole new world springs to life.

Music starts to play, a guitar-wielding soldier begins to march, a go-go dancer wearing a bikini wriggles around, and even the Bon Jovi heart logo pumps. It's all

The Long Re-Tail

A Nielsen study suggests there's a \$2.6 billion business lying dormant in the artist-fan experience



Older record labels sold just music, but modern labels should sell both music and “experiences.” So says a Nielsen study released at South by Southwest that estimates the industry could generate additional revenue—totaling between \$450 million and \$2.6 billion—by better monetizing the artist-fan experience.

Nielsen's study, which was conducted with the participation of PledgeMusic and SXSW, focuses on a couple of types of direct-to-consumer business models: crowd-funding and direct-to-fan. It found that fans of any kind, from avid to ambivalent, expressed interest in buying exclusive content from a favorite artist during the recording process. The implication is clear: Artists and labels that don't take advantage of new platforms to connect with fans are leaving money on the table. But which platform should they use?

The term “direct-to-fan” has a broad definition. It can refer to a fund-raising platform that allows artists to raise money for projects as well as interact with fans during the project's development and creation—a model explored in-depth for Nielsen's study.

Direct-to-fan can also refer to monetizing the artist-fan relationship in other nontraditional ways. Using a new platform called Tunezy, for example, allows artists to hold intimate shows, sell collectible merchandise and offer backstage passes or studio hangout time directly to fans. Another platform, Stageit, allows artists to earn money from live concerts streamed online to fans. BandPage, which started on Facebook, recently launched a tool for artists to sell experiences to fans.

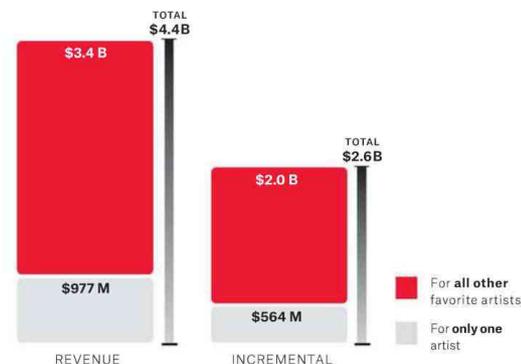
“Crowd-funding” refers to a type of platform that allows artists to raise money from fans to fund a new endeavor. Kickstarter, Indiegogo, RocketHub and other platforms have become highly popular with musicians, filmmakers, artists, videogame makers and inventors to finance their projects. “Direct-to-consumer” means selling music (downloads, CDs, vinyl) and merch directly to followers without relying on the usual middlemen, such as distributors or retailers. But direct-to-consumer doesn't target the most valuable segment: the fans.

This varied terminology is important because different types of artists will be attracted to different kinds of support models. For example, a completely indie artist is more likely to use a crowd-funding platform that pays for studio time, marketing and other costs, because overall financing is a frequent barrier for such artists' success. An act already signed to a label, however, would likely be more apt to use a direct-to-fan pre-order campaign that can sell more product and merch.

The common thread between direct-to-fan and crowd-funding is the ability to create value from the artist-fan experience. Monetizing music has become more challenging as music becomes more ubiquitous in its online form. These types of unique experiences can help bring a sense of scarcity and, ultimately, value back to the music business. ●

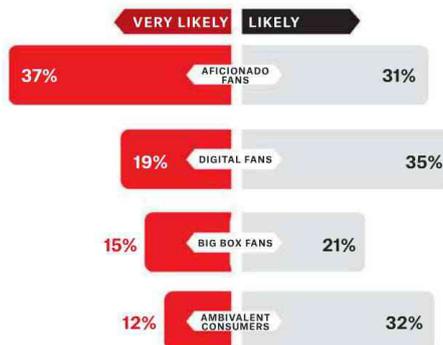
TAKEAWAY: Monetizing experiences may capture significant incremental revenue, but the best approach will vary by artist.

Revenue potential if fans were able to buy exclusive content while artist is recording new album.



“Incremental” assumes that each buyer would have otherwise spent \$10

Fans that say they will contribute to a campaign for exclusive content.



Source: Nielsen's “The Buyer and the Beats: The Music Fan and How to Reach Them”

very cool, without a doubt. But is this just a high-tech take on the old pop-up books that briefly amuses fans, or will AR technology turn into the deeply engaging marketing tool that early adopter Team Bon Jovi believes it can become?

AR has been around for several years in simpler forms, but this next-generation version moves far beyond the promise of those familiar quick response coded boxes, which basically redirect consumers to websites with little or no engagement. When an image is enabled with the new AR technology, however, it contains code that triggers practically any type of content possible. For Bon Jovi's new *What About Now* album and *Because We Can* tour, that includes videos, songs, GIFs, merchandise discounts, live chats, live streams and other creative offerings.

“QR codes lower the barrier of entry and get people to some sort of content in an easy fashion, but there's also a disconnect—it doesn't look cool, and there's no experience or interactivity,” Bon Jovi Management's **Anthony Piedmont** says. “AR allows you to create that interactive connection along with an infinite amount of content ideas.”

Prior to the album's March 12 release, the Bon Jovi tour program produced the most extensive uses of AR for the band. The technology itself comes from HP-owned Aurasma, while app creator Mobile Roadie partnered with Bon Jovi's team in delivering the specific content, a process that began when the creative direction of the al-

bum was decided on last year.

“As soon as **Jon Bon Jovi** gave us the creative direction for the record, the team began integrating AR into the album cover, the merch, the tour program, BonJovi.com and other partners,” Piedmont says. “We decided that if we were going to do it on the album cover, we'd have to do it across every aspect of our campaign.”

The team began educating Bon Jovi fans about AR at the beginning of this year in connection with lead single “Because We Can.” Using simple content, known as “auras,” the artistic and technical teams upped the sophistication levels as the campaign progressed.

“People innately understand there is a connection between the image and the phone,” Piedmont says. “Once people understand the interactivity of AR, it becomes instinctual; fans can tap, swipe, listen, see, interact.”

Obviously, the expense involved in hiring world-renowned animators to create original artwork and employ green screens for AR imagery doesn't come cheap. Nevertheless, Piedmont believes the technology is also open to newer acts. “A band could do AR on the cheap,” he says. “When Bon Jovi does something, they

do it 150%. But a smaller act could use a still image or a video in their AR campaign for close to nothing.”

Team Bon Jovi believes AR can also be a revenue producer down the road. But, strictly in terms of awareness, it's already been quite an effective marketing tool, with the app already downloaded some 500,000 times. According to Piedmont, “Utilizing innovative technology is a platform for us to stand out amidst all the noise. It enables us to set ourselves apart, to set a new standard and do something completely different so people pay attention.”

AR is definitely cool, and today the technology promises quite effective branding. By year's end, however, it would be good to see some hard numbers that show if it has actually moved the needle on revenue, and what its ROI might be. ●

TAKEAWAY: AR tech is in its early stages, but Bon Jovi deserves kudos for trying cutting-edge marketing and new creative campaigns to boost its profile. Time will tell if it moves the needle on revenue streams in ticket sales, merch, albums and brand-building.

QUESTIONS
Answered

Gary Overton
 Chairman/CEO,
 Sony Music Nashville



Gary Overton
 photographed
 in Nashville.

1



Age: 56

Favorite breakfast: "I don't normally eat breakfast—I'll just drink two cups of sage tea. But occasionally I like a jalapeño cheese hot dog. It kind of starts the day with a bang."

Memorable moment: "Managing Alan Jackson when he won his first Country Music Assn. entertainer of the year award in 1995."

Last great laugh: "Probably when I saw some clips of goats that were edited into current music videos such as Carrie Underwood's 'Blown Away' and Kristen Kelly's 'He Loves to Make Me Cry.'"

What did you wake up thinking about this morning? All the great new music coming out later this year. I'm still getting congratulatory calls and emails from the VIPs in radio and media who came to our boat show at the Country Radio Seminar, saying how much they loved the new Brad Paisley, Kenny Chesney, Pistol Annies, Tate Stevens, the Henningsens, Chris Young, Jerrod Niemann and Kelly Clarkson. It's just further affirmation of what we're doing here. They also loved our special live guest, REO Speedwagon.

Who is your most important mentor and what did you learn? Some people have one mentor in their life, but I picked up things along the way from lots of people. Singer/songwriter and producer Keith Stegall taught me not to compromise about the music. Sony/ATV's Marty Bandier taught me how to monetize my love of music, and how to make a deal. Sony's Doug Morris taught me strength, class, honesty and how to successfully run a label group during the most challenging climate in the history of recorded music.

Describe a lesson you learned from a failure. When Thomas Edison had yet to invent a working light bulb, a journalist said to him, "You have failed 10,000 times to invent the light bulb." To which Edison replied, "I have successfully found 10,000 that won't work." I think it's about being unafraid to fail, to try to find something new or different. Failure is only failure if that's what you see it as. Failure is working toward a goal and just one of the steps on the way to success.

Name a project that you're not affiliated with that has most impressed you in the past year. Spotify. People want their music to be ubiquitous so they can hear it on any of their devices, anytime, anywhere. Consumers will be more than happy to make a monthly payment for this service, just like their cable or phone bill. I believe this model will create more than enough revenue for everyone—artists, labels, songwriters and publishers, along with the streaming services themselves.

What will define your career in the coming year? I don't believe one's career can be defined in a single time period like a year. It's defined over a much longer period of time, usually at the end of your professional life. I've had the great fortune to manage a superstar artist [Alan Jackson], run a large music publishing company and also run a major-label group. I've also been told that no one has done all three of those things before—or, at least, not successfully.

Name a desert island album. I hope we'll soon have worldwide music streaming, so I won't have to choose only one album. But, for now, I would say it's the Allman Brothers Band's *At Fillmore East*. It's one of the best live albums ever. The songs and guitar solos were filled with pure, raw emotion. —Glenn Peoples

"When someone told Edison he had failed 10,000 times to invent the light bulb, he replied, 'I have successfully found 10,000 that won't work.'"

"I love going to see our artists' shows. You can see, hear and feel the connection between them and their fans."



1. Framed Hatch Show Print from the Country Music Hall of Fame: "I am a steadfast supporter of the Country

Hall, and what a timeless mantra for all of us: 'Honor Thy Music.'"

2. Interior of Overton's office.

3. RCA Victrola: "A great reminder of where we've been and of the great RCA artists who are the foundation of the modern music business. It makes an iconic image. Just ask the Recording Academy."

BACKBEAT



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

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



Road Warriors & Freedom Fighters

Kenny Chesney inaugurated his No Shoes Nation tour to a crowd of 48,000 in Tampa, Fla., while **Madonna** rocked the GLAAD Awards in New York

1 Country titan **Kenny Chesney** kicked off his tour in Tampa, Fla., on March 16. Backstage **(2)** he visited with Florida's radio elite. In the back row, from left: WQYK Tampa Bay's **Mike Culotta**, WWKA Orlando's **JR Shumann**, WQYK's **Jay Roberts**, WPCV Lakeland's **Mike James**, WFUS Tampa Bay's **Travis Daily** and wife **Christine**, and Columbia Nashville's **RJ Meacham**. In the front row, from left: WQYK's **Hank Dale**, WGNE Jacksonville's **Michele Chase**, WWGR Fort Myers' **Val St. John**, WPCV's **Jeni Taylor**, Chesney, Daily's son **Zen Davis**, WFUS' **Rebecca Kaplan**, guest **Kim Goddard** and Columbia Nashville's **Jeri Cooper**.

3 During the San Diego stop of her *Girl on Fire* tour on March 13, **Alicia Keys** chatted with (from left) Valley View Casino Center's **Dana Windridge**, **Ernie Hahn** and **Ashley Anton**.

4 "Suit & Tie" crooner **Justin Timberlake** sports the requisite outfit at the Target-presented iHeartRadio album release party for *The 20/20 Experience* at Los Angeles' El Rey Theatre on March 18. From left: Clear Channel Media and Entertainment's **John Hogan**, multimedia personality **Ryan Seacrest**, CCME's **Tom Poleman**, Timberlake and CCME's **John Sykes**, **Owen Grover** and **Tim Castelli**.

5 Guatemalan superstar **Ricardo Arjona** (third from right) greets the SBS Entertainment crew after his sold-out March 9 performance at the Miami Arena. From left: SBS Entertainment's **Richard Lom**, **Lucas Piña**, **Albert Rodriguez**, **Raul Alarcón Jr.** and **Joseph Garcia**.

6 **Pink** clutches a stuffed mascot backstage at the Air Canada Centre in Toronto with the venue's **Bob Hunter** (left) and **Wayne Zronik**.

7 Celtic Thunder celebrates its fifth consecutive No. 1 debut on Billboard's World Albums chart at the magazine's New York headquarters. From left: Billboard director of charts **Silvio Pietruongo**; the group's **Keith Harkin**; Celtic Thunder creator/producer **Sharon Brown**; Celtic Thunder's **George Donaldson**, **Ryan Kelly**, **Emmet Cahill**, **Neil Byrne** and **Colm Keegan**; and Billboard's **Gordon Murray**.

8 **Madonna** donned the Boy Scout uniform to present CNN's Anderson Cooper with the Vito Russo Award at the 24th annual GLAAD Awards on March 16 in New York. "You are an excellent journalist... but the reason that I love you is that you are a freedom fighter," Madge praised him. "You are a badass motherfucker."



T & E Report Stockholm



BROWSE

After the United States and Britain, Sweden is the third-largest exporter of music in the world.

Yet a single act still looms staggeringly large in its pop mythology, and in April, **ABBA**—which is estimated to have sold more than 400 million records worldwide—will be appropriately honored, when an eponymous museum (abbathemuseum.com) opens May 7 in the capital of Stockholm. Boasting '70s stage capes and leotards



as well as interactive holograms of the pop icons, the 5,000-square-foot museum will be integrated with the **Swedish Music Hall of Fame** on the island of Djurgården.

It closely coincides with the release of the new album, *Shaking the Habitual*, by cult sensation **the Knife**, the brother-sister duo that perhaps represents Sweden's new musical pinnacle. Aesthetically, it can be said with certainty that Stockholm is like no other city in the world, spread as it is across 14 islands, connected by 57 bridges. Music plays a central role in everyday life, and as Grammys Award-winning Swedish rapper **Adam Tensta** puts it: "It is a tastemaker

heaven. If you manage to rock a crowd here, you're probably good anywhere in the world." Hipsters and bohos trod the streets of Södermalm, particularly the SoFo area, home to the vinyl snob **Pet Sounds** (petsounds.se) record shop and its corresponding bar.

STAY

For ABBA geeks, the **Rival** hotel (rival.se), a former Art Deco cinema, is actually co-owned by **Benny Andersson**. Centrally located in Södermalm, it regularly hosts screenings and fashion events. The **Lydmar** (lydmar.com) was formerly central to the Stureplan nightlife scene, but moved to a mellower location in 2008. It's still a magnet for stars like Gavin DeGraw and Lady Gaga. And the sleek **Hilton Stockholm Slussen** (

517 353 11), by way of its proximity to legendary venue **Debaser**, attracts the hipper music types. Its **Eken Bar** boasts stunning views across the water to Gamla Stan and also pulls in top DJ talent.

EAT

Stockholm's restaurant scene reflects its overall internationalism. Tensta enthuses about "**Seyhmus** [seyhmus.se] in Hornstull. It's



a Persian joint that serves the best vegetarian food in town, and they have a ginger drink that you would kill for." Singer/cellist **Christine Owman** (whose new album, *Little Beast*, features guest performances by Mark Lanegan) recommends **Kafé 44** (kafe44.org) for "vegan-friendly food and great atmosphere, with concerts and a nice crowd." **Philip Ekström** of Gothenburg's **Mary Onettes** (whose new Labrador-released album *Hit the Waves* evolves their post-punk ethereal rock) suggests "spending a whole day at **Landet** [landet.nu]. See great art, grab a few beers, then eat a cozy dinner." And then catch "live acts or DJs one floor up." For a more gourmand experience, try celeb chef **Mathias Dahlgren's Matbaren** or **Matsalen** at the **Grand Hotel** (grandhotel.se). Or go for a truly classic Swedish meal (including those famous meatballs) at **Den Gyldene Freden** (gyldenefreden.se).

PARTY

Stockholm is a stay-out-all-night city, especially in spring and summer. Tensta mentions Södermalm's **Marie Laveau** (marielaveau.se) as "having the best bartenders." Owman's favorite places are "**Debaser Slussen** and **Debaser Medis** [debaser.se], both for live shows and DJ'ing." Ultra Records electro stars **Rebecca & Fiona** say that "**Berns** [berns.se] is a big, beautiful venue and great place to play." It's located in the boutique hotel of the same name. Those looking for cutting-edge indie sounds can check out **Mosebacke Etablissement** (sodrateatern.com), attached to **Sodra Teatern**. Glamour seekers head to **F12** (f12.se), attached to upscale Normalm restaurant **Fredsgatan**, and to **Café Opera** (cafeopera.se), which has hosted the likes of Madonna, OutKast and Lenny Kravitz. —Ken Scrudato

Clockwise from top left: The ABBA Museum, Eken Bar, Kalix caviar from chef Mathias Dahlgren, Rebecca & Fiona and Adam Tensta.

TALK

@QMagazine "Why is Swedish music successful? Well some kind of mix between musical heritage and stubbornness."

@One Republic A beautiful Stockholm morning. Need a Swedish breakfast, provided it has nothing to do with fish. twitter.com/XAR-5RxeBGG

@jasonderulo Saunas in Stockholm are hot af! The birds on back are flying to my neck like "we out!" Lol

@theohurts Stockholm! Nippy but nice. Today we're doing a very special acoustic performance at Spotify Towers and tonight... Debaser. Vacker!



ON THE SCENE

New Swede Sensations

Sweden is an endless font of interesting new music, and offers a Northern European alternative (i.e., the music is distinct from U.S. and British trends) to the sounds coming out of Los Angeles, New York and London. As such, there is never a want for artists stirring up new excitement.



Perhaps the buzziest sister act **First Aid Kit**, signed to the Knife's Rabid Records. The band's rustic folk sounds have won it a devout following, and a cover of Fleet

Foxes' "Tiger Mountain Peasant Song" immediately endeared the duo to the Seattle band. For **Johanna** and **Klara Söderberg**, Stockholm's Debaser is "the ultimate rock club. Perfect capacity—800 people—so you can connect with everyone in the room."

The young duo **Cazzette** represent the new face of the Swedish electro scene. The pair's November debut album, *Eject*, was the first to be released exclusively on Spotify, and was met with glowing reviews. "We really loved playing the Globe [globearenas.se] with Avicii," the two enthuse. "The energy at those massive parties is amazing."

Singer/pianist **Amanda Mair** signed to Labrador Records at just 16 years old in 2010. The following year, her debut single "House," a synth-driven slice of endearing eccentricity, found her being compared to Kate Bush and Bat for Lashes. Her self-titled 2012 debut album, produced by Philip Ekström of Gothenburg's Mary Onettes, was a wonder of lavish electro pop, with some of the quirks reined in; it hit No. 16 on the Swedish chart.



Junip first appeared in 2005, though it wasn't until 2012 that the group released its debut album, the highly acclaimed *Fields*. Led by multi-culti boy wonder **Jose Gonzalez**—he's a Swede, but with strong Argentine roots—the act's music somehow manages to incorporate everything from African rhythms to



English psychedelia to keyboardist **Tobias Winterkon's** spacey synth stylings, setting the band virtually in a genre of its own making. Junip's self-titled sophomore album will be released stateside by Mute on April 23, followed by a U.S. tour in June. —KS



Gear

Ryan Hadlock's Northwest Sound Emporium

The Lumineers' producer heads up a home-grown studio with deep roots, just outside Seattle



Name: Ryan Hadlock

Biggest claim to fame: Producing the Lumineers' 2012 self-titled debut, which hit No. 2 on the Billboard 200.

Current projects: Working with songwriter/producer Mike Posner (who produced "Boyfriend" for Justin Bieber) on a song they'll pitch to One Direction. He's also producing sessions for singer/songwriter L.P. and working with songwriter Diane Warren to identify young artists with whom they might collaborate.

But you didn't know: Hadlock's parents operate a studio in San Pancho, Mexico, near Puerto Vallarta.

1 '60s Ludwig pearl-finish bass drum. "Almost everybody who comes in brings their fancy modern drum kits, and ends up using our kits."

2 McIntosh 240 tube amp. "It's one of the most valuable hi-fi tube amps in the world."

3 Vintage Voice-O-Graph recording booth from the now-defunct

Jones' Fantastic Museum at the 1962 Seattle World's Fair.

4 Neumann U-47 mic. The Lumineers' Wesley Schultz used this mic to record

his vocals for *The Lumineers*.

5 Roland Space Echo tape delay. "You can put it on a vocal, a guitar, drums and all of a sudden you have this otherworldly atmosphere."

"We built this studio ourselves. It's a family operation."

Ryan Hadlock was 8 years old when Eric Clapton asked to borrow his Fender Champ guitar amp for a session. The guitarist had come to his parents' Bear Creek Studio in rural Woodinville, Wash., to record guitar parts for Lionel Richie's 1986 album, *Dancing on the Ceiling*. "I remember having to look way up at him and thinking, 'Wow, you look just like my dad,'" Hadlock recalls with a chuckle. "He had the beard and the hair, and he was about the same age."

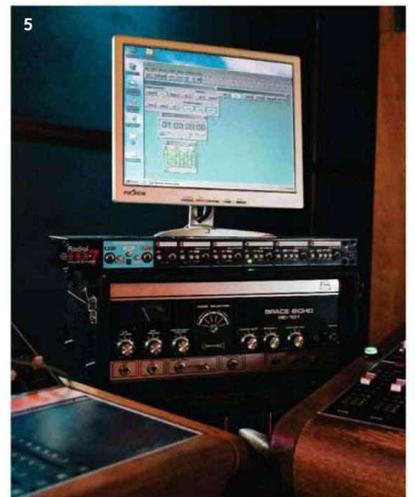
Today, Hadlock runs the spacious, wood-paneled studio that his parents Joe and Manny Hadlock built on a farm outside Seattle in 1977. The studio still relies on much of the gear they purchased years ago, including the Trident TSM console, Neve BCM-10 sidetar and Teletronix LA-2 amplifier, as well as a number of instruments donated or simply left behind by artists, among them a 1962 Gretsch guitar and a 1977 Steinweg grand piano.

In the last two-and-a-half decades, the roster of acts recording there has included Soundgarden, Foo Fighters, Modest Mouse, Fleet Foxes, Gossip and Brandi Carlile. But Hadlock, who has boundless enthusiasm for everything musical, is best-known as the producer

of the Lumineers' self-titled 2012 debut album, which received Grammy Award nominations this year for best Americana album and best new artist. The set peaked at No. 2 on the Billboard 200 in January.

Hadlock discovered the band two years ago at South by Southwest and was blown away by its demo. "I just loved them so much," he says. The Lumineers' sessions utilized an array of gear, including a '60s Ludwig drum kit similar to one Ringo Starr played in the Beatles, and Hadlock's trusty Yamaha FG-402 acoustic guitar, which he purchased for \$110. The "foot stomps" that can be heard on the hit single "Ho Hey" were created by stomping on the unfinished oak floors leading into what is dubbed the "Big Room." Singer Wesley Schultz also used the large open space (located adjacent the control room) to record his vocals. The result was a warm, nostalgic and very spirited album.

The Lumineers' success has led some to believe Hadlock prefers folk rock. "Everybody thinks that's all I do. But I also like electronic music, and classical music. I've worked on jazz records and pretty much everything else all over the map," he says. "At Bear Creek, we've never really been in a box." —Gene Stout



SXSW 2013: Brand Harder

It's become a global music blockbuster, growing louder and rowdier every year. Here are the winners that cut through the din, including the 20 breakout bands with the biggest social buzz by Andrew Hampp

If South by Southwest 2012 was a branding blockbuster, then SXSW 2013 was its sequel—but bigger, noisier and with a few extra characters. While there wasn't a clear winner like American Express' exclusive, card-member-only Jay-Z concert, or an installation with the sheer shock value of the Doritos stage (which returned this year, this time with a digital screen to broadcast tweets), a few brands cut through amid the cacophony.

Samsung, for starters, set up camp across the street from the Convention Center and held private showcases of its just-announced Galaxy S 4 phones, and also had a presence throughout Austin that included exclusive panels, showcases and an epic closing-night set with A Tribe Called Quest and Prince. Citi sponsored the Sound City Players jam session in Austin, a blowout concert (with Billboard as a media partner) open to card members and select SXSW lottery winners at Stubb's—Dave Grohl, Stevie Nicks, John Fogerty, Krist Novoselic and more shared the stage for more than three-and-a-half hours. The Fader and Converse booked a surprise pairing between Usher and Afghan Whigs that had all of Austin abuzz Friday night. And Chevrolet helped bring Kid Cudi, Sleigh Bells and Justin Timberlake to town by sponsoring three nights of Myspace Secret Shows, in addition to an integrated sponsorship of the mtvU Woodies and an offering of free car rides to busy attendees.

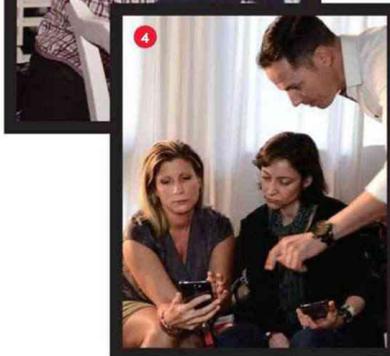
For years, there's been an undercurrent of criticism about SXSW's growth. The shows with A-list musicians breed perilously long lines; the corporate sponsors detracts from the festival's core mission of discovery. Yet attendance continued to spike to all-time highs for the Interactive portion, for which registration leapt 25% (or 5,000) to more than 30,000 official badge holders. And the sponsors clearly feel the festival remains vital—all of 2012's sponsors returned this year (and many more). SXSW itself even raced to partner with some of the biggest non-sanctioned showcases from previous years—Warner Sound, Filter, Citi and Vice's showcases all became official this year, while the Fader Fort enjoyed its second year as a legit function.

Beyond the big-budget activations from Citi, Chevy, Myspace and others, many brands opted to create their own destination venues. Sonos, for example, set up an Austin version of its L.A.-based Sonos Studio in three houses off Red River Street, creating a 300-capacity venue where fans could enjoy artists like Robert Glasper and Erykah Badu, free haircuts from Rudy's Barbershop and workshops.

Sonos director of worldwide culture marketing Fiede Schillmoeller chose SXSW for the brand's first non-L.A. activation because "it's one of the very few, if not the only, major global music events, and a very interesting one. There's the pure conferences like MIDEM, and the bigger festivals—but sometimes they're just amusement parks. That combination of interactive and music is very relevant, and it was really good being there. I'm sure we're going to be back." As for getting a return on Sonos' investment, Schillmoeller cited several attendees' use of the word "oasis" in describing the Sonos Studio as more valuable to him as a marketer than any hard data.

Vice Media had a similar approach to its blowout, week-long "Vice Land" installation on Cesar Chavez Street. Though the venue hosted more than 35,000 people across nine days and racked up more than 1 billion social media impressions throughout the week, "just to be a part of the South by Southwest culture generally was important to us," Vice VP of sales and business development Ben Dietz says, adding SXSW "leverages our interests in digital as an online video broadcaster, in film as a production house with the premiere of our film 'Reincarnated' with Snoop Dogg and from a music standpoint as a means to publicize the music we're putting out."

SXSW is also a place where brands came to build on previous experiences. Nikon, which sponsored the Warner Sound Captured by Nikon showcase for a second year (with Billboard as a media partner), had dramatic increases in audience, with more than a half-million tuning in to watch its live stream and more than 154 million impressions generated from its #NikonWarnerSound hashtag, enough to make it a No. 1 trending topic on several occasions. "We've always focused on helping consumers capture and share memorable moments," Nikon communications manager Jillian Cutrone says, "and the feeling was overwhelmingly positive about the experience as indicated by the incredibly high social conversation around our event this year." ●



1 From left: Pandora's Tom Conrad, Live Nation Labs' Ethan Kaplan and Brian Salzman of 2°, at the Samsung Galaxy Thought Leadership Dinner.

2 From left: Clear Channel's Tom Poleman, SB Projects' Scooter Braun, artist Amanda Palmer and Billboard's Bill Werde at the Samsung dinner.

3 Consider mind blown: Epitaph Records' Jason Feinberg (left) speaking with Conduit's Harel Tayeb at the Samsung dinner.

4 Fuse's Liana Huth (left) and Warner/Chappell's Lee Dannay (center) with a Samsung expert.





Idiot's Delight

Punks on Broadway (and elsewhere) led this year's music doc pack
By Phil Gallo

Last year, "Big Easy Express" rolled out of South by Southwest (SXSW), played the Los Angeles Film Festival and then upended the traditional release schedule, playing online prior to theaters. The on-the-road concert doc—headlined by Mumford & Sons—made its final stop at this year's Grammy Awards, where it won the best long form music video statuette.

It was one of the more heralded films of the 2012 festival, along with eventual Academy Award-winning documentary "Searching for Sugar Man," which was making its first festival appearance since being picked up by Sony Pictures Classics. This year, "Twenty Feet From Stardom," Morgan Neville's look at background singers, was in the "Sugar Man" role as it begins a festival journey on TWC-Radius' dime prior to its June 14 theatrical release.

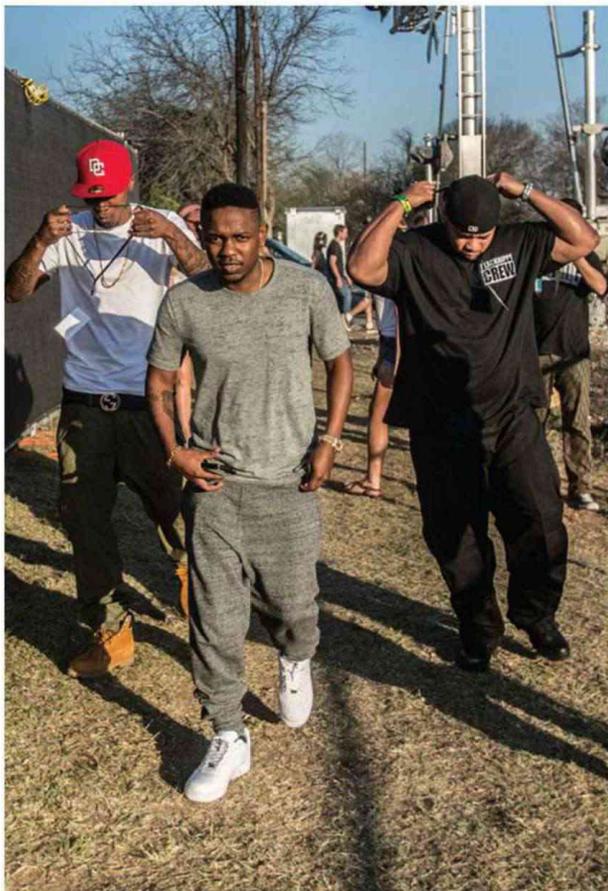
The other standout among the dozen music-driven documentaries making their world premieres was "Broadway Idiot." Doug Hamilton's doc begins in "making of" territory, chronicling the transition of *American Idiot* from Green Day concept album to Broadway musical, and the transition of frontman Billie Joe Armstrong from skeptic to comrade. Wide distribution, whether theatrical or a major TV network, is deserved and likely.

Beyond "Idiot," though, SXSW has a niche marketplace of films that will require careful handholding and targeted delivery. Strange as it might be to think that a film with four Beatles songs cleared worldwide would have limited appeal, Ryan White's "Good Ol' Freda"—a look at the life of Freda Kelly, the Fab Four's fan club manager and Brian Epstein's secretary—is likely limited to those Beatlemaniacs who are obsessive about the early Beatles' pre-Apple Records days.

Other premiering films that have niche potential but no distribution at present include:

- "The Punk Singer," Sini Anderson's look at feminist icon Kathleen Hanna of Bikini Kill and Le Tigre, and how health issues curtailed her career.
- Elise Salomon's "Los Wild Ones," about Reb Kennedy's Los Angeles label Wild Records and young Mexican-American artists rooted in rockabilly.

- First-time director Reuben Atlas' "Brothers Hypnotic," which follows the eight brothers in the Hypnotic Brass Ensemble as they play the streets of New York and their hometown of Chicago, then the concert halls of Europe. ●



Top: **Dave Grohl** and **Rick Springfield** rock the Citi Presents Sound City Players Live at Stubb's Bar-B-Q on March 14.

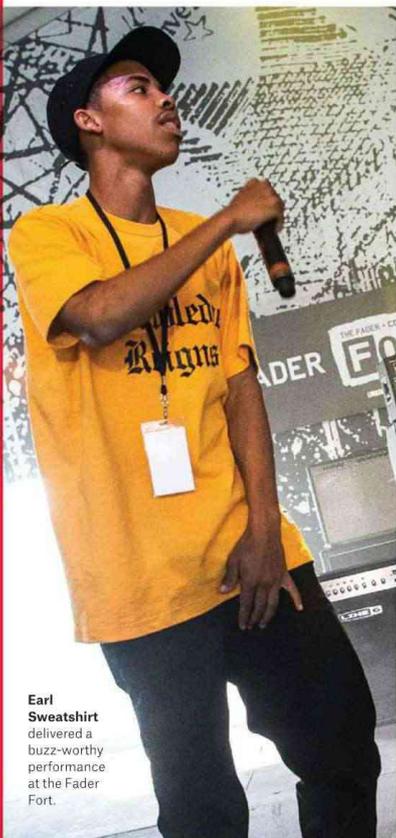
Left: **Kendrick Lamar** (center) with Top Dawg Entertainment's **Moosa** (left) and another of the Top Dawg crew on March 13.

Above right: **Macklemore & Lewis** perform March 12 at the Warner Sound by Nikon at the Belmont.

Above: The sign outside of the famed Stubb's Bar-B-Q in Austin.

MEASURING THE BUZZ

The top 20 breakout acts according to social media metrics
BY EMILY ZEMLER



Earl Sweatshirt delivered a buzz-worthy performance at the Fader Fort.

1 Earl Sweatshirt

F 13,286 **T** 103,335

LABEL Tan Cressida/Columbia

MANAGEMENT Leila Steinberg

CURRENT PROJECT "Whoa" single and video

NEXT UP *Doris* LP

Earl Sweatshirt, the formerly MIA member of Odd Future, set Twitter ablaze—to the tune of 103,335 SXSW mentions—with five shows, including a stop at the mtvU Woodie Awards and the Fader Fort. The latter was the most talked-about, with the rapper, accompanied by Flying Lotus, performing his new Wu-Tang-influenced single "Whoa."

3 Fredo Santana

F 7,056 **T** 53,310

LABEL Glory Boyz Entertainment

MANAGEMENT Glory Boyz Entertainment

CURRENT PROJECT *Fredo Kruger* mixtape

NEXT UP *Glory Boyz* LP

Fredo Santana has been known as one of Chief Keef's Glory Boyz cohorts (and Keef's cousin)—until

now. The heavily tattooed rapper offered a few rowdy shows during SXSW, highlighted by Friday night's LiveMixtapes.com showcase, helping him garner 53,310 SXSW Twitter mentions, more than any other breakout act besides Earl Sweatshirt.

4 Joey Bada\$\$

F 7,721 **T** 51,605

LABEL Cinematic Music Group

MANAGEMENT Jonny Shipes

CURRENT PROJECT *Rejex* mixtape

NEXT UP Debut LP

After a rapid rise last year thanks to mixtapes, blog coverage and collaborations with A\$AP Rocky and DJ Premier, up-and-coming Brooklyn rhyme prodigy Joey Bada\$\$ and his Pro Era crew made their SXSW debut with several boisterous sets, most notably following Earl Sweatshirt at Lucille on Friday night.

5 Chance the Rapper

F 4,542 **T** 26,616

LABEL Unsigned

MANAGEMENT Pat Corcoran

CURRENT PROJECT *10day* mixtape

NEXT UP U.S. tour with Kids These Days

This 19-year-old Chicago rapper—who has appeared on tracks by Joey Bada\$\$ and Childish Gambino, and recently signed with Creative Artists Agency—performed an energetic set at the 404, while former Warner Music Group chairman/CEO Lyor Cohen watched from the crowd, sparking online speculation about whether the still-unsigned rapper would graduate to the majors soon.

6 Fedde Le Grand

F 17,438 **T** 6,860

LABEL Ultra

MANAGEMENT Susanne Wolffensperger, Kai Horstmann

CURRENT PROJECT "Long Way From Home" single

NEXT UP Coachella

Captivating a SXSW that featured much more EDM than in years past, veteran Dutch house DJ/remixer Fedde Le Grand rolled into Austin early with a late-night show at La Zona Rosa that helped him gain 17,438 new social media followers during the week. The set, dubbed "Road to Ultra," also featured Just Blaze.

2 Tori Kelly

F 20,980 **T** 45,196

LABEL Toraay Records

MANAGEMENT Scooter Braun

CURRENT PROJECT *Handmade Songs* by Tori Kelly

NEXT UP "Fill a Heart" charity single and tour

For a Monday afternoon showcase during South by Southwest Interactive, 20-year-old singer/songwriter Tori Kelly sure had a large concentration of powerful executives in the audience. Everyone from tech entrepreneur Mark Cuban to Newark, N.J., mayor Cory Booker to Stageit CEO Evan Lowenstein came out for her

secret show at the Conduit Corner, due in part to her mentor Scooter Braun, who was also in attendance. But the execs and 100-plus fans stayed to hear Kelly's impassioned vocals during an acoustic, six-song set that spanned her own songs ("All in My Head," "Dear No One") and a couple of covers (Justin Timberlake's "Suit & Tie," Michael Jackson's "P.Y.T.").

"We literally put up a location with a hashtag on Twitter the night before and people actually showed up—I was pleasantly surprised at the turnout," Kelly says. "Scooter's been a really big supporter, and he's believed in me from the start. It's really cool to have someone who has that much power in the industry yet [who's] still not really big on changing what I'm doing in any way. He's just hopping onboard with what I'm already doing."

And that includes a sizable online following: She's accumulated more than 350,000 subscribers and 34 million views on YouTube. Last May, Kelly self-released the EP *Handmade Songs* by Tori Kelly on iTunes that cracked Billboard's Heatseekers list and reached the top 10 of the iTunes Pop Albums chart. In April, she embarked on her first-ever tour on behalf of the Child Hunger Ends Here campaign, where she'll be performing her original song "Fill a Heart" and visiting local food banks at each stop. "South By definitely gave me a confidence boost for the tour," she says. "I feel a lot more comfortable now." —Andrew Hopp

Tori Kelly threw in covers of Justin Timberlake and Michael Jackson during her SXSW Interactive set.



7 Lianne La Havas

F 12,352 **T** 9,223

LABEL Nonesuch/Warner Bros.

MANAGEMENT Scruffy Bird Management

CURRENT PROJECT *Is Your Love Big Enough?* LP

NEXT UP Spring U.S. tour with Jamie N Commons

Lianne La Havas, a British soul-folk singer/songwriter recently nominated for the Mercury Prize, gained new fans at SXSW thanks to her daytime performance at the Warner Sound party, an evening set at Empire Auto and a show at the Belmont, where she had a packed house singing along to breakup songs.

8 Angel Haze

F 14,529 **T** 7,291

LABEL Noizy Cricket!/Republic

MANAGEMENT Le Roy Benros

CURRENT PROJECT *Classick* mixtape

NEXT UP Markus Dravs-produced debut LP

New York-by-way-of-Detroit rapper Angel Haze backed her online hype with six raw sets at SXSW, most notably at the Pandora Porch and the annual One Night in Austin party thrown by blogger Perez Hilton, who gushed on Twitter, "Damn—Angel Haze goes hard!"

9 Flosstradamus

F 6,224 **T** 12,734

LABEL Fool's Gold/Mad Decent/Jeffree's/Green Label Sound

MANAGEMENT TMWRK Management



CURRENT PROJECT Single "Look at the Sky"

NEXT UP Coachella

Chicago DJ duo Flosstradamus cashed in on its role as prominent early adapters of the trap sound that's swept EDM (and culminated in Bauer's "Harlem Shake" sensation), performing twice with Fool's Gold labelmates A-Trak, Danny Brown and Oliver, then rocking Virgin Mobile's 508 House on Saturday night.

11 The 1975

F 9,582 **T** 6,787

LABEL Vagrant

MANAGEMENT Jamie Osborne

CURRENT PROJECT *Music for Cars* EP

NEXT UP U.K. tour; debut album

The Manchester, England, pop rockers offered eight sets throughout SXSW, closing the week with a slot on Rachael Ray's annual Feedback event. But it was likely the band's performance at the Converse-sponsored Fader Fort that really drove online talk, helping fuel a gain of 9,582 social media followers.

12 Disclosure

F 17,800 **T** 379

LABEL Island Records

MANAGEMENT Method Music UK

CURRENT PROJECT "White Noise" single

NEXT UP European spring tour, Coachella and Sasquatch! festivals

After remixing Crystal Fighters, Emeli Sandé and Jessie Ware in between working on its own Island Records debut, Young U.K. electro duo Disclosure, consisting of brothers Guy and Howard Lawrence, rode high into Austin with six showcases, joining the lineups at Fader Fort and the Pitchfork and Biz 3 events.

13 Wolfgang Gartner

F 8,694 **T** 6,417

LABEL Ultra Music

MANAGEMENT Adrian Martinez, Undocumented Management

CURRENT PROJECT *Back Story* boxed set

NEXT UP Hangout Music Festival in May

SXSW was a homecoming of sorts for Wolfgang Gartner, who lived in Austin for years before moving to Los Angeles. The electro-house DJ/producer headlined his label Kindergarten Recordings' SXSW party at Speakeasy and took the closing slot at an EDM showcase at La Zona Rosa following sets by Zedd and Krewella.



Kat Dahlia is signed to Sylvia Rhone's Vested in Culture label.

10 Kat Dahlia

F 5,672 **T** 12,364

LABEL Vested in Culture/Epic Records

MANAGEMENT Chris Smith Management

CURRENT PROJECT Self-titled EP

NEXT UP *My Garden* LP

She's been under a growing spotlight since teaming up with Sylvia Rhone's new Vested in Culture imprint of Epic Records last summer, but Miami native Kat Dahlia is used to the heat. It was less than a year ago that the outspoken 22-year-old pop singer/songwriter was waiting tables in a Cuban restaurant in New Jersey trying to make rent.

"I took the train to the studio one day and Sylvia's head of A&R Amanda Berkowitz was

there with some producer friends," Dahlia recalls. "The way she was looking at me, I didn't know if she wanted to make out with me or punch me in the face. But the next day she played Sylvia three of my songs and she signed me right there on the spot."

At SXSW, Dahlia turned a sprawling conference with more than 2,500 artists into her personal coming-out party, playing seven shows, including Fader Fort and a pop-up performance with Kendrick Lamar. Her secret weapon was "Gangsta," a fiery, autobiographical debut single that makes its chart debut this week at No. 25 on Billboard's R&B Songs. "Gangsta" is a showcase for Dahlia's one-two punch of feral, island-inflected croon and edgy, emotionally direct lyricism—qualities that translate naturally in front of a live audience.

"I came out first with the music, and I think that's what the crowds were connecting to," she says. "They feel that they know me, in a sense, because [with "Gangsta"] I put everything out on the table. For me it was an honor just to be there."

Dahlia is Vested in Culture's flagship artist, and the upstart label is putting its full muscle behind the singer. Banner ads for her self-titled, three-song EP, released the week before SXSW, are plastered over YouTube, Spotify and the Web. A full-length titled *My Garden* is planned for September.

"The album is a plethora of sounds that I take and make my own," Dahlia says. "I don't think I fit into one genre—but that's also the appeal of it." —Reggie Ugwu

Methodology

This list of the top 20 SXSW breakout bands was tabulated by Billboard using a blended score of increases to an artist's fan base and the amount of SXSW Twitter mentions of that artist, using data provided by music analytics firm MusicMetric. Fans gained is measured as the number of fans added to artists' Facebook, Twitter, SoundCloud and YouTube accounts during the week of SXSW. Twitter traffic is a measure of SXSW-specific tweets—that is, mentions of the artist's official Twitter handle or his or her name along with a mention of SXSW or the official #SXSW hashtag. The time period set for all captured data was between 12:01 a.m. March 12 and 12 a.m. March 18. Artists were eligible for this list if they have yet to appear in the top 25 of a major Billboard chart (not including featured artist appearances on other artists' tracks).

2013 SXSW WRAP BANDS

15 Emicida

F 8,273 **T** 5,705

LABEL Laboratorio Fantasma

MANAGEMENT Evandro Fiotti

CURRENT PROJECT "Quero Ver Quarta Feira" single

NEXT UP Coachella

Emicida, one of Brazil's biggest rappers, brought his talents to the States with several SXSW sets, playing the Convention Center International Day Stage as well as two nighttime showcases with a guitarist and DJ. The MC's Portuguese rhymes earned him numerous post-fest accolades, including from the *New York Times*.

16 Rudimental

F 7,532 **T** 4,467

LABEL Big Beat

MANAGEMENT Stack House Management

CURRENT PROJECT "Waiting All Night" single

NEXT UP Home LP

East London EDM crew Rudimental gained a sizable online following its recent single "Feel the Love" and collaborations with Angel Haze and Alex Clare. The quartet's SXSW sets, which included stops at Hype Machine's Hype Hotel and La Zona Rosa's AM Only showcase, set off a U.S. tour, Rudimental's first real foray in the States.

17 The Neighbourhood

F 6,497 **T** 4,704

LABEL Columbia

MANAGEMENT Kirk Harding, Crowd Control Management

CURRENT PROJECT *I'm Sorry* EP

NEXT PROJECT *Love You LP*

After signing a rumored seven-figure deal with Columbia last year, the Neighbourhood made the most of its SXSW debut with seven gigs and additional acoustic sets. The Los Angeles alt-rock quintet played for Pharrell Williams and others at the Columbia Records showcase and opened for Depeche Mode at the Filter party, where the highlight of the evening was the group rocking on while one of its speakers caught fire. "We don't know what natural disaster could make us stop playing," drummer Bryan Sammis told *Billboard* with a laugh.

18 Gripin

F 9,519 **T** 667

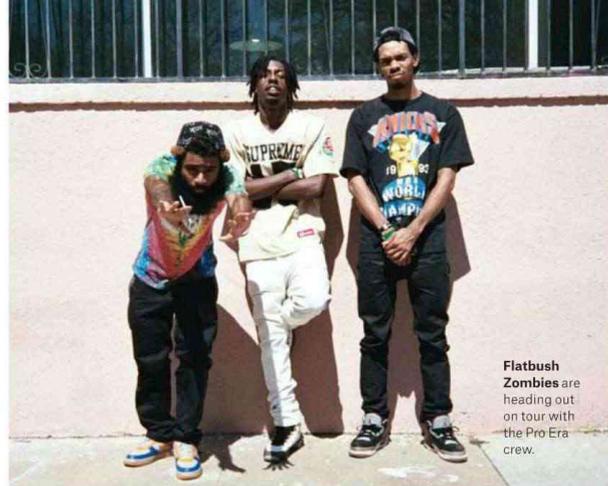
LABEL Avrupa Müzik

MANAGEMENT Sacit Papakçı

CURRENT PROJECT "YCB" single and video

NEXT UP Untitled LP, world tour

Turkish group Gripin, which mixes pop-rock and traditional sounds, got people talking with its set at Cedar Door as part of Istanbul Live V's official SXSW showcase. The entire showcase earned a lot of attention, but Gripin's impassioned onstage energy pushed it to the top, with a gain of 9,519 new followers.



Flatbush Zombies are heading out on tour with the Pro Era crew.

14 Flatbush Zombies

F 6,118 **T** 8,003

LABEL Electric Kool-Ade Records

MANAGEMENT Phillip Annand, Madbury Club

CURRENT PROJECT *BetterOFFDead*

NEXT UP Beast Coast tour with Pro Era and the Underachievers

Brooklyn three-headed hip-hop monster Flatbush Zombies—comprising rappers Meech, Juice and Erick Arc Elliott—are building a reputation for an impassioned live show, an insatiable love of marijuana and an unusual penchant for "Thug Waffles"—which is also the name of their 2012 breakthrough video. During one of their six official performances at SXSW, they even closed their set by showering the rabid crowd with waffles. "Our fans give us the most energy they possibly can: mosh pits, stage diving, ripping off their clothes," Elliott said in a phone call from Portland, Ore., where the group was set to kick off its month-long Beast Coast tour supporting Joey Bada\$\$'s headlining Pro Era crew. "[We wanted] to touch fans; I think that's mostly what we care about. Some nights it felt like a New York night in Austin."

The group appeared at SXSW in 2012, but made much bigger waves this year: In the interim it signed with the Agency Group; dropped its debut mixtape, *D.R.U.G.S.*; shot the video for "Bath Salt" with the A\$AP Mob; and built a loyal following in its hometown. "[SXSW] was more about quality over quantity; we really wanted to pick and choose carefully," says the Agency Group's Josh Dick, who books the group. "This was very strategic; there were certain brands we wanted to align ourselves with, brands that have been very good to us. And a lot of it also happened just very organically."

"It created momentum," Elliott said about the shows, which—following the festival season and a second mixtape this summer—could build toward a headlining tour this fall. "No matter where we go, it's turned up, and we haven't even been that many places yet. This Beast Coast tour is taking us to 25 places in a month. So I know it'll be good."

—Dan Rys



The Neighbourhood warmed up the crowd for Depeche Mode at the Filter party.

19 MS MR

F 7,313 **T** 246

LABEL Columbia

MANAGEMENT Zeitgeist Management

CURRENT PROJECT "Fantasy" single and music video

NEXT UP *Secondhand Rapture* LP

Electro-pop duo MS MR, comprising musicians Lizzy Plapinger and Max Hershnow, made an impact at SXSW for performances at Hype Machine's Hype Hotel and Columbia's official showcase. It probably didn't hurt that the group's track "Bones" was featured in a "Game of Thrones" season-three trailer prior to the fest.

20. XXYYXX

F 6,361 **T** 59

LABEL Relief in Abstract Records

MANAGEMENT Jered Dowden

CURRENT PROJECT *XXYYXX LP*

NEXT UP Spring European tour

Marcel Everett, the 17-year-old production prodigy from Orlando, Fla., who goes by XXYYXX, closed out Brooklyn Vegan's SXSW showcase on Friday night, compelling the drunken masses with his lo-fi bedroom electro music, which helped his online followers spark by 6,361. ●

BEST OF THE FEST

From panels to parties, to all-night rock'n'rolling



1 Billboard's **Bill Werde** and **Clive Davis** at SXSW Interview: Clive Davis.

2 **Skeletonwitch** at Pitchfork Presents: Show No Mercy.

3 Guards' **John Fredericks** (left) and **Richie James Follin** at the Warner Sound showcase.

4 From left: House of Blues New Orleans' **Sonny Schneidau**, Vector Management's **Nick Stern**, The-Artists.org's **Rich Shaefer**, House of Blues Entertainment's **Ben Weeden** and House of Blues Touring's **Michael Yerke**.

5 SESAC's **Trevor Gale** (far left) with the band **Five Knives**.

6 Musician **Mayer Hawthorne** (left) and **Scooter Braun** attend the Universal Music Group cocktail party hosted by Samsung Galaxy Club.

7 From left: Warner Bros.' **Dave Dyer**, WHYY New York's **Trey Morgan** and Warner's **Heather Luke**, **Josh Reich** and **Julie Muncey**.

8 VH1's **Tom Calderone**, "Downloaded" director **Alex Winter** and VH1's **Rick Krim** and **Brad Abramson** (from right) at the VH1 party.

9 **Iggy Pop** tore it up with the Stooges at the Vans showcase.

10 **Diplo** played Myspace's secret show at the Coppertank Events Center.

'Each Day Was Seven Pages'

Brett Alperowitz—VP of A&R at Republic Records and GM of Casablanca Records—on his SXSW battle plan



This was my first South by Southwest in 13 or 14 years. The first time I went, everyone just hung out at the convention center and you could probably name all of the bands that were playing. Now it's so massive, I can't get my head around it. Pretty much everyone I've ever known in the

industry was down there at some point.

I got a lot out of the conference and I wish I would've gotten more, but I arrived Wednesday afternoon and left Saturday morning. I don't think I left myself enough days.

On the A&R side, it's funny, because you literally need a team of people to prepare you for South by Southwest. We had an intern print out all the shows from each day I was down there, and then I went through the list for each day with a highlighter. Each day was six or seven pages.

As an A&R person, you always have several artists that you're looking into at any given time. I can't say the ones that we're still looking to sign, but two that we lost out on are the British electronic duo Disclosure—to Interscope—and the Australian act Flume—to Mom + Pop/RCA. I was also really impressed by Ryan Hemsworth, Rudimental and Totally Enormous Extinct Dinosaurs.

With so much music happening constantly, I couldn't help but bump into a few great acts that weren't on my radar. I went to check out one of our artists, Mayer Hawthorne, and right when I was about to leave, this guy started playing, and I said, "Holy shit. Who is that?" It was Jamie N Commons—on Interscope—and I just thought he was cool as hell. Another time I had gone to see Ryan Hemsworth and I stumbled across this unsigned band from New York called Swear and Shake. I only caught the end of their set, but it was great. I definitely plan on following up with them.

I usually don't find going to panels at conferences very useful, but this year I was on an interesting one put together by Will Mills, head of music content at Shazam. The topic was how new user data is helping the music business. Someone asked me whether I thought that in the future a robot would be able to do my job. I said, "Absolutely not." Data is a valuable tool, but the human element is still very important. Sometimes it takes a gut instinct to know who to invest in and when. And that's not to mention the fact that data can be rigged.

South by Southwest is an amazing networking opportunity. We all email and we all talk on the phone and we all Skype, but there's nothing like face to face. I met with independent labels, managers, artists, marketing people, music supervisors and more, and I can already say that I expect those encounters to be fruitful.

I was joking with a friend the other day that at South by Southwest, you would think you were part of the most vibrant, healthy, lucrative business being in the music industry. There are so many sides to this business and so many inspired people. It makes you feel good considering how much we've been beat up on in recent years. —As told to **Reggie Ugwu**

The Digital Downside

How the transparency of digital distribution has changed the dream of success

What would happen if artists stopped suspending disbelief and pursued career paths based on pure logic? We might have a lot fewer musicians at South by Southwest for one thing, judging from a panel on artist revenue streams.

The problem is there's a lot of money that's not going to artists, Live Nation Labs GM Eric Garland said on a panel at SXSW. Money that changes hands in the online world is going to Internet service providers, ad networks, software companies and hardware firms. Relatively little finds its way to artists.

"Nobody ever promised anybody infinite success and money," countered Jeff Price, founder of digital distributor TuneCore. Not so, said Garland of finding financial success through new business models: "We promised it to ourselves."

When the music industry faced the challenges of the late '90s, people in that industry had to suspend disbelief and convince themselves that things would turn out better than ever, Garland explained. The disruptive technology—the Internet—would be harnessed to provide a better career for everyone. "I heard it everywhere, in every room, from everyone, all the time for about a decade."

The panel was convened to discuss how the opposite has happened. The Internet hasn't been a financial savior. Digital downloads pay less than CDs. Streaming services pay less than digital downloads. And today's artists have greater insight into their royalties. A digital distributor's royalty statement breaks down what was paid when someone listens to or buys a piece of music. "You actually see the penny rate," Price said. "That's insane."

But most artists are likely to adjust. If recorded music provides little revenue, entrepreneurs will find other opportunities to make music a more viable career. For example, new business models can help generate revenue that people expected to make from recorded music. The new trend is selling experiences—everything from artist meet-and-greets to Skype chats—to the more supportive fans (see story, page 15).

Some artists at this year's SXSW were still suspending disbelief about the music business. Garland told a story about disembarking a plane in Austin and overhearing two musicians say they should get a private jet—after they make it big—lest Southwest ban them from future flights for their unruly behavior. "I smiled because that's important energy, that delusional energy."

—Glenn Peoples



1 Prince revels in the moment at the Samsung Galaxy Presents Prince and A Tribe Called Quest event on March 16.

2 & 3 The Citi Presents Sound City Players Live at SXSW at Stubb's Bar-B-Q gave the bank plenty of branding opportunities.

4 The band Royal Teeth and Ingrooves Fontana executives hang at Buffalo Billiards. Clockwise, from left: Ingrooves Fontana's **Matt Burns**; Royal Teeth's **Gary Larsen** and **Josh Hefner**; Ingrooves Fontana's **Robb McDaniels**; Royal Teeth's **Andrew Poe**, **Nora Patterson** and



Steve Billeaud; band manager **Bert Landry**; and Royal Teeth's **Joshua Wells**.

5 **Kendrick Lamar** and Spotify's **Britt Morgan-Saks**.

6 BMI and Billboard presented their annual Acoustic Brunch on March 15 at the Four Seasons. Enjoying the sunshine are BMI's **Tracie Verlinde** (far left) and **Jessa Gelt** (far right) and the band **Hey Marseilles**.

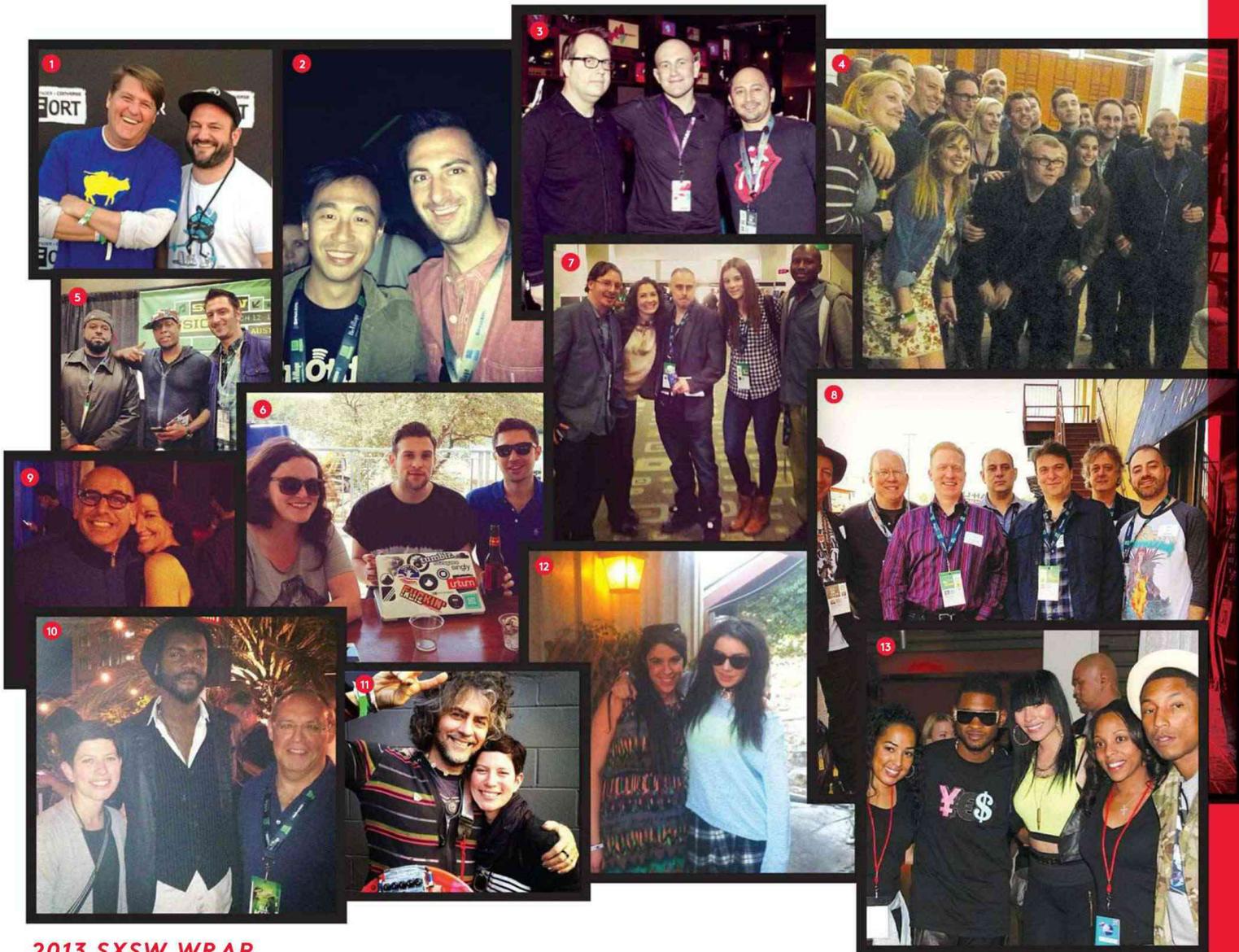
7 Artists **Ashley Monroe** (left) and **Valerie June** also found the outlook was bright at the BMI/Billboard Acoustic Brunch.

8 From left: BMI's **Clay Bradley**, Billboard's **Bill Werde**, artist **Laura Mvula**, Billboard's **Tommy Page** and BMI's **Samantha Cox** at the BMI/Billboard Acoustic Brunch.

9 Fall Out Boy's **Pete Wentz** performing during Perez Hilton's One Night In... Austin Party. The band made a surprise appearance at the fund-raising event.

10 **Noelle Scaggs** and **Michael Fitzpatrick** rock out with their band **Fitz & the Tantrums** at the Warner Sound Captured by Nikon Live showcase.

11 A rejuvenated **Billie Joe Armstrong** of **Green Day** led his band through a raucous set at Austin City Limits Live.



2013 SXSW WRAP

#BACKBEAT

User-submitted photos powered the Billboard.biz coverage of SXSW

Backbeat has always been about reflecting the music business community, and with that in mind, Billboard.biz has launched an audience-generated Instagram Backbeat section. We received a record number of submissions during South by Southwest—more than 400, from panels, performances, backstage hangs and on-the-street encounters—and here we present the best (minus some stunning barbecue shots).

Our thanks to everyone who sent them in—and photos don't stop. To get your Instagram photos into Billboard, just tag [@Billboard](https://twitter.com/Billboard) and include #Backbeat in the caption, along with who/what/when/where. (Not on Instagram? E-mail bizeditors@billboard.com.) See the music industry at work and play at Billboard.biz/backbeat.

1 Converse's **Geoff Cottrill** (left) and **Jed Lewis**. (From @geoffcottrill)

2 Spotify's **Gary Liu** (left) and Songza's **Eric Davich**. (From @ericsonzga)

3 Vevo's **Doug McVehil**, **Rio Caraeff** and **Michael Cerda** (from left) attend the Vevo TV launch event. (From @riozilla)

4 Columbia's **Rob Stringer** (crouching in front) with his label

crew and members of the Neighbourhood at Depeche Mode's after-party at the Brazos Theatre. (From @shirleyhalperin)

5 From left: **Funkmaster Flex**, **Talib Kweli** and **Songza's Eric Davich**. (From @ericsonzga)

6 From left: The Orchard's **Tierney Stout** and **Jeff Stempeck** with SoundCloud's **David Adams**. (From @the_orchard)

7 The "Essential Music Royalties" panel, from left: Great South Bay Music Group's **Travis McFetridge**, Reed Smith's **Tiffany Almy**, Warner Music Group's **Scott Cupolo**, Rondor Music Publishing's **Ashley Calhoun** and GSBMG's **Rico Brooks**. (From @ashleycalhoun)

8 Attending the American Assn. of Independent Music's eighth annual SXSW breakfast are (from left) Tommy Boy's **Tom Silverman**, A2IM's **Rich Bengloff**, SoundExchange's **Mike Huppe**, Dead Oceans' **Darius Van**

Arman, Merlin's **Charles Caldas**, Yep Roc/Redeye's **Glenn Dicker** and Razor & Tie's **Vic Zaraya**. (From @shorefire)

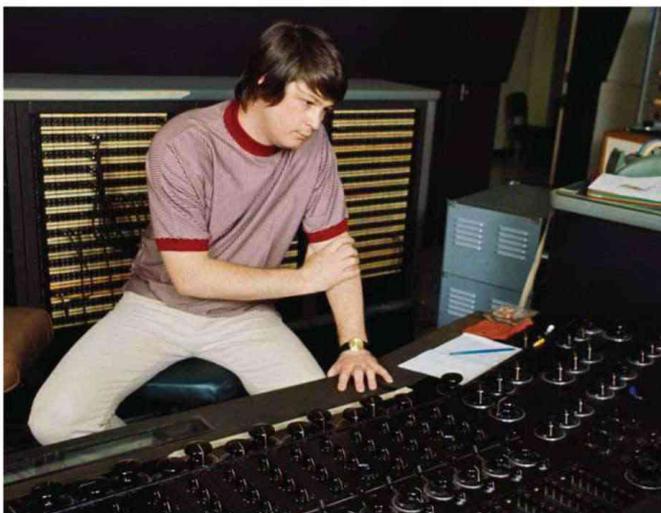
9 Island Def Jam Music Group/Universal Republic's **Russell Fink** and Xbox Music's **Christina Calio** at MTV's showcase featuring Youngblood Hawke. (From @scottperry)

10 **Gary Clark Jr.** (center) hangs with Warner Bros. Records' **Lori Feldman** and Access Industries' **Alex Blavatnik** at the Nikon Warner Sound showcase. (From @icalp)

11 **Wayne Coyne** of the Flaming Lips with Warner Bros.' **Lori Feldman**. (From @loribethfeldman)

12 **Charli XCX** (right) with her publicist, **Jordan Danielle Frazes** of Atlantic Records. (From @loribethfeldman)

13 ASCAP presented the Music Matters showcase, hosted by Yahoo! From left: ASCAP's **Jennifer Drake**, **Usher**, singer/songwriter **Bridget Kelly**, ASCAP's **Nicole George-Middleton** and **Pharrrell Williams**. (From @ascap_music)



Among the acts that have filed termination notices are (clockwise from far left) **Bob Dylan**, **Paul McCartney**, **Carole King** and **Brian Wilson**.

GOING FOR A SONG

Some of the world's greatest songwriters are taking action to reclaim their work as more liberal copyright laws start to take hold. But it's not as straightforward as it sounds

BY ED CHRISTMAN

While master-recording rights reversion to artists is a relatively new phenomena that has made headlines in recent years, song copyright reversions have long been a quiet fact of life for music publishers. But many in the publishing business have been a little alarmed at the long line of big-name songwriters and artists lining up at their doors asking for their songs back recently.

Currently, some of the world's greatest songwriters—or their heirs—are among those who have termination notices on file with the U.S. Copyright Office. The list includes the cornerstones of the '60s sound—Paul McCartney, Bob Dylan and Brian Wilson—and the legendary Brill Building duos that preceded them: Mort Shuman and Doc Pomus, Gerry Goffin and Carole King, and Barry Mann and Cynthia Weil. It also includes Nashville greats (Willie Nelson), soul music legends (Steve Cropper) and rock 'n' roll pioneers (Buddy Holly, Bo Diddley and Lloyd Price). Pop mainstays like Tommy Boyce and Bobby Hart as well as Daryl Hall and John Oates have filed as well.

At stake are songs worth tens of millions of dollars, in a publishing industry worth \$4 billion annually. These are the sort of classic songs that can provide the perpetual fuel of the publishing industry, and as songwriters bring them back onto the open market they'll be looking for more favorable terms. Think of publishers competing for the rights to administer song catalogs that include "Good Vibrations," "Be My Baby" and "This Magic Moment" and you'll get a sense of what's up for grabs.

Publishing sources are concerned, but cautiously optimistic. That's because termination notices don't always lead to terminations—once a notice is on file, it doesn't mean the song will automatically revert

to the songwriter. And copyright law provides ample opportunity for publishers to renegotiate with songwriters who've filed notices.

Currently, perhaps the most noticeable claim on file is from McCartney, who has sent termination notices for more than 100 Beatles songs—including 62 filed on Dec. 22, 2010, and 36 filed on Dec. 27, 2011—to publisher Sony/ATV. Among the songs are "Yesterday," "Michelle" and "A Hard Day's Night."

In some instances, songwriters like Dylan and Wilson filed terminations for 14 early songs and 15 songs, respectively, including tracks from the Beach Boys' *Pet Sounds* and Dylan's 1962 debut album.

The Beatles' publishing is owned by Sony/ATV, through a deal the company did with Michael Jackson in 1995. Jackson bought the Beatles catalog of 250 songs as part of his acquisition of ATV for \$4.75 million in 1985. He subsequently merged the ATV catalog with Sony Music Publishing in 1995, receiving \$90 million in a 50% stake in the then-new entity.

Jackson's ATV acquisition turned out to be one of the great ironies in McCartney's business career. Legend has it that while collaborating with Jackson on "Say Say Say" in the early '80s, McCartney explained to Jackson about the value of publishing and why he had purchased the catalog of Buddy Holly (one of the Beatles' heroes), only to see Jackson turn around and buy the Beatles catalog.

Now, thanks to copyright law, it looks like McCartney could be getting back his share of the Beatles' songs. (The songs are, of course, Lennon/McCartney compositions. There don't appear to be any termination notices for the John Lennon portion of the publishing on file.)

Neither copyright law nor the termination process is exactly



straightforward (see story, page 29), but because the Beatles songs in question were written before the passage of the 1976 Copyright Act, they are subject to two 28-year terms before the publishing can revert to the original author, for a total of 56 years. The songs McCartney has filed for were written before 1966 and have effective termination dates ranging from June 2020 through December 2021, or 56 years from 1964 and 1966.

That leaves Sony/ATV plenty of time to reap value from this material. And the copyright law is written in such a way that the original publisher has at least a two-year headstart on negotiations. During the two-year period before the copyright expires, other publishers can't talk to the songwriter. (This is more theory than practice, of course. But while conversations might take place, deals can't be made.)

In the case of most reversions, this means the original publishers have a shot at keeping their songs—they can attempt to buy the publishing for the songs outright or make a play to become the administrator. McCartney, though, owns his own publishing company, MPL, which has led to speculation that Sony/ATV will eventually lose his share of the catalog, regardless of what they offer.

Sony/ATV executives were unavailable to comment.

Return To 'The Dark Side Of The Moon'

Pink Floyd is well-placed to shop its classic albums when they revert to the band's ownership in less than two years

As Pink Floyd fans geared up to celebrate the 40th anniversary of *The Dark Side of the Moon* this month, the band's manager, Mark Fenwick, confirmed to Billboard that the entire Pink Floyd catalog could revert to the band in December 2015.

Pink Floyd had already owned all the albums issued since *The Dark Side of the Moon*. In 1975, the band started issuing albums on Columbia in the United States, beginning with *Wish You Were Here*, while it stayed with EMI in Europe. But all the Columbia albums went with the band when it rejoined EMI in the States in 2000.

"When the deal with EMI runs out in December 2014, all the masters, all the recordings will revert to the group," Fenwick says. "We negotiated back in 2000 the rights to get all the early catalog back when the deal ran out in 2015."

When Parlophone was put on the block by Universal Music Group to appease European Union (EU) regulators during UMG's acquisition of EMI's recorded-music operation, the two bands most often mentioned as label assets were Coldplay and Pink Floyd. Those groups represented, respectively, the best of what Parlophone had in current music and catalog holdings.



Warner Music Group bought Parlophone with its eyes wide open, fully aware that the Pink Floyd catalog could revert, and will, of course, have the opportunity to negotiate to continue the label's relationship with the band. (WGM declined to comment for this story.)

"So the group could either stay with the new owner of EMI/Parlophone, which is Warner Bros., or they could go to any other record company, or they could do their own thing," Fenwick says. "They have complete flexibility to place the catalog with anyone that they want to." In 2010, la-

With regard to Lennon's portion of the publishing on these songs, sources have told Billboard in the past that Sony/ATV has tied it up for the life of the copyright. Since Lennon died in 1980 during the first copyright term of 28 years, under a clause in the Copyright Act the heirs could reclaim the songs after the first term and didn't have to wait two terms, or 56 years. But sources say that a deal was cut with Lennon's widow, Yoko Ono, to assign the copyright to what would become Sony/ATV for the second term—which some say isn't 28 years but 67 years through the copyright extension legislations enacted in 1978 and 1998. Other industry copyright experts Billboard spoke with believe Lennon's heirs can still reclaim the copyright for those songs.

There are copyright termination notices on file from the heirs of Holly, though, for such songs as "Not Fade Away," "That'll Be the Day," "It's So Easy," "Think It Over" and "Maybe Baby." The effective dates for these songs occur during the next three years. And ironically, in the case of Holly, the publisher is McCartney's MPL, and in some instances peer music. Peer declined to comment, while MPL didn't respond to requests for comment.

While the loss of revenue from renowned catalogs and well-known songs might be seen as a blow, publishers take all that into account when they're buying copyrights and investing in them in the first place, publishing executives say. And the two-year grace period that precedes terminations leaves plenty of time to safeguard those investments worth protecting.

"We have a database and know when songs are coming up for reversion, and we don't distinguish if the reversion is due to copyright law or contract," says one senior publishing executive with a major. "We look and see if the notices have been filed properly and then we deal with the songwriters. We have been very successful in retaining songs. We may have to pay some money but it's just another investment like signing a new songwriter, landing an established writer or buying a catalog. It's all part of the standard mix of how music publishers spend their investment dollars every year." ●

So You Want Your Song Back?

How copyright reversions work

Copyright reversions became possible with the 1909 Copyright Act, which created two publishing rights terms of 28 years each. When the first term expired, if the original author didn't apply for a renewal, the song copyright slipped into the public domain. Since the songwriters were the only ones who could extend the copyright, the second copyright term of 28 years became a way for the publishing to revert to the original authors. However, publishers soon found a way around the public domain/author renewal process, by writing songwriting contracts that claimed publishing rights for the first term of copyright and all renewal periods.

The 1976 U.S. Copyright Act added another 19 years to copyright, bringing the total to 75 years; and then the Sonny Bono Copyright Extension Act in 1998 added another 20 years for a total of 95 years for songs written prior to Jan. 1, 1978. That same Copyright Act also changed copyright terms for songs written on Jan. 1, 1978, or later, amending the term to life of author plus 50 years, and then with the Bono act, to life plus 70 years.

Consequently, the copyright term for songs written beginning Jan. 1, 1978, or later is 35 years for the first term, after which an author can file a termination notice to reclaim the copyright from the publisher, regardless of whether any subsequent deals were signed trying to tie up the song for longer than the initial term.

However, to further complicate matters, just because a termination notice is on file doesn't mean the song will automatically revert to the songwriter. The songwriting contract has to be examined by the publisher's lawyers. In the case of heirs, the majority of the heirs' ownership of the song has to be a part of a termination filing, and the paperwork has to be filed within a span of two to 10 years before the copyright expires. Songwriters or their heirs can also file for termination notice up to three years after the copyright period has ended.

And reversion itself doesn't wipe away previous deals, or transfer their terms to the songwriter reclaiming his or her copyright. When a reversion takes place, the songwriter only gets to create new licenses going forward, and only in the United States. The licenses issued by the original publisher stay in place under whatever terms they were issued, as do whatever deals are cut outside the United States—and revenue from those licenses is paid to the publisher who gave the license, not the songwriter. Although the latter would get his or her normal songwriter's share from whatever revenue those licenses derived. —EC



John Mayer
photographed
in Los Angeles.

BREAKING

After a harrowing medical journey, during which he feared he'd never sing again, John Mayer is reborn with a new lease on life, and his first tour in three years

BY MATT DIEHL

PHOTOGRAPHS BY HARPER SMITH

THE SILENCE

"No

one wants to cut into a singer's throat—that's the last resort." Michael McDonald, longtime manager of John Mayer, is explaining the singer/songwriter's decision to put his precious vocal cords under the scalpel. It was early fall in 2011, and Mayer had just been diagnosed with a severe tissue inflammation on his vocal cords known as a granuloma. Even more crushingly, he'd received the news just after he'd nearly completed what would become his acclaimed fifth solo album, 2012's *Born and Raised*: Now there was the possibility that he would never be able to record or tour again as a singer.

Confronting the problem, Mayer turned to Dr. Steven Zeitels. A Boston-based laryngeal expert, Zeitels has become the superstar surgeon for superstar vocalists. He's treated the throat issues of notorious belters like Roger Daltrey and Steven Tyler, but Zeitels became truly famed for guiding Adele's successful microsurgery to remove a bleeding vocal-cord polyp. Adele famously gave Zeitels a shout-out at the 2012 Grammy Awards after her dramatic recovery, but Mayer wouldn't enjoy such luck.

"I actually referred [Zeitels] to Adele, and he did a great job with her," Mayer says. "My situation was different, however—more complex, and a lot more ambiguous." After extended periods of voice rest, it became clear Zeitels' combination of surgery and Botox injections (to paralyze Mayer's vocal cords and let them heal) hadn't fixed the problem brought on by stress on Mayer's voice from constant touring and performing, and a longtime struggle with acid-reflux exacerbated by poor diet and drinking. "I thought I'd just take a pill and it would go away, but the problem got worse and worse, and grew and grew," Mayer says. "Basically, it's as if you picked a scab every day," McDonald adds. "John's throat just never healed—it was constantly bleeding."

In fact, there was considerable doubt that Mayer would ever sing again. "I spent so long being terrorized, I had all but shut down the fantasy of playing music again—just so I could, you know, survive," Mayer says. During the solitary periods of intensive voice rest that followed his treatments, he tried to console himself by thinking he could always be a virtuoso instrumentalist—an elite sideman, or in-demand session pro, perhaps.

"If John was never able to sing again, he'd at least be able to tour as a legendary guitar player," says Scott Clayton, Mayer's booking agent at Creative Artists Agency (CAA). Mayer was long ago anointed as a six-string savior by the hallowed likes of Eric Clapton, but once robbed of his voice, he threw himself into his playing with a new fervor, jamming for hours on end that previously hadn't been available in his grueling schedule.

"John's just been playing guitar for three years straight," McDonald says. "He hasn't been onstage playing the same thing every night, so as a musician, he's grown insanely. But during his vocal rest, John had an ongoing frustration without being able to crack the joke in the room—he just couldn't type fast enough on his iPad. Everyone told him he should go to an ashram, but that's not John's style. He didn't like being on the injured reserve, and started chomping at the bit to get out of the gate and back on the field."

"I was forced to type on my iPad to communicate anything," Mayer says. "It wasn't liberating. Is breaking your leg liberating? No. All complexity is gone when you don't have a choice." Famously intense and

driven, Mayer describes himself as a "classic type A" individual. "I'm never a quitter," he says. "That's how my mind works. Everything I stand for is about fighting through and never backing down." Once hobbled, he began to apply the same determination that built his career to restoring his voice (and sanity). Despite encountering naysayers at every turn in the medical community, Mayer relentlessly continued to search for treatment alternatives. "He still felt he could find a cure," McDonald says.

With nowhere left to turn, Mayer and McDonald made an appointment with Dr. Gerald Berke, an otolaryngology specialist at the UCLA Voice Center for Medicine and the Arts. "John and I went to see him together," McDonald recalls. "Dr. Berke said, 'I think I can do this without surgery. In Boston, you were given one unit of Botox. I'm going to give you 17 units to really shut down your vocal cords and let them heal. I'm going to do it now—I'll go right through into his neck.' I asked him to leave the room and give us a minute. John and I looked at each other, and we both agreed we had nothing to lose."

Two days later, Mayer couldn't speak at all; his vocal cords were paralyzed for several weeks. But when Mayer went back to the doctor, he showed fantastic improvement, so Berke loaded him up with even more Botox. "I probably had contiguously three, maybe four months of not saying a word," Mayer says. "The endurance was tough for me, but I started a new life. It's hard to believe that I'm healed, but just to make sure, I keep going back every two weeks for a

large hands—a singer/songwriter squeezed into a quarterback's frame.

What's most surprising about Mayer, though, is his swift, analytical mind. Sometimes he appears deep in thought, staring off into the distance as if to conjure his next burst of wit from the ether. At other moments, he fixes you with an intense gaze as he ardently rams home his observations or insights. His height and solidity match his outsized charisma and voluble personality: Mayer speaks rapidly, his New York-minute patter a sharp contrast to the measured, soothing tones he deploys on signature hits like "Daughters," which won the 2005 Grammy Award for song of the year and reached No. 19 on the Billboard Hot 100.

A true studio rat, Mayer's in his element at the Village, excitedly detailing the cherry vintage audio gear surrounding him: "That's a Neve RM-8 Sidecar—never seen another one of them—and the board is an old Helios console, which is a material object of lust, in addition to being great-sounding. The Who, Led Zepelin and the Beatles all used Helios, and they're very hard to find." The Village remains one of music's sacred temples of hitmaking: Numerous gold and platinum discs of albums created here—from the Smashing Pumpkins' *Mellon Collie and the Infinite Sadness* to the Rolling Stones' *Goats Head Soup* to Steely Dan's *Pretzel Logic*—line its halls, but it also holds particularly personal history for Mayer. This is where he made much of his 2007 multiplatinum album *Continuum*, as well as a follow-up EP, *The Village Sessions*.

Forced back to square one, Mayer's ambition burns

"Dr. Berke told John, 'I'm going to give you 17 units of Botox to really shut down your vocal cords. I'm going to do it now—right through the neck.'"

—Michael McDonald, Mick Management

look, and it's the same—if not better."

Today, Mayer is explaining his cliffhanger road to recovery sitting in a brick-walled control room deep inside famed Los Angeles recording studio the Village. Experiencing Mayer's dynamism in person makes clear how difficult it would be for him to put life on pause. Equal parts preppy and hippy, Mayer sports a compendium of earth tones—chambray jean jacket, rugged brown boots, beige buckskin man-sack strapped across his chest, his trademark wide-brimmed hat resting on a nearby chair. While often appearing boyishly cute in photos, in the flesh he's lumberjack manly, a light brush of stubble covering an Affleck-worthy chiseled jawline. Up close, he appears almost disarmingly oversized, with surprisingly

undimmed—if anything, getting a second chance has made him even hungrier than when he first appeared in 2001, rocketing out of the Atlanta coffeehouse scene as a sort of James Taylor retrofitted for post-millennial top 40 radio. In fact, Mayer has returned to the studio with his Grammy-winning engineer (and former roommate) Chad Franscoviak to work up a few new songs to spice up the repertoire on his much-anticipated upcoming summer tour. A road dog before his medical woes, his return to the stage will be his first time back on the road in three years. "I'm not on my first record, where I have to play the single twice," Mayer says. "I'd like to add three or four scorable, meaningful songs that I can't wait to play. I'm ready to look down at the set list and go, 'I love every

one of these.”

That the 35-year-old singer/songwriter still composes set lists at all is a triumph considering the medical roller coaster he's just gotten off. Mayer's condition first revealed itself during the *Born and Raised* sessions, which were produced by veteran Don Was. "I was writing in a lower register—probably unknowingly because I couldn't sing higher," Mayer says. "By January, I was like, 'This is a cool grit.' Then in April, I did a pop-in show at [New York standup haven] the Comedy Cellar, showing up really late after everyone had heard a bunch of comedy to play a few songs. That night, I heard myself sing and went, 'Oh, this is new.' If you don't have an index for something in your mind, you go to the doctor."

The release date for *Born and Raised* was postponed as Mayer initially underwent treatment to tame his acid reflux, and then began a series of protracted vocal rests in hopes the condition would heal itself without surgery. By early 2012, Mayer had recovered enough to finish the vocal tracks for *Born and Raised*. A March appearance at South by Southwest had even been confidently booked (Mayer had been discovered while performing at a SXSW showcase in 2000) along with the initial dates of a summer tour. Then disaster struck again. "John went into rehearsals for a few days, and felt something was still not right," McDonald recalls. "Everyone said it was in his head, but the granuloma had returned."

"We got to a point where we thought we were out of the woods, and then it came raging back," Mayer says. "I felt I needed to take six months off, just to regain my sanity, really."

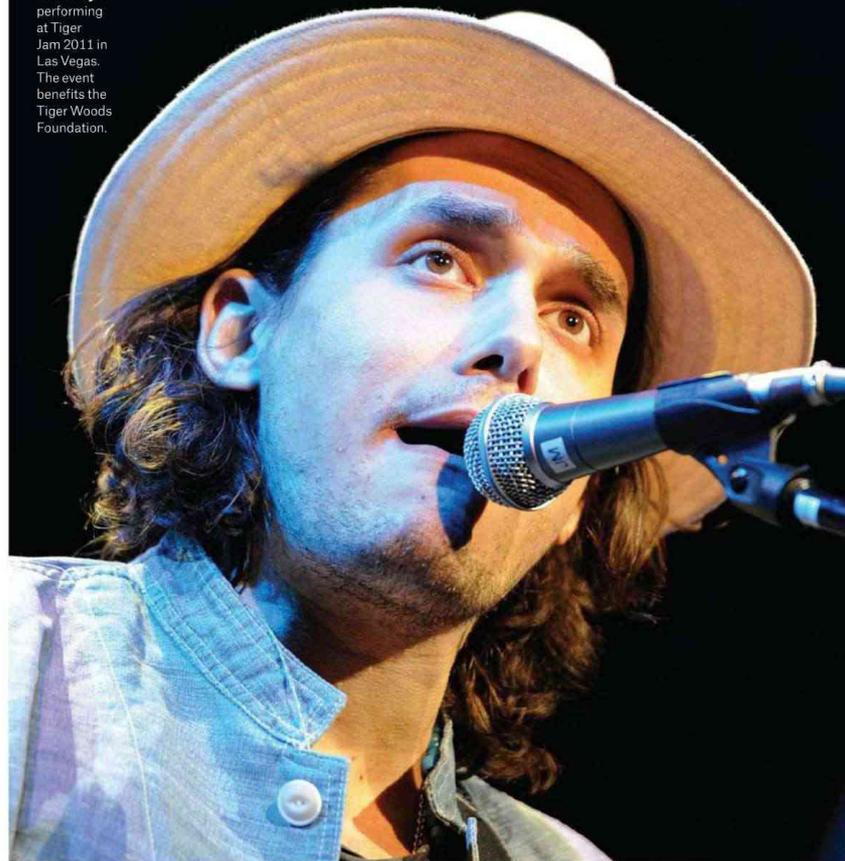
For McDonald, the decision to halt Mayer's upcoming tour "was a no-brainer," but still bittersweet: This was meant to be the first time in his career that Mayer would be getting cozy with his fans in theater settings. His previous 2010 tour to promote 2009's platinum *Battle Studies* had proved wildly successful—winding its way through indoor arenas, then moving to amphitheaters for the summer season, it would ultimately gross more than \$45 million, according to management.

"When John started his touring career, he'd skipped a step, almost immediately going from large clubs into 5,000 seaters, and then large amphitheaters," CAA's Clayton says. "But a year ago, we were looking at much smaller places—2,500- to 4,000-, maybe 5,000-capacity venues. Doing a theater tour wasn't just a financial decision: John felt the intimate setting would really support what he'd done with the album, and he wanted to give his fans that experience. When the granuloma came back, both he and the fans were devastated."

According to Clayton, "a lot goes into canceling a tour" of this magnitude: While the 2012 leg was never intended to be as big as earlier Mayer gigs—at 100 dates, it landed around roughly half the previous excursion's numbers, and in considerably smaller venues—multiple nights in major markets still had to be withdrawn, and promotion for *Born and Raised* ground to a halt. As well, according to Clayton, plans to expand the tour to larger venues became indefinitely postponed. "Looking back on it now, there's something really cool about having lost all that momentum," Mayer says of his forced exile on the sidelines. "You can't make a sea change in the two weeks between tour legs."

He made the most of the time out, however, taking

John Mayer performing at Tiger Jam 2011 in Las Vegas. The event benefits the Tiger Woods Foundation.



Ripped Cords

As pop music experiences a serious vocal-strain problem, new treatments give artists something to sing about

"All the people we love with 'whiskey voices,' they have that sound for two years," John Mayer says. "After that, they start singing everything an octave lower." In fact, artists now utilize every treatment available to preserve their distinctive timbres during what appears to be an unprecedented spate of vocal strain-related issues in pop music, affecting careers with quantifiable impact.

Adele's recovery from vocal-cord surgery—climaxing in a spectacular comeback performance at the 2012 Grammy Awards—remains the most famous example, but others abound. As far back as 2005, it was feared Justin Timberlake might not sing again after going under the knife to remove vocal nodules before releasing his smash *FutureSex/LoveSounds* album in 2006. More recently, Rihanna canceled concerts in Baltimore and Boston on doctor's orders due to a bout of laryngitis. Keith Urban, Maxwell, Art Garfunkel, Florence Welch, Nicki Minaj and Imagine Dragons all canceled tour dates due to vocal strain-related issues in the past two years.

"Cancellation insurance is expensive," says Tom Windish, founder of booker the Windish Agency. "Insurance for lost revenue and expenses due to medical reasons costs artists and promoters anywhere from 2% to 5% of guarantees. Also, tying into marketing on the heels of a new album is important: Tag advertising for the album mentions shows in each city—if you miss that window, it might be too expensive to buy those ads again."

Some claim the problems stem from the music business' shift to live performance and 360 deals, along with 24/7 promotional and marketing demands. "A big part of the problem nowadays is that artists are required to do too much at once," says Santigold, an artist who's suffered vocal swelling in the past.

"If you've got to do certain things to promote what you do, the vocal cords see all that mileage," says Dr. Steven Zeitels, the surgeon who's treated vocal ailments for the likes of Urban, Adele, Steven Tyler, Roger Daltrey and Lionel Richie.

That's what pop singer Christina Perri discovered when she was diagnosed with a vocal-cord cyst just after signing with Atlantic Records and her 2010 hit "Jar of Hearts" had started buzzing. Perri postponed treatment to complete a year of promotional commitments. "Everyone—the label, my manager—were like, 'It's really not the time,'" Perri says.

According to Zeitels, who treated Perri, it's always better to attack the problem than ignore it. However, despite her yearlong wait, when she returned from surgery her voice was better than before, he says. "Once the mass on her vocal cords was removed, they were perfectly pliable: It was like a basketball player suddenly got to play with weights taken off his legs."

Perri's bounce back isn't an isolated incident. "When we restored Keith Urban's vocal anatomy to levels of when he was 19 years old, afterward, he said, 'I've never sung like this,'" recalls Zeitels, who claims recent advances in the field, from laser technology to new surgical instruments, will produce even more success stories. He points to his development of a new biogel that he claims will be a "holy grail" for tortured vocal cords.

"Injecting this gel will make vocal cords softer and change their pliability so singers can do things they could never dream of before," says Zeitels, who serves as director of the Center for Laryngeal Surgery and Voice Rehabilitation at Boston's Massachusetts General Hospital. "This gel could create 'super singers'; it's the equivalent of, say, a world-class pole vaulter operating in decreased gravity. We're on the edge of human trials. We may see this gel in five years—it's not a question of 'if,' but 'when.'" —MD

Team Mayer

ARTIST John Mayer

MANAGER Michael McDonald, Mick Management

PUBLISHER Reach Music Publishing

BOOKING AGENT Scott Clayton, Creative Artists Agency

ATTORNEY Reid Hunter

PUBLICITY Fran DeFeo, Columbia Records

TOURING April 25-Oct. 5, North America; additional dates TBA

UPCOMING TV "The Ellen DeGeneres Show" (April 2), NBC's "Today" summer concert series (July 5)

SITES JohnMayer.com, Facebook.com/johnmayer, YouTube.com/mayermusic

TWEETS @johnmayer

a series of solitary, cross-country road trips. During one of them, he bought a house in Montana's Paradise Valley, moving much of his life to a quiet, beautiful idyll along the Yellowstone River. In surroundings considerably less paparazzi-thronged than his downtown New York digs, Mayer was able to reflect on a career many felt had gone off the rails.

In recent years, in fact, Mayer had grown better-known to the public as grist for the celebrity tabloid weeklies than a musician. He'd become a Perez Hilton staple due to a string of high-profile romantic entanglements ranging from Jennifer Aniston to Taylor Swift, who famously roasted him in songs like "Dear John." (Mayer's on-again, off-again relationship with Katy Perry, with whom he attended the 2013 Grammys, appears to have gone off-again just recently.) What proved most fatal, however, was Mayer's mouth: Controversy seemed to follow whenever he opened it near a tape recorder. Most infamous was a 2010 *Playboy* interview where Mayer flouted racial and sexual taboos with all the subtlety of an M-80.

The flames continued to burn with Mayer's frequent, provocative rants, retorts and explanations on Twitter. "It was like, 'This is your new medium,'" Mayer says now of his Twitter stream. "You're now in the shaping-smoke business—spending more than you earn in terms of focus on what you're re-

"That happened before I had vocal issues. *Born and Raised* was the course correction where I figured all of that out. I don't fast before photo shoots anymore. I'm not doing anything just to challenge people. I'm doing just what I want to do." As such, the album teems with soul-searching confessionals like the single "Shadow Days" ("I'm a good man, with a good heart/Had a tough time, got a rough start/But I finally learned to let it go"). It's Mayer's richest album musically and lyrically by far—a vivid tapestry of Allman Brothers-style guitar filigree; rootsy, organic instrumental interplay; and unflinching introspection. Despite the fact that it entered the *Billboard* 200 at No. 1, selling 219,000 copies in its first week (according to Nielsen SoundScan), Mayer considers it a "no-hit record"—a

in Zac Brown as a ringer vocalist, but ended up singing songs like "If I Ever Get Around to Living" off *Born and Raised* with vivid, grizzled intensity—to rapturous applause. "It was more a symbolic than musical experience," Mayer says. "I had half the voice I have now, but I got a little bit of that feeling of flight. And I hate to say this because it raises a lot of other questions, but it felt really good to be back onstage as a grownup. And as my voice started to come back, I really started to dial up the dream machine as far as what I wanted from my upcoming tour."

A makeup date at the Tuscaloosa Amphitheater on April 25, followed by an appearance at the New Orleans Jazz & Heritage Festival, will mark Mayer's first full-length concerts in three years. These shows will eventually lead to a headlining tour this summer, which is proving as big as any in his career. Clayton claims "pent-up demand" for Mayer's triumphant return to the stage is filling amphitheatres anew: "John's been off the road for three years, and has such an incredible, hardcore fan base who are used to seeing him every summer. I'm not surprised there's this incredible demand."

Mayer intends to give those fans an experience they haven't ever had from him, thanks to a combination of freshly recharged musical mojo and elaborate, technologically forward visuals. "You're not going to see a songwriter flanked by sidemen, but a real band," he says. "We aren't going to try to appease the applause-o-meter. I've done that before—'Uh-oh, they need [Mayer's 2002 smash] 'Your Body Is a Wonderland.'" Give them "Daughters." No, the audience is there to watch what you want to play. I'm giving the players the reins this time out, but it's not going to be a jam-band thing. Instead, I've been influenced by a specific approach the Grateful Dead and Jimi Hendrix had that I adore: completely self-conscious ensemble playing that's unrepeatable. I'm taking the concept, the vibe, the essence of that kind of playing and then rendering it in a hugely expressive way."

The tour's innovative stage production is designed to echo Mayer's musically expansive spirit. "It's going to be moody and visual, surrounded by warmth and sound," Mayer says. "You're going to want to hang out for two hours, detach into time and space and trip out, if that gives you any hint about what to expect from the video wall. The really big bell and whistle is the video component—most of the time will be spent composing the video content. We'll be able to drag and drop video on the fly, the way you'd be able to bring up a light fader, so the show will be different every night."

Mayer has had quite a while to meditate on this spectacle of sound and vision during his recent physical and spiritual rehabilitation. "Last Sunday night, I put on the complete recordings of Miles Davis' *In a Silent Way*, sat in my chair with my dog sleeping on my foot, poured myself a little Knob Creek to sip on and watched the Yellowstone River as the sun went down," he says. "As I looked up at the sky, I was planning this tour in my mind—I couldn't have done that when it was unforeseen when and if it was going to happen. The greatest gift I now have in my life is the opportunity to play again, which is also the opportunity to dream again. My dreams were in escrow, but when I found out this thing in my throat had receded, the most exciting thing for me was having a second chance at a new life. My dreams have come true twice. That's really cool." ●

"The greatest gift I have in my life is the opportunity to play again, which is also the opportunity to dream again. My dreams were in escrow."

—John Mayer

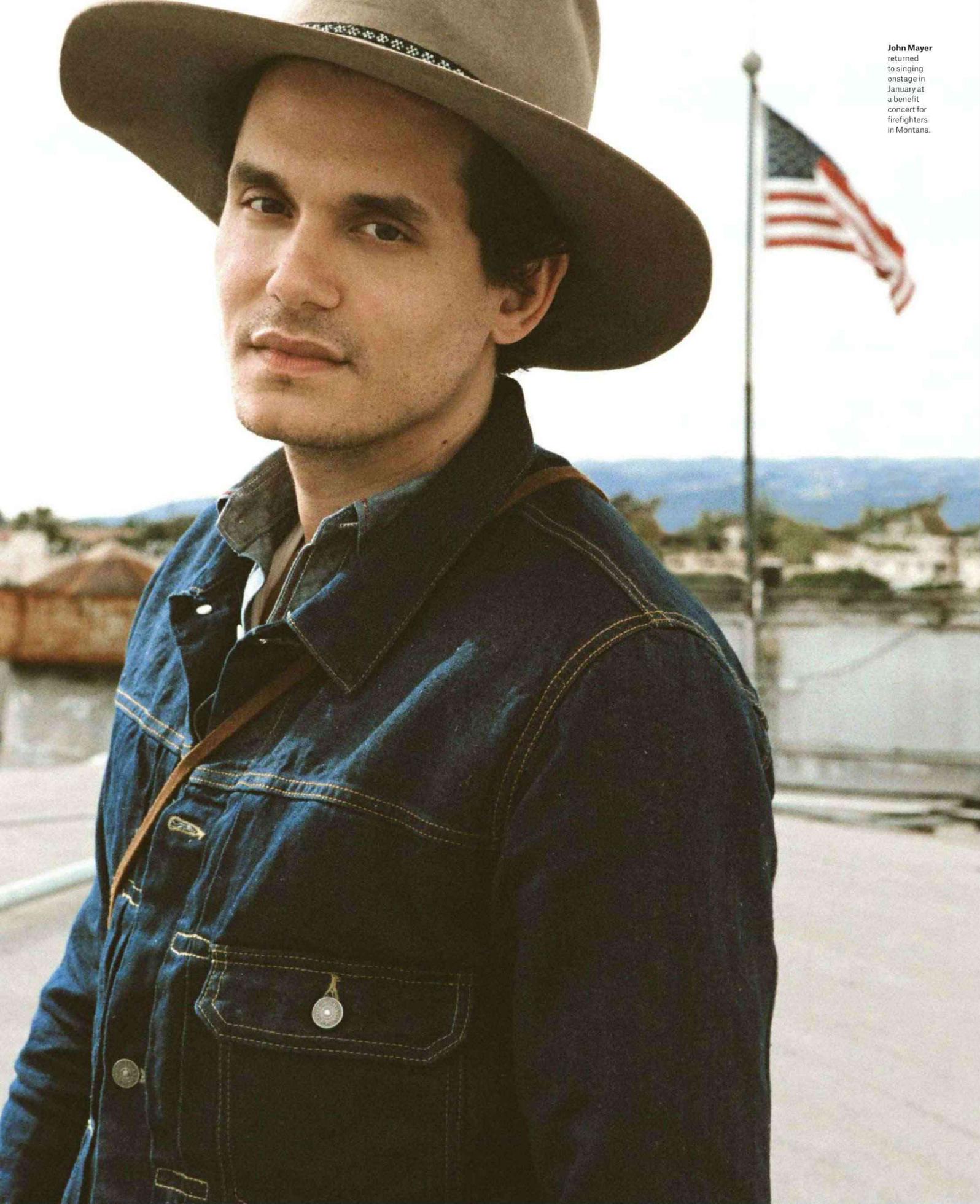
ally doing, and in the hours of your life that disappear in the maintenance of vapor. You're not going to write a blog that's going to change people's minds a month after you've really made a mess of yourself. I don't know anyone who's painted with that negative wave for more than a couple years before they lost their mind. It quickly becomes its own cockfight. You'd see highly motivated people grow increasingly determined, as I did, to clear their name and straighten out any and every ambiguity. That math is correct, except for one exponent: It's not real. I mean, where's the music in it?"

Though promotional tweets still appear on @johnmayer, Mayer himself has been Twitter-free since Sept. 14, 2010. On that day, he pulled the social-media plug on his 3.7 million followers, and found his passion for music revitalized like never before. "People misjudged the moment that I turned the corner on the person I was, and the music I wanted to make," he says.

status he's at peace with. "I was off the radar when I made that record—irrelevant," he says. "But I made the music that moved me. The deeper something is, the less span it has. If that was a bid for longevity, then it worked. There really is a life to be lived between being red hot and washed up."

As such, Mayer's re-entry proved simultaneously low key and boldfaced. He dropped in as guitar sideman on Frank Ocean's performance on "Saturday Night Live," and jammed memorably with the Rolling Stones in their spate of comeback shows last December. "Playing with the Stones was very inspirational," Mayer says. "What a band to play guitar in. Your notes float when you play with the Rolling Stones."

Mayer made his return to singing onstage, meanwhile, in January at a benefit concert that raised more than \$100,000 for firefighters who fought the Pine Creek fire, a recent blaze that decimated much of Mayer's adopted Montana community. He'd brought



John Mayer returned to singing onstage in January at a benefit concert for firefighters in Montana.



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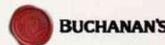
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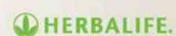
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**MEXICO'S BELOVED
SONGWRITER
JOAN SEBASTIAN
HAS TRIUMPHED AMID
PERSONAL TRAGEDY**

BY JUSTINO ÁGUILA

If the life of Joan Sebastian were told in song, the lyrics would recant the story of a great Latin music talent who has seen more than his share of drama.

The musical tale would start with a child prodigy who wrote verses well before his father gave him a guitar at age 13. Later, he would go into the seminary in hopes of becoming a priest before finding a path back to music. After a series of triumphs and setbacks, he would become one of Mexico's most iconic songwriters who bravely faced adversity in a less than perfect world.

Sebastian—who was born Jose Manuel Figueroa on April 8, 1951—is one of the biggest stars in regional Mexican music. He's the kind of artist who creates touching and tenderly written songs that resonate at gut level. He speaks to the everyday person with lyrics tackling everything from life on a dusty ranch to the sunshine-filled fields of his hometown of Julianita in Guerrero, Mexico.

Sebastian's sweeping romantic ballads and catchy melodies are the hallmarks of an illustrious career that ultimately tells the story of a man, his guitar and poetic verses.

At 61, Sebastian has written more than 1,000 songs, released some 40 albums and received 12 Grammy Awards for his work, among other honors. To say that he's unassuming about his success, though, is an understatement, according to his son, Jose Manuel Figueroa, also a singer/songwriter. "Those accolades and prizes are meaningful to him," Figueroa says. "But in his private life, he has never placed these awards on display. He has always separated life at home and life as a composer."

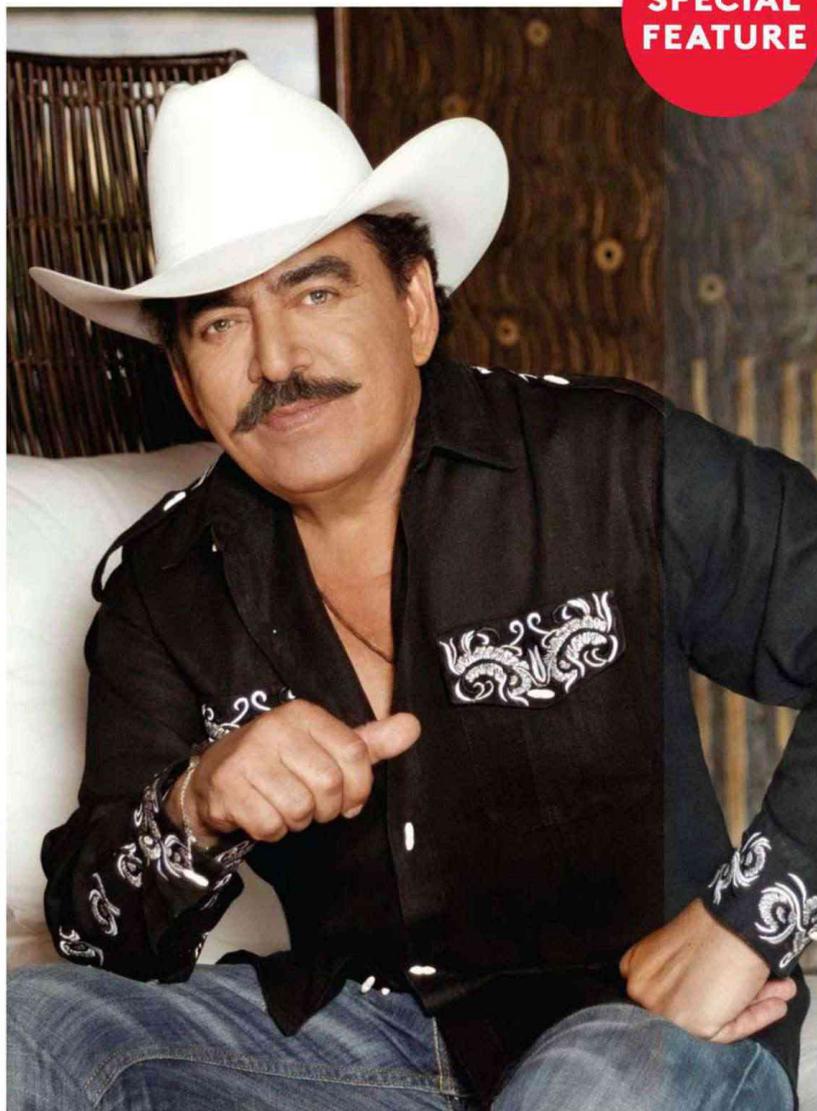
In the United States, Sebastian has sold 2.2 million albums, according to Nielsen SoundScan, and countless more in Latin America. His three most successful releases are *Secreto de Amor* (Secret of Love), *Mas Alla del Sol* (Over There by the Sun) and *Afortunado* (Lucky)—albums that have become staples of his repertoire. The songs on these records are often performed by a new generation of musicians who are familiar with Sebastian thanks to their parents, but who don't necessarily know they're playing his songs.

On March 26, Fonovisa will release Sebastian's latest album, *13 Celebrando el 13* (13 Celebrating 13), and he spoke with Billboard about the significance of that numeric title (see story, page 40).

"Joan connects emotion, humanity and nature through music," says Alexandra Lioutikoff, VP of Latin membership for ASCAP, of which Sebastian is a member. "He writes simple lyrics, eases smoothly into metaphors and is never complicated. He writes beautifully, and the relatable factor in his music is what has made him popular all these years."

In fact, Sebastian has been an ASCAP Latin songwriter of the year six times, an accomplishment that few in his genre have achieved. But awards and recognition from the music industry haven't always been plentiful.

In the late '70s, the singer was starting out and looking for a shot. He gave demos of his work to anyone he could and made the rounds at radio stations. He networked and got to know the industry, yet he still couldn't catch a break.



In hopes of shaking this up, he changed his name with the help of a numerologist, replacing the "u" in Juan to an "o" at the urging of a sister and making Sebastian part of his stage name, inspired by one of his old haunts, San Sebastian.

He also decided to switch gears and perform in small towns in agricultural communities. Then, the singer/songwriter took it a step further and introduced his music through rodeo-themed shows with horses. These popular shows, known as jaripeos, caught on and soon he was nicknamed El Rey del Jaripeo, or the King of the Rodeo.

"That's how people got to know him, and he became successful doing that," says Felix Castillo, who hosts a Mexican music show on Televisa. "People in these agricultural communities would put their money together and contract Sebastian, where he could be seen by thousands of people at a time. It was a way to get known."

For Sebastian it was a way to make money for his family.

At one point, Sebastian even crossed the border illegally into the United States and found a temporary home in Chicago, where he worked as a dishwasher. Then he began selling cars. He was good salesman, but he wanted more. "I had to find another way to

make it in life, so I returned to Mexico," Sebastian told interviewer Maria Elena Salinas on Univision's "Aqui y Ahora."

In 1977, Sebastian released "El Camino del Amor" (The Road of Love), a love song that he wrote when he was 15. It was the right move—the song sold 127,000 copies in Mexico and beyond, according to the singer. Argentine band Mediterraneo even performed it at the 1978 FIFA World Cup. Suddenly, Sebastian's career began to take off.

He was then able to find work and get paid well for his shows—in some cases up to \$1,000 for each performance. As Sebastian's career grew he became an in-demand songwriter, too.

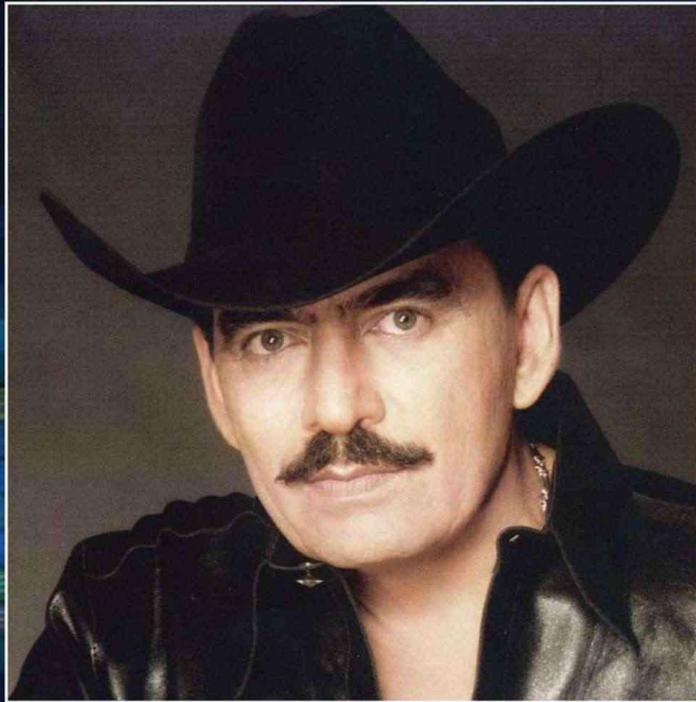
"If an artist gets to perform with Joan Sebastian, that artist has made it," Lioutikoff says. "If a major artist gets a hand-delivered song from Joan, that means he respects that artist. He doesn't give his songs to anybody. It's an honor."

Some of the biggest names in music have recorded Sebastian's songs, including Vicente Fernandez, Pepe Aguilar, Lucero, Alejandro Fernandez, Graciela Beltran and Rocio Durcal—all artists who have been regulars on the Billboard charts.

Mexican singer Paquita la del Barrio thinks Sebastian's music is to be admired

Joan Sebastian will release his latest Fonovisa album, *13 Celebrando el 13*, on March 26.

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and respected, but the singer notes that his ability to be a devoted father to his children is an even greater accomplishment. In recent years, two of Sebastian's sons were killed in unrelated incidents.

"He adores his children," Paquita says. "Your children are the most beautiful thing, and losing them is probably the most painful life experience a parent can go through."

Sebastian is the father of eight children. Trigo de Jesus, his third oldest son, suffered a fatal gunshot to the back of the head after one of his father's shows in Texas in August 2006 while working crowd control. Another son, Juan Sebastian, was fatally gunned down in Cuernavaca in Morelos, Mexico, at a nightclub after an altercation.

"If you lose your parents, you're an orphan," Sebastian told Univision a year ago. "If you lose your partner, you're a widow or widower. But if you lose your son, there are no words to describe that. If you lose two kids, it's a nightmare."

Sebastian insists that he tries not to dwell on the past. Adding to already challenging circumstances, the singer has twice been diagnosed with bone cancer, in 1999 and 2006. After a series of alternative treatments and undergoing chemotherapy, the singer

The jaripeo, or Mexican-style rodeo, is "my biggest source of work," Joan Sebastian says.



has said his health has improved and he's out of danger.

Figueroa says that while the family continues to mourn the loss of his two brothers, it is the work that keeps everyone moving forward, including his father, who is guided by his need to make music. "Losing our brothers was such a huge loss," he says. "It has marked my life forever. As for my father and mother, they also carry a pain within them. Music is like therapy for my father. When he gets on the guitar, it's a need for him to create music and sing to his worries and triumphs."

Figueroa says that one way he's been able to stay connected to his father is by working with him. In early March, Figueroa released an album that his father produced: *Espinas y Rosas* (Thorns and Roses) on Scalona Records.

Through the years Figueroa has learned plenty from his father, and Sebastian's best advice has helped him lead his own path. "Early on he asked me to do things differently," Figueroa says. "He's always challenged me to find my own voice and not be like him. He has always had high expectations of his students, and I've been one of his students."

For the last two years, Sebastian has kept busy in the recording studio, and the famously private performer has also been enjoying time on his ranches. In fact, he's building a hotel next to his home as a way to keep locals em-

ployed. His 2011 album, *Huevos Rancheros*, was No. 1 for five weeks on Billboard's Regional Mexican Albums chart, and reached No. 3 on Latin Albums and No. 120 on the Billboard 200.

Former Univision Group A&R director Felipe Orozco says Sebastian's repertoire "will go down in history as an example of great songwriting alongside some of Mexico's biggest names, from Jose Alfredo Jimenez to Juan Gabriel. Also, Joan Sebastian got to be known in the U.S. at a time when the Latino population was growing steadily and that helped him, too," Orozco says. He and others note that Sebastian, who is also known as El Poeta del Pueblo (the Poet of the Town), has had a thriving career thanks to his versatility as a songwriter and performer.

In concert, Sebastian can go from country to rock'n'roll and mix it up with many other types of music in addition to his staple of songs within regional Mexican, from norteño to romantic ballads.

Televisa's Castillo says the artist's legacy will be as an intelligent and prolific writer who, through the years, has always had five to 10 hit songs for each new musical movement within regional Mexican.

"If you look at his compositions over several decades within regional Mexican music, Joan Sebastian is there with his songs," Castillo says. "He dominates all these genres, and that's something that few people can do."

Los Angeles-based radio personality Carlos Alvarez, who has a show on KSSE, agrees, adding that Sebastian is an example of someone whose music will live on.

"He is a warrior," Alvarez says. "Despite all he's been through in his career and life, he's been able to separate the pain and continue moving forward. His songs are very special because of the way they're written, but that also goes hand in hand with the person we know as Joan Sebastian—a true fighter." ●

THE BIG NUMBER

Joan Sebastian's U.S. album sales, according to Nielsen SoundScan.

2.2
MILLION



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Joan Sebastian es un gran ejemplo de talento, vigencia y persistencia, y por esa razón, de parte de su amigo

Hector Villalobos y todos en VILLALOBOS ENTERPRISES le rendimos este pequeño homenaje al jinete y guerrero que canta su poesía.

Nuestro querido Joan Sebastian.

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JOAN'S MUSE

SEBASTIAN ON THE ROOTS OF HIS CREATIVITY

BY LEILA COBO



"I'm a happy man," Joan Sebastian says. "Happy with life."

Joan Sebastian wears many hats, having written some of the most eloquent love songs in the Latin songbook. How does he do it? A conversation with the Mexican master of romance.

Your new album is titled *13 Celebrando el 13* (13 Celebrating 13). Why? I recorded a song called "Que Dios Bendiga" (God Bless), but I wasn't sure what material to pair it up with. It's a very unique song—kind of a valento, but instead of the accordion it uses the tuba. I confess I have a lot of songs stored away, and when I went through my catalog, I liked a group of songs that had been recorded by other artists but I had never sung. I took 12 of those and, along with this one, we had the album concept. The 13 refers to 2013 and is a very significant number for me because I started playing guitar at 13. The Gibson guitar made for me has 13 hearts, representing my eight children with five women. My name has 13 letters. And I've been a cancer survivor for 13 years.

The songs on the album have been performed by Alejandro Fernandez, Vicente Fernandez and many of Latin's biggest names. Do you write specifically for them? I never write songs for singers. I write for my muses, for the people that inspire me. If others interpret those songs it's because, as a producer and composer, the songs work for them.

What is your writing process? Ninety percent of my songs come from my own experiences. I first analyze my feelings; I let them mature and develop inside. And once that experience or feeling is assimilated, I write a melody—I think melodies are out there floating in the universe—and I marry it with my words, and I have feeling turned into song. I write everywhere. One time I was taking a shower and a song came to me that made me burst into tears. I thanked God I was in the shower because no one saw me cry.

You've beat cancer for 13 years and just had exams that showed you're in excel-

lent health. It's amazing that you've never stopped performing for long. How have you dealt with this illness? I've returned to life three times, and all three I've fought hard. The hardest moment was the first time, when I gave it too much importance and I sat waiting for the doctor's orders. That's when I was closest to death. When I realized that the applause made me better, that my contact with my audience was what made me cling to life, I discovered the most vital aspect of my battle. I honestly think the story would be different if I didn't have my fans' support.

You continue with your jaripeos [a kind of Mexican-style rodeo and horse show]. How important are those to you? It's my biggest source of work. I do a jaripeo show every two weeks. Sometimes I'll do three to four a week. I ride five horses during an hour-and-a-half. The horse is like my best accompaniment. When I'm on a horse, I even feel handsome.

Much regional Mexican music today deals with drug- and violence-related themes. Can romanticism still prevail? If you analyze my music or my themes, you'll find feelings and romanticism. I have to underline that if I ever sang corridos, I did it with the aim of preserving our culture and traditions. But I was always very judicious when it came to details that spoke of death or tragedies. That's always been the case with my music. If there's a movement I'm against, it's movimiento alterado [songs of Mexico's drug violence]. And I hope my people understand that I'm the person least inclined to like that music, because that kind of violence killed two of my sons.

You're such an eloquent writer and speaker. Where does it come from? My time in the seminary was very important for my education. That's given me a foundation. Above all, I'm a happy man. Happy with life. I'm a man of faith. And with everything that happens around us, I believe as human beings we can achieve an even better life. ●

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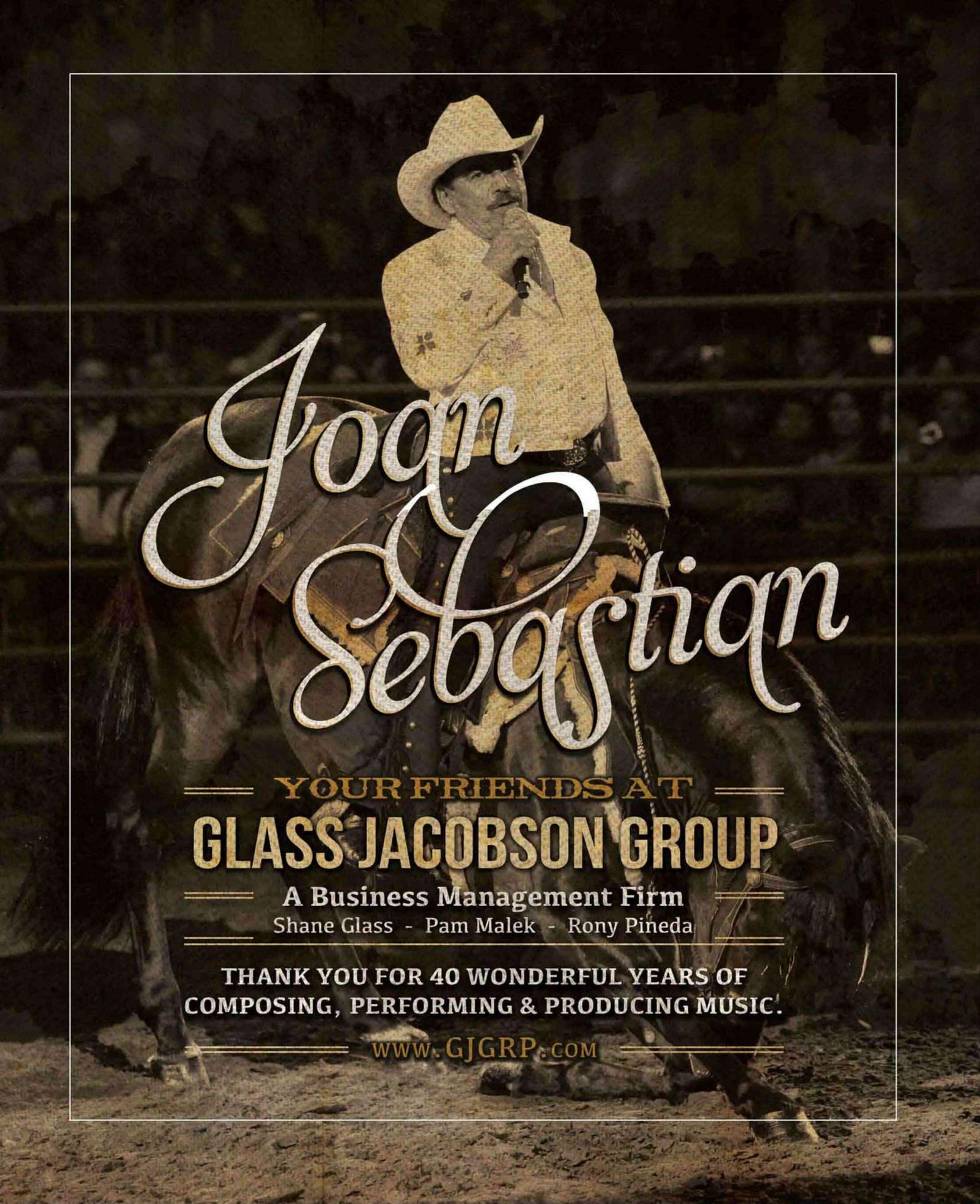
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A photograph of a man, Joan Sebastian, wearing a light-colored cowboy hat and a light-colored, patterned jacket. He is sitting on a dark horse and holding a microphone to his mouth. The background is a dark, textured wall, possibly a stage backdrop. The text "Joan Sebastian" is overlaid in a large, white, cursive font.

Joan Sebastian

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MUSIC

ELECTRONIC

Friends In High Places

Kanye, Stevie and Jay-Z already know James Blake—now he just has to win over everyone else

By Brad Weté

The jury's out on whether James Blake—whose second album, *Overgrown*, is due April 9 through Atlas/Republic—will ever be a star in the United States. But several prominent music icons are already on a first-name basis with the English singer/songwriter/producer, thanks to his trippy amalgam of R&B and woozy electronica.

"Kanye [West] has been very supportive," Blake says from his hotel room in Austin, where he returned for another performance at South by Southwest this year. In a behind-the-scenes YouTube clip from Jay-Z and West's 2011 *Watch the Throne* tour, Blake is seen hanging out with the two rappers. "[West] played one of my tunes to a lot of people in the room. I'm very flattered by it."

According to Blake, West clued Stevie Wonder to his music as well. "I couldn't help thinking how much the box had opened when I found out Stevie had heard one of my [old] tunes," he says. "Some tune I put out at 18 that probably sold 5,000 copies—you never know where it's going to end up."

But A-list fans don't necessarily translate into fans elsewhere. Blake's self-titled 2011 debut LP only reached No. 123 on the Billboard 200. And while Republic co-president Avery Lipman says it's nearing 500,000 records sold worldwide, North America accounts for just 65,000 of that, according to Nielsen SoundScan.

Lipman hopes old-fashioned word-of-mouth—fueled by tastemakers on social media—will continue to make his job easier. "Let's face it," he says, "relatively speaking, he's still completely unknown. [But] other popular artists today are, in essence, broadcasters. The biggest of the big artists are starting to recognize him and be vocal about him. That can be very impactful with things like Twitter. Words travel."

Luckily, West hasn't been the only person helping get the word out. Blake's sullen "The Wilhelm Scream" was featured in a dramatic closing scene in an episode of HBO's "Entourage," helping make the single his biggest selling yet, moving 36,000 copies and peaking at No. 36 on the Dance/Electronic Digital Songs chart.

Another possible workaround for bigger exposure: a brand using his music in an ad. Blake claims "there are quite a lot" of offers on the table, but says Brits are more weary of such deals. "People are a lot more ready to see artists do big promotion like that in America," he says. "It's easier to do that here and get away with it and not feel like you've sold out or whatever."

In the end, however, for *Overgrown* to achieve



ARTIST: James Blake
ALBUM: *Overgrown*
LABEL: Republic Records
MANAGER: Dan Foat
PRODUCER: self-produced
PUBLISHER: Universal Music Publishing
BOOKING AGENT: The Windish Agency
CHART HISTORY: *James Blake* (2011), No. 123 Billboard 200, 65,000; "The Wilhelm Scream," No. 36 Dance/Electronic Digital Songs, 36,000
TWITTER: @jamesblake

THE BIG NUMBER

Number of YouTube views for the video for James Blake's 2011 single "Limit to Your Love."

12

MILLION

the top 10 debut Lipman hopes for—a goal he admits is "ambitious"—the music is going to have to speak for itself. It's certainly saying plenty about one particular topic: love. Blake sang a bit about it on his debut, but had yet to fully experience the feeling for himself. That's changed. "I've grown up more in the past two years than ever in my life," he says. "*Overgrown* sounds like an album written by somebody who has had love. It's just something I have more in common with people now that I didn't before."

Many of the songs begin sparsely, with him singing over piano—where they go from there is anyone's guess. Blake's thick, quivering voice swells into soulful coos while synths whiz past on lead single "Retrograde," then transforms into ghostly wails as cowbells and sirens dance around him on "Voyeur." Wu-Tang Clan's RZA delivers a half-rap, half-poem on "Take a Fall for Me," while Brian Eno co-produces the gloomy "Digital Lion."

"I'm working with an endlessly replenished palette," Blake says. "The sounds I like to use are kind of endless because they're just noises."

Blake will take his new sonics on the road state-side starting April 16 in San Francisco. There are already small but promising signs of momentum: He rocked New York's 1,500-capacity Webster Hall in 2011; in May he'll fill Terminal 5, a 3,000-seater. "Retrograde," meanwhile, has sold 11,000 copies five weeks in—his fastest-selling single yet—and its video is nearing 1.5 million YouTube views.

Numbers aside, Blake's personal goal for *Overgrown* is that it's remembered. To him, all other measures are flawed. "There's no indicating factor anymore," he says. "You can't really go on YouTube hits, because people buy them. You can't really rely on record sales because people don't buy them. And you don't get paid by Spotify."

"I made [this album] for myself," he adds. After all, as he's learned, "It could end up anywhere." ●

ARTIST: Volbeat

ALBUM: *Outlaw Gentlemen & Shady Ladies*

LABEL: Republic

MANAGER: Rick Smith, Wild Justice Music

PRODUCERS: Jacob Hansen, Rob Caggiano

PUBLISHER: Sony/ATV U.K.

BOOKING AGENT: Justin Hirschman, AGI

CHART HISTORY: *Beyond Hell/Above Heaven* (2010), No. 1 Heatseekers Albums, 202,000

TWITTER: @volbeat



METAL

Riding The Waves

Danish metal band Volbeat eyes a breakthrough with building radio buzz, nonstop touring
By Gary Graff

In the speed-of-light world of YouTube and Twitter, can slow and steady still win the race? Boosted by relentless road work and a recent trio of rock radio hits, Danish metal group Volbeat—which is gearing up to release its fifth album, *Outlaw Gentlemen & Shady Ladies*, due April 9 on Republic—is about to find out.

"Things have been going good at radio, so of course there's a lot of expectations," Volbeat founder/frontman

Michael Poulsen says. "But I can honestly say that I feel very comfortable about the coming record. We feel like we accomplished everything we wanted to for it."

The high hopes for the album were stoked by the success of 2010's *Beyond Hell/Above Heaven*, the group's first major-label U.S. release after Republic picked it up that year. The album hit No. 1 on Billboard's Heatseekers chart and has sold 202,000 U.S. copies, according to Nielsen SoundScan, fueled by rock-steady sales; it hasn't moved fewer than 2,000 units per week since November. Singles "Heaven Nor Hell" and "A Warrior's Call" hit Nos. 1 and 2 on the Mainstream Rock Songs chart, respectively, and "Still Counting," from 2009's *Guitar Gangsters & Cadillac Blood*, topped the survey as well.

"Volbeat has risen very quickly up the ranks," WRIF Detroit program manager Mark Pennington says. "Having success abroad first gave them a certain confidence, swagger and polish that comes alive in their performances. The music stands out."

Volbeat made some major changes for the better with *Outlaw Gentlemen*—namely the addition of former Anthrax guitarist Rob Caggiano, who Poulsen initially recruited to help produce the album. But after Caggiano, who left Anthrax last year to concentrate on production work, co-wrote and played on some of the tracks, Poulsen invited him to join

Volbeat full-time.

"I said, 'This is starting to get real interesting—you should join the band,'" Poulsen recalls. "He was like, 'What?' He was totally knocked out. The day after he came to the studio and said, 'This is an opportunity I cannot say 'no' to.'"

Caggiano isn't the only new face on the album. King Diamond guests on the song "Room 24," while Sarah Blackwood of Walk Off the Earth appears on "The Lonesome Rider."

Caggiano's input, as well as Chris Lord-Alge's mixing, had a clear impact on *Outlaw Gentlemen* sonically, maintaining the gut-punching power of the group's attack but adding a bit more polish. "The melodies are more in your face," Poulsen says. "We definitely pushed ourselves to a good limit."

"This is the first of their albums to really capture what they're like live," says Rick Smith of Wild Justice Music, Volbeat's U.S. management firm. "The vocals are big, the drums are big, the guitars are big. It finally sounds like Volbeat should sound. We've sort of taken them to the North American market, sound-wise."

Smith predicts Volbeat will benefit from its first coordinated worldwide release for an album, with the first single, "The Cape of Our Hero," due March 26. The band is already back on the road as well, with a U.S. tour that will run through early May. Twenty-five of the shows have sold out so far, according to Smith. Volbeat plans to return to North America during late summer, after a run through Europe that will include prominent festivals.

"This has basically caught fire," AGI booking agent Justin Hirschman says of Volbeat. "They've just taken the steps of turning into a live machine, even before having a proper release and a proper push at radio. They've turned a lot of people into lifelong fans once they've seen them live, and now that there's radio support, they can play a lot bigger places in a lot more markets." ●



VINNY CHASE

For Harlem rapper Vinny Chase, loyalty played a big role in his decision to turn down a deal with Sean "Diddy" Combs' Bad Boy Records and instead go with Epic and A&R Aaron Reid, son of chairman/CEO Antonio "L.A." Reid and a longtime friend of Chase. "What really enticed me was my bro Aaron Reid—just the relationship we have as friends. I trust him," Chase says. "[It] wasn't a big negotiation. We just wanted to do things right." Although the contract's eye-popping price tag—\$2.5 million—surely helped as well. The joint-venture deal with his Cheers Club label also allows Chase to retain publishing ownership. A former filmmaker for Lil Wayne and Cam'Ron, Chase released debut mixtape *The Plaza* in 2011 and built momentum with a stream of



high-fashion-featuring videos, amassing 1.6 million views to his YouTube page. Reid says he signed the rapper on the strength of his growing movement and relentless work ethic. "They have an amazing thing going on. That's the main reason they're here today. We all work as a team. Now they have the machine they need behind them." Chase is prepping a new mixtape ahead of his major-label debut and is also working on a line of affordable street wear. But he says these recent leaps and bounds won't mean he'll abandon the dark production and raspy, New York-centric rhymes of "Biggie and Jordans," a standout from latest mixtape *Golden Army*. "We're not going to jeopardize our brand," Chase says. "We just want to be cutting edge and push the envelope."

—Steven J. Horowitz

"Having success abroad first gave them a certain confidence, swagger and polish that comes alive in their performances. The music stands out."

—MARK PENNINGTON, WRIF DETROIT



Romain BNO, Paris. Deep house, new disco and deep techno have come back into fashion in Europe. But the English are the uncontested leaders, and Disclosure's "White Noise" featuring Aluna George is a perfect example. These guys are 21 and 18 and have a maturity in production worth triple their age.



"Erase You" by **the Kellies.** Often I find myself playing the original by [80s band] ESG and, compared to this, most people don't hear the difference despite the 30 years that separate them. I love the modernity and the tradition—several generations mixing together in the club. Fresh, simple and bouncy, it works without a hitch.



G.O.O.D. Music's "Higher," featuring The-Dream, Pusha T, Ma\$e and Cocaine '80s [off *Cruel Summer*], is a good mix of the minimal bass hip-hop from the last few years and the current more melodic tendency. When I play this, the height of the crowd goes down—the way they dance—and body temperature goes up.

ARTIST: Dawes
 ALBUM: *Stories Don't End*
 LABEL: HUB Records
 MANAGEMENT: Marc Reiter, Q Prime
 PRODUCER: Jacquire King
 PUBLISHER: self-published
 BOOKING AGENT: Andrew Colvin, Ground Control
 CHART HISTORY: *Nothing Is Wrong* (2011), No. 5 Folk Albums, No. 10 Independent Albums, No. 64 Billboard 200, 88,000; *North Hills* (2009), No. 23 Heatseekers Albums, 42,000
 TWITTER: @dawestheband

ROCK

Freewheeling

Classic-rock revivalists Dawes keep rolling with a new album, rising single and opening slot for Dylan

By Justin Jacobs

When it comes to compliments, Taylor Goldsmith is impressively modest. The lead singer and songwriter of California rock quartet Dawes doesn't want to hear that the band's the most talented, the coolest or sexiest. "When someone hears a song by us they've never heard and says, 'That's Dawes'—that's our proudest moment," he says.

The sentiment isn't unfounded: Nary a fan or critic referred to the band's acclaimed first two albums without a caveat of how much they sounded like the legendary '70s rock of the Band, Jackson Browne, Neil Young or Crosby, Stills & Nash.

Due April 9, *Stories Don't End*, Dawes' third album—their first on the band's own HUB Records after leaving ATO Records—isn't likely to put a halt to those comparisons. By Goldsmith's admission, it's a natural growth from 2009's understated debut, *North Hills*, and 2011's rawer *Nothing Is Wrong*, not a left turn. But with intimate production by Jacquire King (Kings of Leon, Norah Jones) and some of Goldsmith's strongest songs yet, *Stories Don't End* will likely mean the singer hears his favorite compliment more than ever before.

"Competing for most modern sound, Dawes will get beat a million times over. We didn't hang up our guitars for washed-out keyboard sounds," Goldsmith says. "We'll always be a band that looks at a guitar solo as a big part of a song, and arranges a performance with bass, guitar, drums and a keyboard."

That no-frills approach made Dawes' debut a sleeper hit, even among their idols: By the time *Nothing Is Wrong* arrived two years later, the band had spent time backing the Band's Robbie Robertson and even befriended Browne.

In September 2012, at King's suggestion, Dawes skipped town to record in Asheville, N.C., and wrapped *Stories Don't End* five weeks later. The record takes off with ascending harmonies on "Just Beneath the Surface," a fitting introduction: catchy and



rich, with the guitar and piano in constant conversation, propelled by the shuffling percussion of Taylor's brother Griffin.

Meanwhile, first single "From a Window Seat," released in February, is already garnering "That's Dawes" sentiments. The song's gaining traction at radio, hitting No. 24 this week on Billboard's Triple A chart—a confidence boost for the band's HUB imprint, named for Hard-Up Bastards, bassist Wylie Gerber's grandfather's 1930s gang. "I don't know how much of a gang they were," Goldsmith says with a laugh. RED Distribution, which pushed Dawes' ATO albums, will get *Stories Don't End* in stores.

"It's all about control," says Marc Reiter of Dawes' management company, Q Prime. "They know what

they want. For them to control their destiny at this point in their career is a blessing."

An April tour opening for Bob Dylan, a nine-show run at South by Southwest and a May 16 performance on "Jimmy Kimmel Live!" are just a few more. But for Goldsmith, to be a working rock band in 2013 is a godsend in itself.

"When a rock band was cruising through your town, that used to be the biggest experience you could dream of," he says. "Now, you could have the Rolling Stones onstage playing their greatest songs, but if you have Swedish House Mafia after them, it'll be a more sensational experience. But rock'n'roll, that strength—people had never experienced anything like it." ●

"Competing for most modern sound, Dawes will get beat a million times over. We didn't hang up our guitars for washed-out keyboard sounds."

—TAYLOR GOLDSMITH, DAWES



SHOOTIN' MOVES: Detroit rap phenom **Danny Brown** has added a swing of solo dates following a U.S. tour supporting "Harlem Shake" hitmaker **Baauer**. Booked by **Joshua Dick** of the **Agency Group**, the tour will begin at **Blind Pig** in Ann Arbor, Mich. (April 24) before playing **Orange Peel** in Asheville, N.C. (May 2), **Middle East** in Boston (May 9) and **Hawthorne** in Portland, Ore. (May 24). He'll end the trek in Europe, hitting **Roskilde Festival** in Denmark (June 29-July 7), **Øya Festival** in Oslo (Aug. 6) and **Way Out West Festival** in Gothenberg, Sweden (Aug. 8).

WAGON WHEELS FOR REAL: Country convert **Darius Rucker** has announced a 20-date U.S. run, dubbed the *True Believers* tour, for May and June. Booked by **William Morris Endeavor**, the trek will hit the **Germain Arena** in Estero, Fla. (May 9), **Pier Six Pavilion** in Baltimore (June 15) and **Ravinia Festival** in Highland Park, Ill. (June 28). Rucker will auction off two tickets to each date on his website, with all proceeds benefiting the Country Music Assn.'s Keep the Music Playing initiative.

SPELLWORK: Toronto-based synth-pop five-some **Austra** is planning a world tour to push new LP *Olympia* (June 17, **Domino**). Booked by **Isla Angus** of **Nomanis** and **Avery McTaggart** of the **Windish Agency**, the run will commence with a hometown show at the **Danforth** (March 23) before playing **Plaza** in Zurich (June 6), **Bitterzoet** in Amsterdam (June 10) and **Lido** in Berlin (June 14). Returning stateside, the group will play Brooklyn's **Music Hall of Williamsburg** (June 20), the **Troubadour** in Los Angeles (June 23) and the **Independent** in San Francisco (June 26).

THE COSMOS: Rap/producer **Flying Lotus** has announced a North American tour following a busy 2012, which included the release of his latest studio LP, *Until the Quiet Comes* (**Warp**). Booked by **Carter Adams** of the **Windish Agency**, the tour will play Houston's **Warehouse Live Wallroom** (April 21), **9:30 Club** in Washington, D.C. (April 25), **Metropolis** in Montreal (May 13) and the **Fox Theater** in Oakland, Calif. (May 25). The beatmaker, who also raps under the alias **Captain Murphy**, will bring along **Tebs**, **Ultraista** and **Thundercat** as openers on select dates. —Nick Williams

Reviews

Florida Georgia Line

"Get Your Shine On" (3:42)

PRODUCER: Joey Moi

WRITERS: Brian Kelley, Tyler Hubbard, Rodney Clawson, Chris Tompkins

PUBLISHER: Big Loud Shirt

Republic Nashville



COUNTRY

Florida Georgia Line 'Shines' On

Nashville duo Florida Georgia Line rapidly became a household name among mainstream country enthusiasts when first single "Cruise" hit the top of Billboard's Hot Country Songs chart last year. With "Get Your Shine On," the act's follow-up from its Republic Nashville debut *Here's to the Good Times*, the group gives "Cruise" fans what they want: another high-energy, hook-laden country-rock hybrid. A crackle of record-player feedback and plucky ban-

jo kick off the sleekly produced track, which never extends itself beyond its self-constructed non-chalance. "Strawberry shimmer on her lips/Silver buckle hangin' off her hips," the lyrics begin before sliding into the glossy chorus. It would be nice to see FGL's Brian Kelley and Tyler Hubbard get a little grittier with their next single, but for now, there's nothing wrong with a shiny new toy for country radio to play with. —JM

The group gives fans what they want: another high-energy, hook-laden country-rock hybrid.

LIVE

ARTIST: Atoms for Peace

VENUE: Le Poisson Rouge, New York

DATE: March 14

While on sabbatical from Radiohead, Thom Yorke and his super-group Atoms for Peace made its U.S.

debut at Le Poisson Rouge, running through a continuum of electro-splotted cuts from its full-length debut, *Amok*. Poised side by side, Yorke and famed producer Nigel Godrich commanded the sold-out crowd, sardined inside the intimate

basement venue. Billed as a DJ set, the set was a bloopy algorithm of prerecorded tracks topped with live instrumentation. A greasy-haired Yorke crooned along with them, manipulating live samples and dancing around the tiny stage as Godrich held court behind his computer. The duo, backed by moving visuals designed by Dutch artist Tarik Barri, ran through a dozen songs from *Amok* and Yorke's 2006 solo project, *The Eraser*, extending and morphing tracks into grooved-out compositions. The hour-plus set concluded with the popping "Default," though the audience remained as the duo segued into a traditional DJ set—the reward for a challenging, cerebral performance. —SJH



SINGLES

ROCK

SURFER BLOOD

"Demon Dance" (3:16)

PRODUCER: Gil Norton

WRITER: Surfer Blood

PUBLISHERS: various

Warner Bros./Kanine Records

From a lyrical perspective, Surfer Blood's latest indie shout-along is the band's darkest, headiest moment to date, and a powerful reintroduction. "Demon Dance" leads new album *Pythons* with pounding tom-toms and paint-peeling distortion that veers the group's sound toward straight-faced classic rock. —RR

FOLK

MATT HIRES

"Restless Heart" (3:21)

PRODUCER: Espionage

WRITERS: Matt Hires, Alex Dezen, Espen Lind, Amund Bjorklun

PUBLISHERS: Another Wayfaring Stranger/Pasa Songs/Stellar Songs/EMI Blackwood (BMI)

Atlantic Records

This baby-faced singer/songwriter's latest single opens in a Celtic-acoustic rumble: "Pretty girls come from the ugliest places," Hires sings, quivering diary-ripped poetry over strings and drums as the track careens toward a fist-pumping chorus. The cut offers an ultra-polished variation on the Americana-tinged folk-pop now dominating radio, and following the success of Mumford & Sons and the Lumineers, Hires is smartly banking on a commercial breakthrough here. —RR

HIP-HOP

ACE HOOD FEATURING FUTURE & RICK ROSS

"Bugatti" (4:30)

PRODUCER: Mike Will Made It

WRITERS: various

PUBLISHERS: various

We the Best/Young Money/Cash Money/Republic

Mike Will Made It provides a menacing

backdrop on Ace Hood's latest banger, wherein the tax bracket of the young hustler shifts six notches. Future's Auto-Tuned hook explodes when he declares that he "woke up in a new Bugatti," while Ross completes the power play as he and his cohorts contemplate life in the fast lane. —KI

LATIN

CARLOS VIVES FEATURING MICHEL TELÓ

"Come le Gusta a Tu Cuerpo" (3:50)

PRODUCERS: Andres Castro, Carlos Vives

WRITERS: Carlos Vives, Andres Castro

PUBLISHER: Sony Music Publishing (BMI)

Gaira/WK/Sony Music Latin

Vives poses the question "How does your body like it?" as he and Teló demonstrate a certain pluckiness in embracing this romantic melody. Vives endlessly fantasizes about the object of his affection, and while the metaphors run a little rampant (including one involving a tiger), the track, co-produced by Andres Castro, draws the listener in with hand claps and cymbals. —KI

POP

MICHAEL BUBLÉ

"It's a Beautiful Day" (3:20)

PRODUCER: Bob Rock

WRITERS: Michael Bublé, Alan Change, Amy Foster

PUBLISHERS: various

Reprise/Warner Bros.

Taylor Swift's "We Are Never Ever Getting Back Together" just got some competition in the race for the most joyful breakup single of the past year. "It's a Beautiful Day" showcases all of Bublé's usual tricks, with big-band orchestration and style dripping from every syllable, but lyrics like "When you said goodbye/My whole world shines" turn this "Beautiful Day" into a playful kiss-off. —JL

LEGEND & CREDITS

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

CONTRIBUTORS:

Chuck Dauphin, Phil Gallo, Gary Graff, William Gruger, Steven J. Horowitz, Kathy Iandoli, Jason Lipshutz, Jill Menze, Gail Mitchell, 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.



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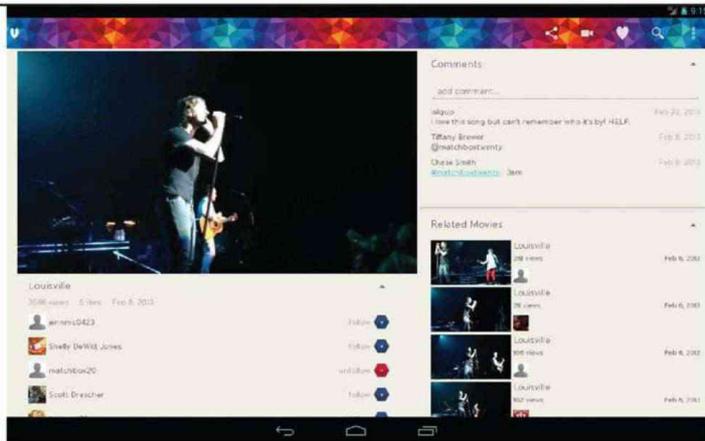
Viddy
Lets users open filters and soundtracks to 15-second moments that can be shared to Facebook, Twitter or Tumblr.

Socialcam

This app, which guides users through one-touch editing tools, was such a hit among fans that engineering software firm Autodesk bought it for \$60 million.

Vine

Acquired by Twitter before the app even launched, Vine is a GIF-maker that loops clips of up to six seconds long for however long the user presses the screen to record.



Vyclone stitches together multiple clips to form one continuous video.



APP

Concert-Capturing Music Fans Unite Through Vyclone

Vyclone is an iOS and Android video app that offers performers and fans an interesting twist on the concert-capturing experience, making it easy for multiple users to collaborate on live-show footage. The app automatically looks for clips shot from the same time and location and provides a host of simple tools to stitch the videos together into a single clip that transitions between multiple viewpoints.

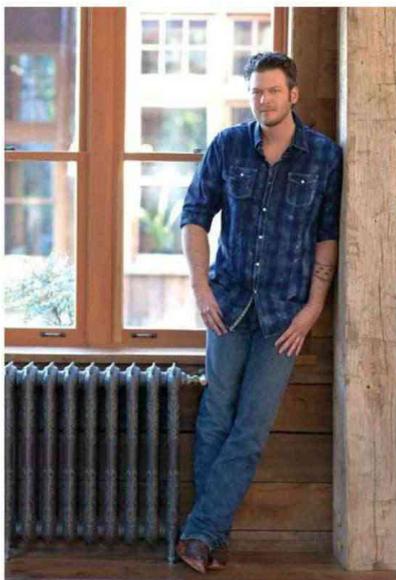
While seamlessly consolidating multiple recordings into one unified video may sound complicated, Vyclone is surprisingly unfussy. The editing software is built into the app, which stores up to four clips shot from the same location for the user to mix.

With built-in social features, users can easily locate videos taken by fans who attended the same concert and like, share or comment on those videos, as well as their own. The app includes prompts for optimal capturing, as well as Instagram-like filters that can be ap-

plied post-capture.

Jason Mraz worked with Vyclone for a show of his at New York's Madison Square Garden in December, with the purpose of capturing his performance of the song "Plane." By encouraging fans to use the app on his official website, Mraz was able to get dozens to participate in order to create a dynamic fan-shot video that has received more than 30,000 views. Other artists like Madonna, No Doubt and Cody Simpson have also used Vyclone's technology, and interest in the app continues to grow.

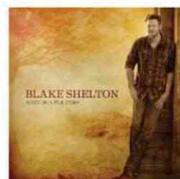
The 13-person, California-based company was founded by Joe Sumner and David King Lassman in January 2011, after securing \$2.7 million in funding through Thrive Capital, Live Nation and DreamWorks. Vyclone has recently partnered with Microsoft's Internet Explorer to create an HTML 5-based, touch-gesture-enabled browser version of the app. —WG



COUNTRY

Shelton's Life 'Story'

Between his role as a mentor on NBC's "The Voice," which helped net his first No. 1 on the Billboard 200 in 2011, and being married to Miranda Lambert, Shelton's life certainly seems charmed. *Based on a True Story*... celebrates that with plenty of love songs and warm, wistful sentimentality. But during the 12 tracks, Shelton clearly states he's still a country boy, despite his fame. The album opens with a vocal loop proclaiming his "redneck" loyalties, and "Boys 'Round Here" (featuring Lambert's Pistol Annies) assures he's still "keepin' it country." Shelton keeps things kicking on tracks like "Small Town Big Time," "Ten Times Crazier" and the irreverent "I Still Got a Finger." His guy-next-door tenor really showcases on smoother, more melodic fare like "My Eyes," "Lay Low" and "Granddaddy's Gun." We see four chairs turning around for this one. —GG



Blake Shelton

Based on a True Story...

PRODUCER: Scott Hendricks

Warner Bros. Nashville

RELEASE DATE: March 26

CHART HISTORY: *Red River Blue* (2011), No. 1 Billboard 200, No. 1 Top Country Albums, 942,000 sold

ALBUMS

FOLK

THE STAVES

Dead & Born & Grown

PRODUCERS: Glyn Johns, Ethan Johns

Atlantic Records

RELEASE DATE: March 19

The harmonies are the main attraction on British sister trio the Staves' full-length debut. The act offers an amalgam of American and Anglo folk styles, leaning more toward the former, but the girls are hardly willowy pushovers, as evidenced by man-smashing tracks like "Pay Us No Mind," "Gone Tomorrow" and "In the Long Run." —GG

COUNTRY

KACEY MUSGRAVES

Same Trailer Different Park

PRODUCERS: Kacey Musgraves, Shane McAnally, Luke Laird

Mercury Records

RELEASE DATE: March 19

While there's a definite hip factor to Musgraves' debut, the Texan has a style reminiscent of Loretta Lynn and Tammy Wynette. "Merry Go 'Round" has already made an impact at country radio, and one listen to the suggestive yet traditional "It Is What It Is" will hook you. —CD

R&B

LADY

Lady

PRODUCERS: Jeff Dynamite, Leon Michels

Truth & Soul Records

RELEASE DATE: March 12

The Supremes crossed with Tina Turner. That image springs to mind listening to *Lady*, a hookup between South Londoner Terri Walker and Atlanta-based Nicole Wray. The pair revs up its Motown/Stax retro sound with full-bodied orchestration and edgy hip-hop beats. But the real story is *Lady*'s raw vocal power and head-turning harmonies. —GM

ROCK

DEVENDRA BANHART

Mala

PRODUCERS: Devendra Banhart, Noah Georgeson

Nonesuch Records

RELEASE DATE: March 12

Banhart's eighth studio album is his most accomplished—a coherent, blissed-out ride through a stylistic maze that include '70s-influenced soft rock, tropicalia, disco and doo-wop. Using older equipment—a Tascam tape recorder, for example—gives the set a warm, lived-in and intimate feel, with an engaging playfulness throughout. —PG

POP

ERIC CLAPTON

Old Sock

PRODUCERS: various

Bushbranch/Surfdog Records

RELEASE DATE: March 12

The album title refers to the comfort Clapton feels weaving through this genial collection of standard covers, with only two new songs. Paul McCartney, Steve Winwood, Chaka Khan and J.J. Cale make notable contributions, and the gospel-flavored "Gotta Get Over" lets Clapton breathe the guitar fire his fans most crave. —GG

ROCK

MARNIE STERN

*The Chronicles of Marnia*PRODUCERS: Nicholas Vernhes
Kill Rock Stars

RELEASE DATE: March 19

Stern, notable for her guitar-tapping style, spent prior releases cutting loose, embracing a frenetic sound and often burying ideas in the process. But on *The Chronicles of Marnia*, she brings songwriting to the forefront, shredding strings and coyly cooing on "Noonan" and "East Side Glory" without overcomplicating the compositions. —SJH

.biz

Carly Rae Jepsen is teaming with Coke's Perfect Harmony program and "American Idol" to drop a crowd-sourced single, tentatively titled "Take a Picture." Fans will vote on the song's lyrics, arrangement and more ahead of Jepsen's performance on the "Idol" season finale in May.



Future's new album, *Future Hendrix*, will be released later this year.

R&B/HIP-HOP

Future's So Bright

Fueled by collaborations and genre-blending appeal, the Atlanta rapper/singer lights up the charts with five singles
By Sowmya Krishnamurthy

Future is quickly becoming your favorite artist's favorite collaborator. The Atlanta rapper/singer appears on four singles on Billboard's Hot R&B/Hip-Hop Songs chart this week: Lil Wayne's "Love Me," which sits at No. 4 (and No. 10 on the Billboard Hot 100); Ace Hood's "Bugatti," which also features Rick Ross and hits No. 14 in its fourth week; Rihanna's "Loveeeeeee Song," at No. 16; and lastly, his own "Karate Chop" remix featuring Lil Wayne, the lead single from his upcoming second album, *Future Hendrix*, which peaks at No. 33 in its second week. Future also co-wrote "Body Party," the new single from Epic labelmate and girlfriend Ciara, which debuts at No. 43. Cumulatively, the singles have sold more than 1.5 million copies, according to Nielsen SoundScan, led by "Love Me," which has moved 913,000.

Future attributes his recent chart success to his seamless mix of Auto-Tuned rapping and singing, which has drawn comparisons to T-Pain, hip-hop's go-to hookman in the mid-2000s. "I step outside the box," he says. "I got my own lane. There's a hip-hop lane and an R&B lane, and I'm in the middle."

Epic Records director of marketing LaTrice Burnette notes that Future's crossover move began with his 2012 ballad "Turn On the Lights," which peaked at No. 50 on the Hot 100 and No. 2 on Hot R&B/Hip-Hop songs, with sales of 582,000—his biggest solo hit yet. "Once people saw that he was able not only to rap but

also to create a record that he's fully singing," she says, "it opened the window for him to work with other artists and in other genres."

Devi Dev, a radio personality at KBXX Houston, says that Future's hybrid style is conducive to programming throughout the day, explaining that her station plays "Loveeeeeee Song"—an emotional, downtempo ballad that Future also produced—during the daytime, but switches to the hard-edged "Bugatti" at night. "These songs can really go from the club to your car to the office seamlessly," she says. "He fits in with every kind of person."

Phillip David March, PD of WGZB Louisville, Ky., meanwhile, praises Future's catchy choruses and simple, singalong melodies. "[He] makes it easy so that even I can sing the song almost as good as he does," he says with a laugh. "He's got a hook formula that's working for him."

Future made his debut last year with *Pluto*, which bowed at No. 8 on the Billboard 200, and its holiday rerelease *Pluto 3D*. Together, the albums have sold 291,000 units. Still, Burnette says the label sees Future as more than just a singles-driven artist. "It takes some time as a new artist for people to buy into you and who you are," she says. "We knew that Future wasn't a one-hit wonder."

Future claims he has no qualms about being typecast as more of a supporting collaborator than a leading man. "I never worry about that," he says. "The ultimate goal is to get your art across the way you want to get it across. A hit song is a hit song. It's all about teamwork."

But is there too much of a good thing? As Future and Epic prepare *Future Hendrix* for release later this year, Burnette notes that overexposure is "definitely a concern," and says the label is now staggering releases so as to not dilute demand for the album. "You have to analyze whether the records are being released in the best possible way," she says. "You just want to make sure everything is timed correctly and in sync with each other." Burnette says *Future Hendrix* will be supported by the release of further singles after "Karate Chop," as well as webisodes, heavy touring and a documentary.

Future, meanwhile, says he'll do his part musically, promising the new album will be more melodic and poignant than anything he's done before. "I'm touching more hearts on every song, every line. I'm trying to change a life," he says. "I'm giving you my all." ●

THE Numbers

Lil Wayne

It was a busy week for hip-hop superstar Lil Wayne—but not necessarily on the Billboard charts. After TMZ reported that the rapper was on his deathbed at Los Angeles' Cedars-Sinai Medical Center on March 15, the social universe exploded. That report was soon refuted on Twitter by Young Money Entertainment co-founder and Wayne's longtime friend Mack Maine, and then Wayne's own Twitter account. The series of events created an immense surge of social-media activity.



On March 15, the number of daily mentions of Wayne increased 1,360% to 771,000, according to Topsy Analytics, as reports about his condition took the Web by storm.



A few hours after TMZ reported he was being read his last rites, Wayne tweeted, "I'm good everybody. Thx for the prayers and love." The message was retweeted by 193,000 users, more than 20 times the average number of retweets his previous 10 updates earned.



Wayne didn't post about the incident on his Facebook page, but chatter related to it still soared on the platform. On March 15, 541,000 individuals talked or engaged in updates about him—a 57% jump over the prior seven days, according to Next Big Sound.



The news event didn't trigger a gain for Wayne's album sales in the week ending March 17. His combined 10 studio albums sold around 6,000 for the week, according to Nielsen SoundScan—a decline of 6% compared with the week before.

—William Gruger



Britt Nicole's "Gold" has been No. 1 on Christian Digital Songs for six weeks.

POP/CHRISTIAN

Going For 'Gold'

Britt Nicole leaps from Christian charts to top 40 radio thanks to renewed single push

By Deborah Evans Price

A year after its initial release, "Gold," the inspirational title track to Britt Nicole's third album (Capitol/Sparrow), is enjoying a revival in new territory for the young Christian singer: pop radio. The single is Nicole's first to crack both the Mainstream Top 40 chart, where it sits at No. 34 after peaking at No. 28 on March 9, and the Billboard Hot 100, where it falls to No. 91 from its No. 83 peak. "Gold," the top-selling Christian/gospel download of the year, is also spending its sixth week in a row atop the Christian Digital Songs tally.

"It's a fun pop song, but it has a message that people need to hear," Nicole says. "People are connecting with the heart of the song."

"Gold" debuted last March, helping the album bow at No. 1 on Christian Albums in April. The song's unlikely chart success a year later is being fueled by a renewed push from Capitol, which released a video for the song and began working two new dance remixes to mainstream radio in December. A new version of the album, featuring new artwork and the "Gold" video and remixes, was released Feb. 22. The disc has sold 98,000 copies to date, according to Nielsen SoundScan.

The strategy is paying off: Sales of "Gold" have jumped, with more than 20,000 downloads during each of the past three weeks—39% of the song's 169,000 total sales. The video has also brought the singer's Vevo page 4.6 million additional views since its December release, a spike of 731%.

Capitol Music Group head of promotion Dennis Reese says Nicole has been supplementing the new push with a grueling run of station visits. "Britt has been working extremely hard on the road," he says. "She makes new fans with both programmers and listeners alike every time she hits a new market."

"I had 21 days straight, two or three shows a day," Nicole adds.

The schedule has been strenuous, but Nicole says she's enjoying introducing herself to new audiences—whether Christian or top 40. "I never sat down and said, 'I want to make a Christian record' or 'I want to make a pop record,'" she says. "I just want to make really good records that connect with people." ●



Frank Turner Turns Heads

British rocker Frank Turner is approaching his first airplay chart ink, as the rollicking "Recovery" (Xtra Mile/Polydor/Interscope) gains below Alternative and Triple A. The track previews his fifth studio album, *Tape Deck Heart*, due April 23. Between March 9 and 16, Turner squeezed in 10 sets at South by Southwest in Austin, prompting him to humorously list "die in a heap" as his March 17 activity on his website. He survived to kick off a European tour on April 17.

Selena Gomez 'Knows' Dustin Tavella

Pennsylvania's Dustin Tavella has emerged from the YouTube talent pool with "Everybody Knows (Douchebag)" (Film and Music). The track's profile—more than 315,000 YouTube views since its Feb. 27 posting—snowballed after Selena Gomez posted a video of her and friends dancing to it (190,000 views). The assist helped spur a 135% sales spike to 2,000 downloads sold for Tavella's song last week, according to Nielsen SoundScan. He's currently recording his debut album.

'Simple' Introduction To Drake White

Drake White gains traction just beneath the Country Airplay chart with "Simple Life," his first single for MCA Nashville. The Hokes Bluff, Ala., native is already in demand on the club/theater circuit with his animated, down-home approach. With dates booked through October, he brings his Front Porch Picking Series to the House of Blues in Los Angeles on April 5. "Life" will be available for digital purchase three days later.

Viajero's Arrival

Based in Miami, Nicaraguan-born Viajero is making his Billboard chart debut with "Se Que Te Vas" (PCM), which rises 38-36 on Tropical Airplay. The pop-leaning song, which he says was inspired by Miami's natural beauty, counts WEMG-AM Philadelphia among its early supporters, with 31 first-week spins detected by Nielsen BDS during the March 11-17 tracking week. Viajero recorded his forthcoming debut album, *El Viaje*, with producer Jaime Ciero (Alejandra Guzman, Luis Fonsi).

Reporting by William Gruger, Wade Jessen, Amaya Mendizabal and Gary Trust.

Battle Plan: Bon Jovi



Four years after debuting at No. 1 with its 11th album, *The Circle*, Bon Jovi claims the top spot on the Billboard 200 once again with *What About Now*.

| 2 MONTHS AGO | 1 MONTH AGO | THIS WEEK | NEXT UP |
|--------------|-------------|-----------|---------|
|--------------|-------------|-----------|---------|

After Bon Jovi and Island Records kicked off the album push in October by announcing the title and a world tour, lead single "Because We Can" was serviced to radio and hit iTunes on Jan. 7. That same month, the campaign's multilayered visuals—which feature the band members painted into a mural by Chinese artist Liu Bolin—was revealed piecemeal. The artwork came to life through interactive "augmented reality" technology in the band's mobile app (see story, page 14), which has been downloaded almost 400,000 times since January, according to Island Def Jam executive VP of marketing Eric Wong.

On Feb. 12, three days after the tour kicked off in Connecticut, global pre-orders for the album launched; buyers received the title track as an instant download. Meanwhile, exclusive content was released steadily to app users. "Whether it was a track-by-track, hearing songs first or behind-the-scenes photos, every single day since the app launch we had different content," Wong says. On top of that, four Fisher Stevens-directed videos for the single, each based on a different character depicted in Bolin's artwork, were released biweekly. "The videos weave the characters in and out," Jon Bon Jovi says. "If you watch all four, they're all pieces of one larger story."

On March 9, Bon Jovi live-streamed its concert in Cleveland before taking a two-week break from touring to do album promotion. The band appeared on an hourlong special with Katie Couric and on "American Idol"; "Because We Can" was featured heavily in ads for the latter. Jon Bon Jovi also did syndicated radio interviews with Ryan Seacrest, Mario Lopez and others. Guitarist Richie Sambora engaged fans more directly with the band's first Google+ Hangout and a Twitter Q&A session. Meanwhile, Walmart revealed seven performance videos the band had filmed for the brand's "Soundcheck" series on its website and social-media platforms.

Bon Jovi will appear on "The Ellen DeGeneres Show" in April. The label is planning the next single—the title track—"but we're still working 'Because We Can' to the fullest extent," Wong says. Meanwhile, the band will concentrate on its bread and butter: touring. The North American leg of the tour ends in late April, and the group will then hit South Africa and Europe before returning home for dates in July and October. "Leading up to a tour, I don't want to go at all," Jon Bon Jovi admits. "[It's] another year—or more—living out of a suitcase. But once we hit the stage that first night, you remember what it's all about. You live for those three hours onstage." —Karen Bliss

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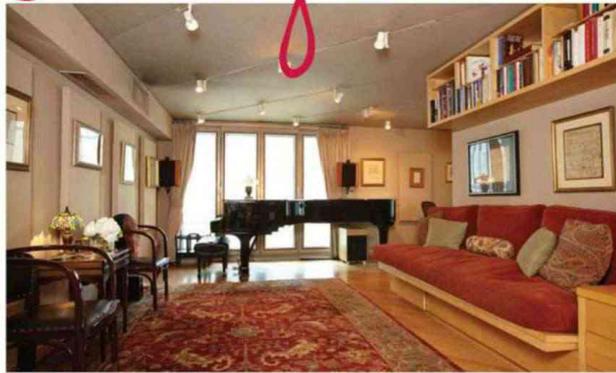
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CHARTS

OVER THE COUNTER KEITH CAULFIELD

Bon Jovi Bows At No. 1; Bowie's Best 'Day' Ever

David Bowie nets his highest-charting album at No. 2 with 'The Next Day'



Bon Jovi scores its fifth No. 1 album on the Billboard 200 as *What About Now* debuts with 101,000 sold in its first week, according to Nielsen SoundScan. It's the act's third straight studio album to debut at No. 1, following *The Circle* (2009) and *Lost Highway* (2007). It previously claimed No. 1s with *New Jersey* (1988) and *Slippery When Wet* (1986).

The veteran band beats the also-debuting David Bowie, who arrives at a career-high No. 2 with *The Next Day*, selling 85,000. The rock legend's new album—his first studio set since 2003—earns his largest sales week for an album since SoundScan started tracking data in 1991. Bowie's previous best SoundScan-era sales frame came when 2002's *Heathen* started with 55,000 at No. 14.

The Next Day is Bowie's seventh top 10 album. He last logged a top 10 way back in 1983 with the No. 4-peaking *Let's Dance*. Until this week, Bowie's highest-charting album had been 1976's *Station to Station*, which spent two weeks at No. 3.

A week ago, Billboard reported that industry sources were forecasting that Bon Jovi and Bowie were headed for Nos. 1 and 2, respectively. Initially there was a slim chance that Bowie was going to capture his first No. 1, based in part on his album's strong digital sales. Ultimately, Bon Jovi pulled ahead as the week progressed, while Bowie's sales slowed. Bon Jovi's album profited from weekend CD purchases at big-box stores like Walmart and Target.

In terms of downloads, Bowie's album was the stronger seller: It moved 41,000 digital copies and was the top-selling digital album last week. Forty-eight percent of Bowie's overall first-week sales were downloads. As for Bon Jovi's album, it moved 39,000 downloads—39% of its debut. Bowie was also big with physical sales on the Internet, as *The Next Day*

starts at No. 1 on the Internet Albums chart with 13,000. Sources suggest that figure was driven by pre-orders placed well in advance of the album's release. Because of the banked pre-orders (both physical and digital) generating an unusually high debut week (for Bowie, at least), it's expected that the album will take a large tumble on next week's chart.

But, back to Bon Jovi. While the band claims its fifth No. 1, it does so with its smallest debut sales week for a studio set since 1995. *What About Now's* opening sum is the band's lowest start since 1995's *These Days* entered with 73,000 at No. 9.

The act's two previous studio releases—*The Circle* and *Lost Highway*—both entered at No. 1 with 163,000 and 292,000, respectively.

Debut Bonanza: The Billboard 200 hosts six debuts in its top 10 this week, the most arrivals in the region in four months. The last time there were more in a week was on Dec. 1, 2012, when seven albums arrived in the region. That week, **One Direction's** *Take Me Home* led the debut pack, starting at No. 1. Last week's No. 1, **Luke Bryan's** *Spring Break ... Here to Party*, falls to No. 3 with 61,000 (down 59%). At No. 4 is the debuting **Passion: Let the Future Begin** live album with 48,000 sold. Culled from the 2013 Passion Conference in January at Atlanta's Georgia Dome, a significant chunk of the Christian album's sales were driven by pre-orders placed at the conference. The annual Passion event attracted 60,000 attendees this year and featured Passion worship leaders (and recording stars) **Chris Tomlin**, **Kristian Stanfill** and **Matt Redman**, among others. Those acts, and others, appear on the new *Passion* set.

20/20 = 750/800? Justin Timberlake will wake up the Billboard 200 next week, barring any unusual circumstances, as his new album *The 20/20 Experience* is set to bow atop the list with a huge sales start. Sources suggest that the album should easily move around 750,000 copies. It could even sell 800,000 if all things go especially well during the week.

With *20/20* on course for a 750,000 start, it will easily notch Timberlake's best sales week ever, by-passing *FutureSex/LoveSounds'* debut of 684,000 (according to Nielsen SoundScan). iTunes is reportedly leading the way in terms of sales of *20/20*, with Target blowing through its stock as well. The latter was the only retailer with an exclusive version of the album. (It includes two bonus songs.)

If *20/20* moves 750,000 or more, it will mark the largest sales week for an album by a male artist since 2010, when **Lil Wayne's** *Tha Carter IV* shifted 964,000 when it debuted at No. 1 on the Billboard 200 dated Sept. 17. ●

MASS-MERCHANT ALBUM SALES, YEAR-TO-DATE
15.1 MILLION
● 23%

NONTRADITIONAL ALBUM SALES, YEAR-TO-DATE
7 MILLION
● 4%

MUSIC VIDEO SALES, YEAR-TO-DATE
854,000
● 39%



Can't Say 'Bye Bye Bye'
Even as Justin Timberlake's current singles "Suit & Tie" and "Mirrors" scale the Billboard Hot 100 and his new album *The 20/20 Experience* is expected to launch atop next week's Billboard 200, the singer's hit-packed past as a member of 'N Sync continues to resonate. The "Glee" cast's mash-up of the group's "Bye Bye Bye" and Backstreet Boys' "I Want It That Way" debuts on Pop Digital Songs at No. 30. The original version of the latter titled *Mainstream Top 40* for two weeks in 1999, while the former reigned for 10 weeks in 2000 amid the boy bands' simultaneous runs of chart domination. —Gary Trust

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

| Weekly Unit Sales | | | |
|---------------------|-----------|-----------------|----------------|
| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
| This Week | 5,579,000 | 2,381,000 | 24,571,000 |
| Last Week | 5,489,000 | 2,309,000 | 25,443,000 |
| Change | 1.6% | 3.1% | -3.4% |
| This Week Last Year | 5,636,000 | 2,138,000 | 25,220,000 |
| Change | -1.0% | 11.4% | -2.6% |

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

| Overall Unit Sales | | | |
|--------------------|-------------|-------------|--------|
| | 2012 | 2013 | CHANGE |
| Albums | 66,214,000 | 61,431,000 | -7.2% |
| Digital Tracks | 309,021,000 | 303,395,000 | -1.8% |
| Store Singles | 585,000 | 730,000 | 24.8% |
| Total | 375,820,000 | 365,556,000 | -2.7% |
| Album w/TEA* | 97,116,100 | 91,770,500 | -5.5% |

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

Album Sales



Sales by Album Format

| | 2012 | 2013 | CHANGE |
|---------|------------|------------|--------|
| CD | 40,391,000 | 32,976,000 | -18.4% |
| Digital | 24,956,000 | 27,237,000 | 9.1% |
| Vinyl | 852,000 | 1,127,000 | 32.3% |
| Other | 16,000 | 91,000 | 468.8% |

Sales by Album Category

| | 2012 | 2013 | CHANGE |
|--------------|------------|------------|--------|
| Current | 31,488,000 | 30,211,000 | -4.1% |
| Catalog | 34,726,000 | 31,220,000 | -10.1% |
| Deep Catalog | 27,941,000 | 25,018,000 | -10.5% |

Current Album Sales



Catalog Album Sales



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

For week ending March 17, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



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Hot 100

March 30
2013

billboard

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (S)ONG(W)RITER | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|---|--|-------|-----------|---------------|
| 1 | 1 | 1 | #1 HARLEM SHAKE BAAUER (H.RODRIGUES) | Baauer JEFFREY'S/MAD DECENT/WARNER BROS. | | 1 | 5 |
| 2 | 2 | 2 | THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz R.LEWIS (B.HAGGERTY,R.LEWIS) | MACKLEMORE/ADA/WARNER BROS. | | 1 | 24 |
| 3 | 3 | 3 | AG WHEN I WAS YOUR MAN THE SMEEZINGTONS (BRUNO MARS,PLAWRENCE II,A.LEVINE,A. WYATT) | Bruno Mars ATLANTIC | | 3 | 13 |
| 8 | 5 | 4 | SG SUIT & TIE TIMBALAND,J.TIMBERLAKE,ROCK (J.TIMBERLAKE,ZV.MOSLEY, S.C.CARTER,J.HARMON,J.E.FAUNT,ERORY II,STUART,WILSON,C.STILL) | Justin Timberlake Feat. Jay Z RCA | | 4 | 10 |
| | | | <p>Following his role as host and musical guest on NBC's "Saturday Night Live" (March 9), JT's "Suit & Tie" gains by 33% to 201,000 downloads sold and "Mirrors" (No. 25) bounds by 205% to 121,000. He becomes the first artist to earn the Streaming and Digital Gainer awards with different songs in the same week since the former honor was introduced a year ago this month.</p> | | | | |
| 5 | 4 | 5 | STAY M.EKKO,J.PARKER (M.EKKO,J.PARKER) | Rihanna Featuring Mikky Ekko SRP/DEF JAM/IDJMG | | 3 | 6 |
| 6 | 7 | 6 | STARTED FROM THE BOTTOM M.ZOMBIE (A.GRAHAM,W.COLEMAN, N.SHEBIB,B.SANFILIPPO) | Drake YOUNG MONEY/CASH MONEY/REPUBLIC | | 6 | 6 |
| 4 | 6 | 7 | I KNEW YOU WERE TROUBLE. MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK) | Taylor Swift BIG MACHINE/REPUBLIC | | 2 | 22 |
| 7 | 8 | 8 | SCREAM & SHOUT L.A.Z.Y. (W.ADAMS,J.MARTENS,J.BAPTISTE) | will.i.am & Britney Spears INTERSCOPE | | 3 | 16 |
| 47 | 18 | 9 | JUST GIVE ME A REASON J.BHASKER (PINK,J.BHASKER,N.RUESS) | P!nk Feat. Nate Ruess RCA | | 9 | 5 |
| | | | <p>P!nk produces her 14th Hot 100 top 10 and links her first streak of five in a row, dating to her No. 1 "Raise Your Glass" in 2010. She collected four consecutive top 10s in 2001-02.</p> | | | | |
| 11 | 9 | 10 | LOVE ME MIKE WILL MADE-IT+A* (D.CARTER,A.GRAHAM, N.WILDBORN,M.L.WILLIAMS II,A.HOGAN) | Lil Wayne Feat. Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC | | 9 | 9 |
| 18 | 13 | 11 | FEEL THIS MOMENT A.MESSINGER,A.KATHRYN,N.LAMBROZZA (A.C.PEREZ,C.PEREZ,N.A.FEAT.C.KRIVAZUK, A.MESSINGER,N.LAMBROZZA,UJAVAGAS,C.AGUILERA,PAL,NAKATKA,R.MARRET,FURUMI) MR. 305/POLY GROUNDS/RCA | Pitbull Feat. Christina Aguilera RCA | | 11 | 8 |
| 14 | 12 | 12 | DAYLIGHT A.LEVINE,MOL,MAX MARTIN (A.LEVINE, MAX MARTIN,SAMM,M.LEVY) | Maroon 5 A&M/OCTONE/INTERSCOPE | | 7 | 15 |
| 9 | 10 | 13 | LOCKED OUT OF HEAVEN THE SMEEZINGTONS (J.BHASKER,E.HAYWYE,M.RONSON (BRUNO MARS,PLAWRENCE II,A.LEVINE) | Bruno Mars ATLANTIC | | 1 | 24 |
| 13 | 14 | 14 | HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES) | The Lumineers DUATONE | | 3 | 41 |
| 10 | 11 | 15 | DON'T YOU WORRY CHILD A.WELLS,S.INGROSSO,S.ANGELLO (I.MARTIN, M.ZITRON,A.WELLS,S.INGROSSO,S.ANGELLO) | Swedish House Mafia Feat. John Martin ASTRALWERKS/CAPITOL | | 6 | 26 |
| 15 | 15 | 16 | F**KIN PROBLEMS N.SHEBIB (R.MAYERS,N.SHEBIB,S.GARRETT, A.GRAHAM,J.EPPS,K.DUCKWORTH) | A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar A\$AP WORLDWIDE/POLO GROUNDS/RCA | | 8 | 20 |
| 16 | 16 | 17 | SWEET NOTHING C.HARRIS (C.HARRIS, F.WELCH,K.HARPOON) | Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | | 10 | 19 |
| 20 | 17 | 18 | RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER) | Imagine Dragons KIDINAKORNER/INTERSCOPE | | 17 | 29 |
| 12 | 22 | 19 | HEART ATTACK M.L.L.M.J.FYGAN (M.L.L.M.J.FYGAN, S.DOUGLAS,N.WILLIAMS,A.PHILLIPS,D.LOVATO) | Demi Lovato HOLLYWOOD | | 12 | 3 |
| 21 | 19 | 20 | POUR IT UP MIKE WILL MADE-IT+J-BO (M.L.WILLIAMS II, J.GARNER,T.THOMAS,T.THOMAS,R.FENTY) | Rihanna SRP/DEF JAM/IDJMG | | 19 | 11 |
| 19 | 20 | 21 | I WILL WAIT M.DRAVS (MUMFORD & SONS) | Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE | | 12 | 32 |
| 22 | 23 | 22 | IT'S TIME B.DARNER,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE) | Imagine Dragons KIDINAKORNER/INTERSCOPE | | 15 | 41 |
| 17 | 21 | 23 | GIRL ON FIRE ALICIA KEYS,J.BHASKER,S.REMI (ALICIA KEYS,J.BHASKER,S.REMI,O.T.MARAJ,W.SQUIER) | Alicia Keys Feat. Nicki Minaj RCA | | 11 | 28 |

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (S)ONG(W)RITER | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|--|--|-------|-----------|---------------|
| 29 | 25 | 24 | SURE BE COOL IF YOU DID S.HENDRICKS (R.C.LAWSON,C.TOPKINS,J.ROBBINS) | Blake Shelton WARNER BROS. NASHVILLE/WMM | | 24 | 10 |
| 97 | 77 | 25 | DG MIRRORS TIMBALAND (J.TIMBERLAKE,TV.MOSLEY,J.HARMON,J.E.FAUNT,ERORY II) | Justin Timberlake RCA | | 24 | 5 |
| 31 | 29 | 26 | CARRY ON J.BHASKER (FUN,J.BHASKER) | fun. FUELED BY RAMEN/RRP | | 20 | 11 |
| 23 | 24 | 27 | CATCH MY BREATH SOUND KOLLECTIV (K.C.LARSON,J.HALBERTE,OLSON) | Kelly Clarkson 19/RCA | | 19 | 21 |
| 28 | 26 | 28 | LITTLE TALKS OF MONSTERS AND MEN (N.B.HILMARSDOTTIR,R.THORHALLSSON) | Of Monsters And Men REPUBLIC | | 20 | 43 |
| 27 | 27 | 29 | GANGNAM STYLE P.JAI-SANG,Y.GUN-HYUNG (J.S.PARK,G.HYOO) | PSY SCHOOLBOY/REPUBLIC | | 2 | 28 |
| 26 | 28 | 30 | POETIC JUSTICE S.DEVILLE (K.DUCKWORTH,E.MOLINA, A.GRAHAM,J.S.HARRIS II,J.JACKSON,T.S.LEWIS) | Kendrick Lamar Feat. Drake TOP DAWG/AFTERMATH/INTERSCOPE | | 26 | 21 |
| 34 | 32 | 31 | TROUBLEMAKER S.ROBSON (O.MURS,S.ROBSON,C.KELLY,D.LILLARD) | Olly Murs Feat. Flo Rida SYCO/COLUMBIA | | 31 | 9 |
| 25 | 30 | 32 | TRY G.KURSTIN (BUSBEE,B.WEST) | P!nk RCA | | 9 | 21 |
| 24 | 31 | 33 | BEAUTY AND A BEAT MAX MARTIN,ZEQUO J.BIEBER,D.GANTER,L.GJOWING (MAX MARTIN,A.ZASLAVSKY,S.KOTCHHA,O.T.MARAJ) | Justin Bieber Feat. Nicki Minaj SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | | 5 | 23 |
| 68 | 54 | 34 | I LOVE IT P.BERGER (P.BERGER,C.ATICHSON,L.KERLOW) | Icona Pop Feat. Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP | | 34 | 7 |
| | | | <p>Swedish duo reaches the top 40 with its first Hot 100 entry following its maiden appearance at South by Southwest in Austin (March 13). Aided by the exposure, track soars 37-17 (72,000, up 39%) on Hot Digital Songs.</p> | | | | |
| 50 | 42 | 35 | DOWNTOWN P.WORLEY,LADY ANTEBELLUM (L.LAIRO,S.MCANALLY,N.HEMRY) | Lady Antebellum CAPITOL NASHVILLE | | 35 | 6 |
| 55 | 47 | 36 | MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B.WALKER (FALL OUT BOY,B.WALKER,J.HILL) | Fall Out Boy DECAYDANCE/FUELED BY RAMEN/ISLAND/IDJMG | | 26 | 6 |
| 30 | 34 | 37 | SAIL A.BRUNO (A.BRUNO) | AWOLNATION RED BULL | | 30 | 28 |
| 61 | 45 | 38 | BAD T.THOMAS,K.CAMP (O.AKINTIMEHIN,T.THOMAS) | Wale Featuring Tiara Thomas MAYBACK/ATLANTIC | | 38 | 5 |
| 51 | 38 | 39 | MAMA'S BROKEN HEART F.LIDDELL,C.AIN,LAWS,WORF (B.CLARK,S.MCANALLY,X.MUISSGRAVES) | Miranda Lambert RCA NASHVILLE | | 38 | 8 |
| 65 | 40 | 40 | CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS) | Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS. | | 40 | 6 |
| 36 | 37 | 41 | HOME D.PEARSON (D.PEARSON,G.HOLDEN) | Phillip Phillips 19/INTERSCOPE | | 6 | 38 |
| 35 | 36 | 42 | ONE MORE NIGHT MAX MARTIN,SHELLBACK (A.LEVINE, SHELLBACK,S.KOTCHHA,MAX MARTIN) | Maroon 5 A&M/OCTONE/INTERSCOPE | | 1 | 39 |
| 32 | 33 | 43 | DIAMONDS S.TARGATE,BENNY BLANCO (S.FURLER, B.LEVIN,M.S.ERIKSEN,E.HERMANSSEN) | Rihanna SRP/DEF JAM/IDJMG | | 1 | 25 |
| 46 | 43 | 44 | TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,J.KEAR,H.LINDSEY) | Carrie Underwood 19/ARISTA NASHVILLE | | 41 | 14 |
| 40 | 44 | 45 | ALL GOLD EVERYTHING D.GALLASPY (N.WILLIAMS) | Trinidad James THINKITSAGAME/DEF JAM/IDJMG | | 36 | 14 |
| 42 | 41 | 46 | ADORN MIGUEL (M.J.PIMENTEL) | Miguel BYSTORM/BLACK ICE/RCA | | 17 | 33 |
| 69 | 56 | 47 | WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR) | Darius Rucker CAPITOL NASHVILLE | | 47 | 6 |
| 59 | 52 | 48 | BUGATTI MIKE WILL MADE-IT (A.MCCOLISTER,N.CASH, W.L.ROBERTS II,M.L.WILLIAMS II,N.WILBUR) | Ace Hood Feat. Future & Rick Ross WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC | | 48 | 5 |
| 38 | 39 | 49 | SOME NIGHTS J.BHASKER (N.RUESS,A.DOST,T.J.ANTONOFF,J.BHASKER) | fun. FUELED BY RAMEN/RRP | | 3 | 56 |
| 37 | 35 | 50 | HALL OF FAME D.O'DONOGHUE,M.SHEEHAN,W.ADAMS,J.BARRY (D.O'DONOGHUE,M.SHEEHAN,W.ADAMS,J.BARRY) | The Script Feat. will.i.am PHONOGEMIC/EPIC | | 25 | 25 |

LEGEND

Bullets indicate titles with greatest weekly gains.

Album Charts

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

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

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

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

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

Digital Songs Charts

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

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

Awards

HG (Heatseeker Graduate)

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

DG (Digital Sales Gainer)

AG (Airplay Gainer)

SG (Streaming Gainer)

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| WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|---|---|-------|-----------|---------------|
| 53 | 53 | 51 | I DRIVE YOUR TRUCK K.JACOBS,M.MCCLURE,L.BRICE (J.ALEXANDER,C.HARRINGTON,J.YEARY) | Lee Brice CURB | | 51 | 11 |
| 56 | 50 | 52 | GET YOUR SHINE ON J.MOI (HUBBARD,B.KELLEY,R.CLAWSON,C.TOMPKINS) | Florida Georgia Line REPUBLIC NASHVILLE | | 50 | 8 |
| RE-ENTRY | 53 | | MADNESS MUSE (M.BELLMAY) | Muse HELIUM-3/WARNER BROS. | ● | 53 | 26 |
| | | | After a four-week break, the song returns at a new peak. After setting the mark for the longest reign in the Alternative chart's history (19 weeks), it continues gaining on Adult (14-13) and Mainstream Top 40 (30-29). |  | | | |
| 60 | 55 | 54 | SOMEBODY'S HEARTBREAK D.HUFF,H.HAYES (A.DORFF,L.LAIRO,D.HAYES) | Hunter Hayes ATLANTIC/WMN | ● | 54 | 17 |
| 49 | 51 | 55 | KISS YOU C.FALK,K.RAMI (SHELLBACK,R.YACOUB,C.FALK,S.KOTECHA,K.LINDIN,K.FOGELMARK,A.NEDLER) | One Direction SYCO/COLUMBIA | | 46 | 12 |
| 57 | 59 | 56 | LOVEEEEEEE SONG FUTURE (N.WILBURN,R.FENTY,D.ANDREWS,G.S.JACKSON,L.S.ROGERS) SRP/DEF JAM/IDJMG | Rihanna Feat. Future | | 55 | 7 |
| 72 | 68 | 57 | ALIVE RAIN MAN (J.YOUSAF,YOUSAF,K.TRINDL,N.LIM,J.LIDELL) | Krewella KREWELLA/COLUMBIA | | 57 | 5 |
| 66 | 62 | 58 | PIRATE FLAG B.CANNON,K.CHESENY (R.COPPERMAN,D.L.MURPHY) | Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE | | 58 | 6 |
| - | 100 | 59 | GONE, GONE, GONE G.WATTENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG) | Phillip Phillips 19/INTERSCOPE | | 59 | 2 |
| 80 | 70 | 60 | POWER TRIP J.L.COLE (J.COLE,H.LAWS) | J. Cole Featuring Miguel ROC NATION/COLUMBIA | | 60 | 5 |
| 63 | 60 | 61 | R.I.P. D.J.MUSTARD (L.UJENKINS,D.MCFARLANE,E.PEPPS,MAIGEN,A.YOUNG,E.BRIGHT,L.PATTERSON,D.JACKSON,G.WESTER,A.NOLAN,D.BONNER,B.MIDDLEBROOKS,M.MORRISON,M.JONES,M.PIERO) CTE/DEF JAM/IDJMG | Young Jeezy Featuring 2 Chainz | | 59 | 6 |
| 43 | 49 | 62 | BETTER DIG TWO D.HUFF (B.CLARK,S.MCANALLY,T.ROSEN) | The Band Perry REPUBLIC NASHVILLE | ▲ | 28 | 20 |
| 45 | 48 | 63 | ONE OF THOSE NIGHTS B.GALLIMORE,T.MCGRAW (L.LAIRO,R.CLAWSON,C.TOMPKINS) | Tim McGraw BIG MACHINE | ● | 32 | 16 |
| RE-ENTRY | 64 | | 22 MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK) | Taylor Swift BIG MACHINE/REPUBLIC | | 44 | 3 |
| | | | Following the start of her <i>Red</i> tour in Omaha, Neb. (March 13), the third pop single from her like-titled album re-enters Hot Digital Songs at No. 57 (32,000, up 163%) and arrives as the highest debut (No. 61) on Hot 100 Airplay (18 million in audience, up 115%). |  | | | |
| 52 | 61 | 65 | I'M DIFFERENT D.J.MUSTARD (T.EPPS,D.MCFARLANE) | 2 Chainz DEF JAM/IDJMG | | 27 | 18 |
| 70 | 67 | 66 | IF I DIDN'T HAVE YOU N.V.(S.THOMPSON,K.THOMPSON,J.SELLERS,P.JENKINS) | Thompson Square STONEY CREEK | | 66 | 11 |
| 73 | 65 | 67 | NEXT TO ME CRAZE,HOAX (A.E.SANDE,H.CHEGWIN,H.CRAZE,A.PAUL) | Emeli Sande CAPITOL | | 65 | 4 |
| 41 | 58 | 68 | C'MON DR.LIKE,BENNY BLANCO,C.RAULT (K.SEBERT,L.GOTTWALD,B.LEVIN,MAX MARTIN,B.MCKEE,H.WALTER) | Ke\$ha KEMOSABE/ROCA | | 27 | 13 |
| 62 | 66 | 69 | NEVA END MIKE WILL MADE-IT (N.WILBURN,M.L.WILLIAMS II,P.R.SLAUGHTER) A-1/FREEBANDZ/EPIC | Future | | 52 | 15 |
| 54 | 57 | 70 | TORNADO J.JOYCE (N.HEMRY,D.MAID) | Little Big Town CAPITOL NASHVILLE | ● | 51 | 19 |
| 71 | 72 | 71 | GIVE IT ALL WE GOT TONIGHT T.BROWN,G.STRAIT (M.BRIGHT,P.O'DONNELL,T.JAMES) | George Strait MCA NASHVILLE | | 71 | 11 |
| 95 | 80 | 72 | LOVE AND WAR D.CAMPER, JR. (M.RIDICK,L.DANIEL,S.BRAXTON) | Tamar Braxton STREAMLINE/EPIC | | 57 | 8 |
| 67 | 69 | 73 | MERRY GO 'ROUND L.LAIRO,S.MCANALLY,K.MUSGRAVES (K.MUSGRAVES,J.OSBORNE,S.MCANALLY) | Kacey Musgraves MERCURY NASHVILLE | | 63 | 14 |

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART |
|----------------|-----------|-----------|--|---|-------|-----------|---------------|
| 44 | 64 | 74 | ONE WAY OR ANOTHER (TEENAGE KICKS) J.BUNETTA,J.RYAN (D.HARRYN,HARRISON,L.O'NEILL) | One Direction SYCO/COLUMBIA | | 13 | 5 |
| - | 98 | 75 | SHOW OUT MIKE WILL MADE-IT (J.HOUSTON,L.WJENKINS,S.M.ANDERSON) | Juicy J Featuring Big Sean And Young Jeezy KEMOSABE/COLUMBIA | | 75 | 2 |
| 64 | 71 | 76 | WICKED GAMES DOC,C.MONTAGNE,THE WEEKND (A.TESFAE,C.MONTAGNE,S.D.MCKINNEY) XO/REPUBLIC | The Weeknd | | 53 | 20 |
| HOT SHOT DEBUT | 77 | | FREAKS RICO LOVE,E.THOMASON (K.KHARBOUCHE,T.MARAL,RICO LOVE,D.J.DAVIS,Q.HI,LYE,BONNERS,DUNBAR,J.C.TAYLOR,L.WILLIS) BAD BOY/INTERSCOPE | French Montana Feat. Nicki Minaj | | 77 | 1 |
| 83 | 76 | 78 | I CAN TAKE IT FROM THERE J.STROUD (C.YOUNG,R.AKINS,B.HAYSLIP) | Chris Young RCA NASHVILLE | | 76 | 6 |
| 79 | 78 | 79 | BATTLE SCARS PRO J (W.JACO,G.SEBASTIAN,D.HARRIS) | Lupe Fiasco & Guy Sebastian 1ST & 15TH/ATLANTIC | | 73 | 12 |
| - | 96 | 80 | KISSES DOWN LOW MIKE WILL MADE-IT/MARZ (M.L.WILLIAMS II,M.MIDDLEBROOKS,T.THOMAS,T.THOMAS,K.ROWLAND) | Kelly Rowland REPUBLIC | | 80 | 2 |
| - | 84 | 81 | HIGHWAY DON'T CARE B.GALLIMORE,T.MCGRAW (B.WARREN,R.WARREN,M.IRWIN,J.KEAR) | Tim McGraw With Taylor Swift BIG MACHINE | | 59 | 3 |
| 82 | 75 | 82 | WE STILL IN THIS B**** MIKE WILL MADE-IT/MARZ (B.B.SIMMONS, JR.,M.L.WILLIAMS II,M.MIDDLEBROOKS,C.J.HARRIS, JR.,J.HOUSTON) | B.o.B Feat. T.I. & Juicy J REBEL ROCK/GRAND HUSTLE/ATLANTIC | | 75 | 5 |
| 58 | 63 | 83 | HEY PORSCHE DJ FRANK (D.D.GLASS,M.FRESH,T.MAZUR,H.KIPNER (D.E.GLASS,H.KIPNER,B.S.ISAAC,J.FRANKS,C.HAYNES, JR.)) | Nelly REPUBLIC | | 42 | 4 |
| 86 | 81 | 84 | LIKE JESUS DOES J.JOYCE (C.BEATHARD,M.CRISWELL) | Eric Church EMI NASHVILLE | | 81 | 4 |
| 74 | 73 | 85 | WHO BOOTY RAW SMOOV (D.J.GRIZZELL,S.A.WILLIAMS,K.K.HARBOUCH) | Jonn Hart Featuring IamSul! COOL KID CARTEL/EPIC | | 66 | 14 |
| 78 | 82 | 86 | DON'T JUZZ ME THE MESSENGERS (C.M.BROWN,N.ATWEH,A.MESSINGER,M.PELLIZZER) | Chris Brown RCA | | 67 | 20 |
| NEW | 87 | | DONE. D.HUFF (R.PERRY,N.PERRY,J.DAVISON,L.BRYANT) | The Band Perry REPUBLIC NASHVILLE | | 87 | 1 |
| 75 | 79 | 88 | THE ONLY WAY I KNOW M.KNOX (D.D.MURPHY,B.HAYSLIP) | Jason Aldean With Luke Bryan & Eric Church BROKEN BOW | ● | 40 | 19 |
| 84 | 87 | 89 | STUBBORN LOVE R.HADLOCK (W.SCHULTZ,J.FRAITES) | The Lumineers DUALTONE | | 70 | 14 |
| NEW | 90 | | SO MANY GIRLS NOT LISTED (NOT LISTED) | DJ Drama Feat. Wale, Tyga & Roscoe Dash APHILLIATES/EONE | | 90 | 1 |
| 90 | 83 | 91 | GOLD D.MUCKALA (B.NICOLE,D.MUCKALA,J.CATES) | Britt Nicole SPARROW/CAPITOL CMG/CAPITOL | | 83 | 3 |
| 98 | 93 | 92 | MORE THAN MILES D.HUFF (J.EDDIE,B.GILBERT) | Brantley Gilbert VALORY | | 92 | 3 |
| NEW | 93 | | 1994 M.KNOX (THOMAS RHETT,L.LAIRO,B.DEAN) | Jason Aldean BROKEN BOW | | 93 | 1 |
| | | | Aldean's ode to the year that Joe Diffie ruled Hot Country Songs with two No. 1s becomes the eighth Hot 100 hit whose title is a year. Others include Phoenix's "1901," Bowling for Soup's "1985" and Prince's "1999." See the full list in Billboard.com's Chart Beat column. —Gary Trust |  | | | |
| 99 | 90 | 94 | LEVITATE LOADSTAR (HADOUKEN,A.SMITH,N.HILL,G.HARRIS) | Hadouken! SURFACE NOISE | | 90 | 3 |
| 85 | 85 | 95 | CUPS C.BECK,M.KILIAN (A.P.CARTER,L.GERSTEIN,D.BLACKETT,H.TUNSTALL-BEHRENS,J.FREEMAN) LIME | Anna Kendrick LIME | | 64 | 12 |
| 87 | 86 | 96 | DOPE M.ROBERTS (M.NGUYEN-STEVENSON,W.L.ROBERTS II,M.ROBERTS,J.JACKSON,C.C.BROADUS, JR.,C.WON,F.A.YOUNG) | Tyga Featuring Rick Ross YOUNG MONEY/CASH MONEY/REPUBLIC | | 68 | 8 |
| 91 | 88 | 97 | LOVE SOSA YOUNG CHOP (K.COZART,T.PITTMAN) | Chief Keef GLORY BOYZ/INTERSCOPE | | 56 | 14 |
| 93 | 92 | 98 | CHANGED D.HUFF,RASCAL FLATTS (G.LEVOX,NTHRASHER,J.MOBLEY) | Rascal Flatts BIG MACHINE | | 73 | 4 |
| - | 74 | 99 | BUZZKILL J.STEVENS (L.BRYAN,R.THIBODEAU,L.SEVER) | Luke Bryan CAPITOL NASHVILLE | | 74 | 2 |
| 89 | 94 | 100 | LITTLE THINGS J.GOSLING (E.SHEERAN,F.BEVAN) | One Direction SYCO/COLUMBIA | ● | 33 | 18 |

I'M NOT 'BOUT TO JUDGE YOU, DON'T JUDGE ME. YOU AIN'T GOTTA REALLY SING ABOUT YOUR RAP SHEET.

"BAD"—WALE FEATURING TIARA THOMAS

Q&A
Tiara Thomas



You co-wrote and sang on Wale's "Bad," which jumps 45-38 on the Billboard Hot 100 this week. You're signed to his Board Administration management/label. How did you first link with him? [A friend] was like, "Hey, let's go to Atlanta for spring break." We went and I had a fake ID; I was under 21 at the time. We wanted to go to the club. It was like, "There's Wale, let's take a picture with him." Afterward, I sent him some YouTube videos I had online. Three months later, he hits me up: "Yo, I'm gonna fly you out to New York."

How did you come up with "Bad"? There was this rap song called "Some Cut" by Trillville. It used to be one of my favorite songs when I was younger. It's really vulgar; I wanted to find a way to cover the song and make it sound pretty. Seven months after I dropped it on YouTube, Wale listened to it, and he really liked it. He put his verses on it and took the song to a whole new level.

So it started as your YouTube clip, and now it's the lead single on his new album? It was just a cover at first. I just had other lyrics on there on top of the hook. Wale kind of created a story out of it—it's like a girl anthem. That's crazy. That's what I like so much about it: A rapper puts out a girl anthem. —Chris Payne

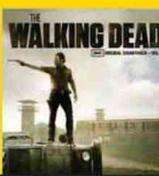
The Billboard 200

March 30
2013
billboard

| # WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|--|-----------------------|-----------|---|--|-------|-----------|---------------|
| | HOT SHOT DEBUT | 1 | #1 BON JOVI ISLAND/DJMG | What About Now | | 1 | 1 |
| | NEW | 2 | DAVID BOWIE ISO/COLUMBIA | The Next Day | | 2 | 1 |
| | | 3 | LUKE BRYAN CAPITOL NASHVILLE/UMGN | Spring Break... Here To Party | | 1 | 2 |
| | NEW | 4 | PASSION SIXTEENS/SPARROW/CAPITOL CMG | Let The Future Begin | | 4 | 1 |
| 1 | 3 | 5 | BRUNO MARS ATLANTIC/AG | Unorthodox Jukebox ▲ | | 1 | 14 |
| | NEW | 6 | MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/JGA | All Around The World | | 6 | 1 |
| | NEW | 7 | ERIC CLAPTON BUSHBRANCH/SURFDG | Old Sock | | 7 | 1 |
| | NEW | 8 | SOUNDTRACK ROSWELL/RCA | Sound City—Real To Reel | | 8 | 1 |
| 3 | 4 | 9 | MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE | Babel ▲ | | 1 | 25 |
| | | 10 | JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY | People, Hell And Angels | | 2 | 2 |
| 19 | 12 | 11 | P!NK RCA | The Truth About Love ▲ | | 1 | 26 |
| 15 | 8 | 12 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA | Night Visions ● | | 2 | 28 |
| 9 | 6 | 13 | RIHANNA SRP/DEF JAM/IDMG | Unapologetic ● | | 1 | 17 |
| 18 | 7 | 14 | FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG | Here's To The Good Times | | 7 | 15 |
| 6 | 9 | 15 | VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL | NOW 45 | | 3 | 6 |
| 13 | 11 | 16 | FUN. FUELED BY RAMEN | Some Nights ▲ | | 3 | 56 |
| 4 | 5 | 17 | MACKLEMORE & RYAN LEWIS MACKLEMORE | The Heist | | 2 | 23 |
| 48 | 33 | 18 | GG PHILLIP PHILLIPS 19/INTERSCOPE/JGA | The World From The Side Of The Moon ● | | 4 | 17 |
| <p>The most recent "American Idol" winner performed on the "Idol" stage on March 14, thus sparking the album's 90% gain (up 10,000 units to 22,000). It's the album's best sales week since the Feb. 2 chart (25,000).</p> | | | | | | | |
| 7 | 10 | 19 | THE LUMINEERS DUALTONE | The Lumineers ▲ | | 2 | 50 |
| | RE-ENTRY | 20 | CHICAGO RHINO | The Very Best Of Chicago: Only The Beginning ▲ | | 20 | 26 |
| <p>The band returns to the list with a 2,689% gain after Amazon MP3 sale-priced the set for \$1.99 on March 15. It's the highest ranking for the group since April 1985, when 17 closed out a six-month run in the top 20. Many other titles gain on the chart thanks to the \$1.99 pricing, including Nos. 21, 31, 32, 33, 34, 35, 42, 44, 48 and 54.</p> | | | | | | | |
| | RE-ENTRY | 21 | ROD STEWART WARNER BROS. | The Definitive Rod Stewart | | 21 | 21 |
| 14 | 14 | 22 | TAYLOR SWIFT BIG MACHINE/BMLG | Red ▲ | | 1 | 21 |
| 10 | 13 | 23 | ADELE XL/COLUMBIA | 21 ● | | 1 | 108 |
| 59 | 51 | 24 | ED SHEERAN ELEKTRA | + ● | | 5 | 40 |

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|---|-----------------|-----------|---|--|-------|-----------|---------------|
| 24 | 15 | 25 | ANDREA BOCELLI SUGAR/VERVE/VG | Passione | | 2 | 7 |
| 8 | 16 | 26 | JOSH GROBAN REPRISE/WARNER BROS. | All That Echoes | | 1 | 6 |
| 17 | 18 | 27 | SOUNDTRACK UME | Pitch Perfect ● | | 3 | 21 |
| 22 | 19 | 28 | ALABAMA SHAKES ATO | Boys & Girls ● | | 6 | 46 |
| 30 | 20 | 29 | KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA | good kid, m.A.A.d city ● | | 2 | 21 |
| | NEW | 30 | VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS | The Spirit Of Ireland | | 30 | 1 |
| <p>The Starbucks compilation moved 15,000 copies in the week that ended on St. Patrick's Day and debuts at No. 1 on World Albums. The Irish-themed set logs the best sales week for a world music album since March 10, 2012, when the Chieftains' <i>Voice of Ages</i> debuted at No. 1 with 18,000.</p> | | | | | | | |
| 79 | 75 | 31 | PS PITBULL MR. 305/POLO GROUNDS/RCA | Global Warming | | 14 | 17 |
| | NEW | 32 | VARIOUS ARTISTS COLUMBIA/LEGACY | Playlist: The Very Best '80s Radio Hits | | 32 | 1 |
| 45 | 44 | 33 | KIDZ BOP KIDS RAZOR & TIE | Kidz Bop 23 | | 2 | 9 |
| | RE-ENTRY | 34 | BILLY JOEL COLUMBIA/LEGACY | The Hits | | 34 | 2 |
| 33 | 29 | 35 | MAROON 5 ABM/OCTONE/JGA | Overexposed ▲ | | 2 | 38 |
| 31 | 25 | 36 | LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN | Tornado ● | | 2 | 27 |
| 21 | 21 | 37 | TIM MCGRAW BIG MACHINE/BMLG | Two Lanes Of Freedom | | 2 | 6 |
| 28 | 37 | 38 | ALICIA KEYS RCA | Girl On Fire ● | | 1 | 16 |
| 51 | 23 | 39 | OF MONSTERS AND MEN REPUBLIC | My Head Is An Animal ● | | 6 | 50 |
| 36 | 28 | 40 | ONE DIRECTION SYCO/COLUMBIA | Take Me Home ▲ | | 1 | 18 |
| | | 41 | VARIOUS ARTISTS WALT DISNEY | Shake It Up: 1 <3 Dance | | 26 | 2 |
| | RE-ENTRY | 42 | SIMON & GARFUNKEL COLUMBIA | Simon & Garfunkel's Greatest Hits ● | | 5 | 128 |
| 69 | 32 | 43 | SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG | The Twilight Saga: Breaking Dawn: Part 2 | | 3 | 17 |
| | RE-ENTRY | 44 | ELVIS PRESLEY RCA/LEGACY | Elvis 75 | | 43 | 5 |
| 34 | 34 | 45 | JASON ALDEAN BROKEN BOW/BMG | Night Train ▲ | | 1 | 22 |
| 47 | 38 | 46 | MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE | Sigh No More ▲ | | 2 | 156 |
| 23 | 27 | 47 | VARIOUS ARTISTS GRAMMY/CAPITOL | 2013 Grammy Nominees | | 2 | 8 |
| | RE-ENTRY | 48 | VARIOUS ARTISTS RHINO | Joel Whitburn Presents: Billboard #1s: Classic Country | | 48 | 4 |
| | | 49 | BOZ SCAGGS 429/SLG | Memphis | | 17 | 2 |
| | NEW | 50 | WATSKY STEEL WOOL/WELK | Cardboard Castles | | 50 | 1 |

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| 53 | 41 | 51 | LUKE BRYAN CAPITOL NASHVILLE/UMGN | Tailgates & Tanlines ▲ | | 2 | 84 |
| 46 | 35 | 52 | A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA | Long.Live.A\$AP | | 1 | 9 |
| 49 | 42 | 53 | KELLY CLARKSON 19/RCA | Greatest Hits: Chapter One | | 11 | 17 |
| NEW | | 54 | BOB DYLAN COLUMBIA/LEGACY | The Best Of Bob Dylan | | 54 | 1 |
| 37 | 31 | 55 | HUNTER HAYES ATLANTIC/WMN | Hunter Hayes ● | | 17 | 57 |
| 44 | 40 | 56 | CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN | Blown Away ▲ | | 1 | 46 |
| 58 | 47 | 57 | ERIC CHURCH EMI NASHVILLE/UMGN | Chief ▲ | | 1 | 86 |
| 66 | 52 | 58 | BRUNO MARS ELEKTRA | Doo-Wops & Hooligans ▲ | | 3 | 126 |
| 16 | 39 | 59 | SOUNDTRACK POLYDOR/REPUBLIC | Les Miserables ● | | 1 | 13 |
| 68 | 36 | 60 | THE WEEKND XO/REPUBLIC | Trilogy ● | | 4 | 18 |
| RE-ENTRY | | 61 | CARLY SIMON ARISTA/RHINO/ELEKTRA/SONY STRATEGIC MARKETING GROUP | Reflections: Carly Simon's Greatest Hits ● | | 22 | 19 |
| 55 | 53 | 62 | VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL | NOW 44 | | 2 | 19 |
| 42 | 46 | 63 | GARY ALLAN MCA NASHVILLE/UMGN | Set You Free | | 1 | 8 |
| 54 | 49 | 64 | T.I. GRAND HUSTLE/ATLANTIC/AG | Trouble Man: Heavy Is The Head | | 2 | 13 |
| RE-ENTRY | | 65 | CHRISTINA AGUILERA RCA | Lotus | | 7 | 15 |
| - | 22 | 66 | JOSH RITTER PYTHEAS | Beast In Its Tracks | | 22 | 2 |
| RE-ENTRY | | 67 | BEYONCÉ MUSIC WORLD/COLUMBIA | I Am...Sasha Fierce ▲ | | 1 | 88 |
| NEW | | 68 | STEVEN CURTIS CHAPMAN SCC/CRACKER BARREL | Deep Roots | | 68 | 1 |
| | | |  | The Cracker Barrel release also arrives at No. 2 on Christian Albums with 8,000 sold. It's the singer's 18th top 10 on the tally. | | | |
| 77 | 54 | 69 | CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG | Burning Lights | | 1 | 10 |
| NEW | | 70 | AUDIO ADRENALINE FAIR TRADE/COLUMBIA | Kings & Queens | | 70 | 1 |
| 70 | 59 | 71 | MIGUEL BYSTORM/BLACK ICE/RCA | Kaleidoscope Dream | | 3 | 24 |
| 2 | 24 | 72 | ATOMS FOR PEACE XL | Amok | | 2 | 3 |
| RE-ENTRY | | 73 | KENNY LOGGINS COLUMBIA | Yesterday, Today, Tomorrow: The Greatest Hits Of Kenny Loggins ▲ | | 39 | 33 |
| 90 | 68 | 74 | MIRANDA LAMBERT RCA NASHVILLE/SMN | Four The Record ● | | 3 | 70 |
| RE-ENTRY | | 75 | THE FRAY EPIC | Scars & Stories | | 4 | 17 |
| 88 | 69 | 76 | JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMG | The Legend Of Johnny Cash ▲ | | 5 | 109 |
| RE-ENTRY | | 77 | SARAH MCLACHLAN ARISTA/RCA | Closer: The Best Of Sarah McLachlan | | 11 | 23 |

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|-----------------|-----------|-----------|--|---|-------|-----------|---------------|
| 75 | 71 | 78 | ONE DIRECTION SYCO/COLUMBIA | Up All Night ▲ | | 1 | 53 |
| RE-ENTRY | | 79 | THE SCRIPT PHONOGENIC/EPIC | #3 | | 13 | 7 |
| 50 | 56 | 80 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | Believe: Acoustic | | 1 | 7 |
| 32 | 50 | 81 | THE BLACK KEYS NONESUCH/WARNER BROS. | El Camino ▲ | | 2 | 67 |
| 74 | 73 | 82 | JEREMY CAMP BEC/CAPITOL CMG | Reckless | | 31 | 5 |
| 94 | 66 | 83 | LANA DEL REY POLYDOR/INTERSCOPE/JGA | Born To Die ● | | 2 | 59 |
| 72 | 77 | 84 | RED ESSENTIAL | Release The Panic | | 7 | 6 |
| 12 | 64 | 85 | MUSE HELIUM-3/WARNER BROS. | The 2nd Law | | 2 | 24 |
| 95 | 97 | 86 | TAMELA MANN TILLYMANN | Best Days | | 14 | 27 |
| - | 62 | 87 | MADELINE PEYROUX PENNYWELL/EMARCY/DECCA | The Blue Room | | 62 | 2 |
| 60 | 63 | 88 | CHARLIE WILSON P MUSIC/RCA | Love, Charlie | | 4 | 7 |
| 29 | 45 | 89 | EMMYLOU HARRIS & RODNEY CROWELL NONESUCH/WARNER BROS. | Old Yellow Moon | | 29 | 3 |
| 71 | 74 | 90 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | Believe ▲ | | 1 | 39 |
| 78 | 70 | 91 | 2 CHAINZ DEF JAM/IDJMG | Based On A T.R.U. Story ● | | 1 | 31 |
| NEW | | 92 | SOUNDTRACK AMC/REPUBLIC | The Walking Dead: AMC Original Soundtrack - Vol. 1 (EP) | | 92 | 1 |
| | | | After an early release on Saturday, March 16, the soundtrack to the hit AMC show starts with 6,000 and a No. 6 entry on Soundtrack Albums. The album may see a gain next week, following a full week's worth of sales. |  | | | |
| 5 | 48 | 93 | HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG | Zion | | 5 | 3 |
| NEW | | 94 | JASON CRABB GAITHER/CAPITOL CMG | Love Is Stronger | | 94 | 1 |
| 20 | 94 | 95 | TEGAN AND SARA VAPOR/WARNER BROS. | Heartthrob | | 3 | 7 |
| NEW | | 96 | MEGAN HILTY PORTRAIT/MASTERWORKS/SONY MASTERWORKS | It Happens All The Time | | 96 | 1 |
| | | | The debut album from the co-star of NBC's "Smash" takes a bow with 5,000 sold. Of its first-week sales, 48% were downloads, and 10% of its overall debut week was from New York. That's fitting, since the actress/singer has starred on Broadway in both "9 to 5" and "Wicked." |  | | | |
| 97 | 90 | 97 | VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG | WOW Hits 2013 ● | | 35 | 25 |
| 125 | 180 | 98 | JUSTIN TIMBERLAKE JIVE/RCA | FutureSex/LoveSounds ▲ | | 1 | 86 |
| 98 | 86 | 99 | LEE BRICE CURB | Hard 2 Love | | 5 | 45 |
| 83 | 84 | 100 | WIZ KHALIFA ROSTRUM/ATLANTIC/AG | O.N.I.F.C. | | 2 | 15 |



Clapton Crowns Indie Chart

After a nearly 30-year run with Warner Bros. and Reprise Records, **Eric Clapton** (above) has gone the indie route.

His new album, *Old Sock*, is on Clapton's own imprint, Bushbranch Records, through SurfDog Records. It's his first studio album not on one of the Warner labels since 1981's *Another Ticket* (RSD). From 1983's *Money and Cigarettes* through 2010's *Clapton*, every one of his studio sets were issued through Reprise or Warner Bros.

His new album is still in the Warner Music Group family though, as it's distributed by Warner indie arm Alternative Distribution Alliance. In turn, *Old Sock* also debuts at No. 1 on the Independent Albums chart.

Clapton is the latest in a long line of former major-label acts who have gone to the indie distribution sector and found No. 1 success on Independent Albums. Below is a look at the last 10 acts to hit No. 1 on the tally after departing a major.

—Keith Caulfield

Artist, **Title**, **No. 1 Date**, **Indie Label**, **Last Former Major**

Eric Clapton, *Old Sock*, 3/30/13, Bushbranch/SurfDog, Duck/Reprise/Warner Bros.

Alanis Morissette, *Havoc and Bright Lights*, 9/15/12, Collective Sounds, Maverick/Warner Bros.

The Smashing Pumpkins, *Oceania*, 7/7/12, Martha's Music, Reprise/Warner Bros.

Marilyn Manson, *Born Villain*, 5/19/12, Downtown, Interscope/JGA

Bonnie Raitt, *Slipstream*, 4/28/12, Redwing, Capitol

The Used, *Vulnerable*, 4/14/12, Hopeless, Reprise/Warner Bros.

Ingrid Michaelson, *Human Again*, 2/12/12, Mom + Pop, Original Signal/Universal Motown/UMRG

Tyrese, *Open Invitation*, 11/19/11, Voltron Recordz, J/RMG

Wilco, *The Whole Love*, 10/15/11, Epitaph, Nonesuch/Warner Bros.

311, *Universal Pulse*, 8/6/11, ATO, Volcano/JLG



Sheeran Hits Half-Million

Ed Sheeran (above), arguably one of the biggest breakout stars of the past year, sees his debut album, *+*, cruise past the 500,000 sales mark this week, according to Nielsen SoundScan.

The set, which debuted at No. 5 on the Billboard 200 exactly 40 weeks ago, sold another 16,000 copies this week (up 85%), rising 51-24 on the chart. Its large gain was spurred by sale pricing at Amazon MP3, which marked down the title to \$1.99 for one day (March 15).

The album's single "The A Team" was first a hit on the Triple A radio chart in April 2012, eventually rising to a No. 3 peak in July. By September, the song had crossed over to top 40, debuting at No. 37 on Mainstream Top 40 on Sept. 15. It slowly climbed to a No. 9 peak in January and February earlier this year. Its top 10 ranking at top 40 coincided with Sheeran's exposure at the Feb. 10 Grammy Awards, where he was nominated and performed on the show.

Sheeran is on tour with Taylor Swift through September. —Keith Caulfield

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|----------|-----------|---|--|--|-------|-----------|---------------|
| 138 | 183 | 101 | MERCYME FAIR TRADE/COLUMBIA | The Hurt & The Healer | | 7 | 25 |
| 113 | 100 | 102 | TOBYMAC FOREFRONT/CAPITOL CMG | Eye On It | | 1 | 29 |
| 76 | 78 | 103 | ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG | Uncaged | ● | 1 | 36 |
| 166 | 129 | 104 | DROPKICK MURPHYS BORN & BRED | Signed And Sealed In Blood | | 9 | 10 |
| 73 | 82 | 105 | VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION | WOW Gospel 2013 | | 43 | 7 |
| 84 | 88 | 106 | EMELI SANDE CAPITOL | Our Version Of Events | | 28 | 18 |
| 100 | 92 | 107 | KID ROCK LAVA/AG | Cocky | ▲ | 3 | 111 |
| RE-ENTRY | 108 | 108 | WALK THE MOON RCA | Walk The Moon | | 36 | 8 |
| | |  | | iTunes' "Great New Artists" promotion includes Walk the Moon's album, which jumps by 264%. Its digital sales rise by 319%. | | | |
| RE-ENTRY | 109 | 109 | THE NOTORIOUS B.I.G. BAD BOY/UMRG | Ready To Die | ▲ | 15 | 60 |
| 160 | 108 | 110 | KIP MOORE MCA NASHVILLE/UMGN | Up All Night | | 6 | 42 |
| - | 175 | 111 | JUSTIN TIMBERLAKE JIVE/RCA | Justified | ▲ | 2 | 74 |
| 87 | 91 | 112 | KEYSHIA COLE GEPFEN/IGA | Woman To Woman | | 10 | 17 |
| NEW | 113 | 113 | WILD BELLE COLUMBIA | Isles | | 113 | 1 |
| NEW | 114 | 114 | THE AIRBORNE TOXIC EVENT MAJORDOMO/ISLAND/IDJMG | The Secret (EP) | | 114 | 1 |
| 105 | 89 | 115 | FUTURE A-1/FREEBANDZ/EPIC | Pluto | | 8 | 45 |
| 67 | 79 | 116 | BULLET FOR MY VALENTINE RCA | Temper Temper | | 13 | 5 |
| 141 | 112 | 117 | LINDSEY STIRLING BRIDGETONE | Lindsey Stirling | | 81 | 18 |
| 153 | 87 | 118 | ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG | An Awesome Wave | | 84 | 14 |
| 112 | 103 | 119 | BRANTLEY GILBERT VALORY/BMLG | Halfway To Heaven | ● | 4 | 83 |
| 132 | 65 | 120 | COLTON DIXON 19/SPARROW/CAPITOL CMG | A Messenger | | 15 | 7 |
| 93 | 85 | 121 | RODRIGUEZ LIGHT IN THE ATTIC | Cold Fact | | 78 | 12 |
| - | 174 | 122 | BON JOVI ISLAND/IDJMG | Greatest Hits | ● | 5 | 48 |
| - | 43 | 123 | ASHLEY MONROE WARNER BROS. NASHVILLE/WMN | Like A Rose | | 43 | 2 |
| 177 | 155 | 124 | JOURNEY COLUMBIA/LEGACY | Journey's Greatest Hits | ◆ | 10 | 252 |
| 109 | 99 | 125 | AWOLNATION RED BULL | Megalithic Symphony | | 87 | 71 |
| 107 | 104 | 126 | CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA | Finally Rich | | 29 | 13 |
| 157 | 136 | 127 | CELTIC THUNDER CELTIC THUNDER/VERVE/VG | Mythology | | 51 | 4 |

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|----------|-----------|---|--|---|-------|-----------|---------------|
| 152 | 125 | 128 | ERIC CLAPTON CHRONICLES/POLYDOR/UME | The Best Of Eric Clapton: 20th Century Masters The Millennium Collection | | 66 | 76 |
| NEW | 129 | 129 | SHOOTER JENNINGS BLACK COUNTRY ROCK/EDONE | The Other Life | | 129 | 1 |
| 92 | 101 | 130 | FRANK OCEAN DEF JAM/IDJMG | Channel Orange | ● | 2 | 36 |
| 111 | 95 | 131 | EAGLES WARNER STRATEGIC MARKETING | The Very Best Of The Eagles | ▲ | 3 | 82 |
| 56 | 110 | 132 | PLUMB CURB | Need You Now | | 56 | 3 |
| NEW | 133 | 133 | JULION ALVAREZ Y SU NORTENO BANDA FONOVISIA/UMLE | Tu Amigo Nada Mas | | 133 | 1 |
| 200 | 165 | 134 | MATTHEW WEST SPARROW/CAPITOL CMG | Into The Light | | 51 | 8 |
| 149 | 146 | 135 | ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA | Halcyon | | 9 | 23 |
| - | 134 | 136 | CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG | How Great Is Our God: The Essential Collection | | 40 | 26 |
| 168 | 149 | 137 | LYNYRD SKYNYRD MCA/UME | The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection | ▲ | 60 | 108 |
| 140 | 167 | 138 | TLC LAFACE/ARISTA/SONY MUSIC CMG | CrazySexyCool | ◆ | 3 | 103 |
| NEW | 139 | 139 | DEVENDRA BANHART NONESUCH/WARNER BROS. | Mala | | 139 | 1 |
| | |  | | The singer/songwriter notches his fourth entry on Heatseekers Albums, starting at No. 2 with 4,000. His last album, 2009's <i>What Will We Be</i> , bowed lower (No. 4) but had a slightly larger sales start (by a handful of units). | | | |
| - | 126 | 140 | THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS | The Piano Guys | | 44 | 15 |
| 146 | 144 | 141 | MICHAEL BUBLE 143/REPRISE/WARNER BROS. | Michael Buble | ▲ | 47 | 69 |
| 61 | 72 | 142 | KID ROCK TOP DOG/ATLANTIC/AG | Rebel Soul | ● | 5 | 17 |
| 106 | 116 | 143 | JENNI RIVERA FONOVISIA/UMLE | Joyas Prestadas: Pop | | 51 | 14 |
| RE-ENTRY | 144 | 144 | FLOGGING MOLLY SIDEONE/UMMY | Drunken Lullabies | ● | 104 | 5 |
| | |  | | The album makes its annual return to the chart, following sales generated by St. Patrick's Day. The Celtic punk rockers' set shifted 4,000 last week (up 391%) for its best frame since ... last year's St. Patrick's Day week (when it sold a few hundred more). | | | |
| 102 | 117 | 145 | ADELE XL/COLUMBIA | | ▲ | 19 | 4 |
| 39 | 83 | 146 | THE MAVERICKS VALORY/BMLG | In Time | | 39 | 3 |
| 130 | 141 | 147 | JASON ALDEAN BROKEN BOW/BBMG | My Kinda Party | ▲ | 2 | 123 |
| 127 | 109 | 148 | RASCAL FLATTS BIG MACHINE/BMLG | Changed | ● | 3 | 50 |
| 126 | 130 | 149 | BOB MARLEY AND THE WALLERS TUFF GONG/ISLAND/UME | Legend: The Best Of Bob Marley And The Wallers | ◆ | 18 | 259 |
| 147 | 132 | 150 | P!NK LAFACE/JIVE/RCA | Greatest Hits... So Far!!! | ▲ | 5 | 75 |

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|---|------------|-----------|---|---|-------|-----------|---------------|
| 115 | 96 | 151 | JACK WHITE THIRD MAN/COLUMBIA | Blunderbuss | ● | 1 | 41 |
| 196 | 153 | 152 | THE BAND PERRY REPUBLIC NASHVILLE/BMG | The Band Perry | ▲ | 4 | 120 |
| NEW | 153 | | ALEXIS SPIGHT MUSIC WORLD GOSPEL/MUSIC WORLD | L.O.L. | | 153 | 1 |
| <p>BET's "Sunday Best" competition program generates another Billboard chart entry, as its season-five runner-up debuts with 4,000. The set also lands at No. 3 on Gospel Albums.</p> | | | | | | | |
| 181 | 164 | 154 | NICKELBACK ROADRUNNER | Silver Side Up | ▲ | 2 | 83 |
| 116 | 123 | 155 | RANDY HOUSER STONE CREEK/BMG | How Country Feels | | 11 | 8 |
| 91 | 98 | 156 | SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG | Nashville: Season 1: Volume 1 | | 14 | 14 |
| 167 | 158 | 157 | THE TEMPTATIONS MOTOWN/UME | Best Of The Temptations-The 60's-20th Century Masters The Millennium Collection | ▲ | 73 | 44 |
| - | 58 | 158 | THEY MIGHT BE GIANTS IDLEWILD/MEGAFORCE | Nanobots | | 58 | 2 |
| 122 | 122 | 159 | THE GAME REZERVOIR/DGC/IGA | Jesus Piece | | 6 | 14 |
| 117 | 120 | 160 | DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC | Take Care | ▲ | 1 | 65 |
| 136 | 140 | 161 | ZAC BROWN BAND ROAD/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG | The Foundation | ▲ | 9 | 223 |
| - | 55 | 162 | RHYE LANA VISTA/POLYDOR/REPUBLIC | Woman | | 55 | 2 |
| 158 | 163 | 163 | SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG | Bangarang (EP) | | 14 | 58 |
| 101 | 105 | 164 | RODRIGUEZ HEY DAY/LIGHT IN THE ATTIC/LEGACY | Searching For Sugar Man (Soundtrack) | | 76 | 13 |
| NEW | 165 | | VARIOUS ARTISTS EMI SPECIAL MARKETS/STARBUCKS | My Last Mix Tape | | 165 | 1 |
| <p>The alternative rock set, dubbed "the '90s alternative" on its cover, features Stereolab, Mazzy Star, Liz Phair and more. On Compilation Albums, it bows at No. 9 with 3,000 sold.</p> | | | | | | | |
| 124 | 137 | 166 | KE\$HA KEMOSABE/RCA | Warrior | | 6 | 15 |
| 135 | 160 | 167 | CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD | Chronicle The 20 Greatest Hits | ▲ | 52 | 172 |
| 148 | 135 | 168 | BRITT NICOLE SPARROW/CAPITOL CMG | Gold | | 41 | 8 |
| 163 | 173 | 169 | KATY PERRY CAPITOL | Teenage Dream | ▲ | 1 | 134 |
| RE-ENTRY | 170 | | SOUNDTRACK WATERTOWER | Project X | | 12 | 26 |
| 108 | 124 | 171 | JENNI RIVERA FONOVISA/UMLE | La Misma Gran Senora | | 38 | 14 |
| RE-ENTRY | 172 | | THE TENORS VERVE/VG | Lead With Your Heart | | 21 | 6 |
| NEW | 173 | | ADRENALINE MOB ELM CITY MUSIC | Coverta (EP) | | 173 | 1 |
| 134 | 113 | 174 | SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL | Until Now | | 14 | 16 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|---|------------|-----------|--|---|-------|-----------|---------------|
| NEW | 175 | | FIT FOR A KING SOLID STATE/CAPITOL CMG | Creation/Destruction | | 175 | 1 |
| 65 | 143 | 176 | NEWSONG HHM/CAPITOL CMG | Swallow The Ocean | | 65 | 3 |
| 151 | 133 | 177 | PINK FLOYD CAPITOL | Dark Side Of The Moon | ◆ | 1 | 827 |
| RE-ENTRY | 178 | | WILLIE NELSON COLUMBIA/LEGACY | Super Hits | ▲ | 98 | 38 |
| 89 | 61 | 179 | EAGLES ASYLUM/ELEKTRA | Their Greatest Hits 1971-1975 | ◆ | 1 | 138 |
| 110 | 121 | 180 | ATLAS GENIUS WARNER BROS. | When It Was Now | | 34 | 4 |
| 195 | 181 | 181 | CASTING CROWNS BEACH STREET/REUNION/PYG | Come To The Well | ● | 2 | 63 |
| 169 | 185 | 182 | BLAKE SHELTON WARNER BROS. NASHVILLE/WMN | Red River Blue | ▲ | 1 | 87 |
| 185 | 197 | 183 | CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG | Extended Versions | | 74 | 32 |
| 184 | 150 | 184 | BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL | Ultimate Hits: Rock And Roll Never Forgets | | 19 | 50 |
| - | 154 | 185 | ZZ WARD HOLLYWOOD | Til The Casket Drops | | 72 | 3 |
| 96 | 118 | 186 | JOE BUDDEN EONE | No Love Lost | | 15 | 6 |
| 81 | 138 | 187 | TREY SONGZ SONGBOOK/ATLANTIC/AG | Chapter V | | 1 | 25 |
| 118 | 157 | 188 | BEYONCE PARKWOOD/COLUMBIA | | ▲ | 1 | 57 |
| 128 | 102 | 189 | FLEETWOOD MAC WARNER BROS. | Greatest Hits | ▲ | 14 | 39 |
| 187 | 166 | 190 | SKRILLEX BIG BEAT/ATLANTIC/AG | Scary Monsters And Nice Sprites (EP) | | 49 | 87 |
| 155 | 176 | 191 | BLACK VEIL BRIDES STANDBY/LANA/REPUBLIC | Wretched And Divine: The Story Of The Wild Ones | | 7 | 10 |
| - | 200 | 192 | AEROSMITH GEFFEN/UME | The Best Of Aerosmith: 20th Century Masters The Millennium Collection | | 67 | 54 |
| RE-ENTRY | 193 | | THE BLACK KEYS NONESUCH/WARNER BROS. | Brothers | ▲ | 3 | 137 |
| 26 | 152 | 194 | LED ZEPPELIN SWAN SONG/ATLANTIC | Celebration Day | | 9 | 17 |
| - | 30 | 195 | HOW TO DESTROY ANGELS HTDA/COLUMBIA | Welcome Oblivion | | 30 | 2 |
| 186 | 172 | 196 | VOLBEAT VERTIGO/REPUBLIC | Beyond Hell/Above Heaven | | 161 | 13 |
| RE-ENTRY | 197 | | BLAKE SHELTON REPRISE NASHVILLE/WMN | Loaded: The Best Of Blake Shelton | ● | 18 | 86 |
| - | 194 | 198 | VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL | NOW 43 | ● | 1 | 30 |
| NEW | 199 | | THE DRIFTERS RHINO FLASHBACK/RHINO | All-Time Greatest Hits | | 199 | 1 |
| <p>After almost 45 years, the vocal group returns to the chart (3,000; up 4%) after continued promotion at mass merchants. The act was last on the chart in the spring of 1968 with the No. 122-peaking <i>The Drifters' Golden Hits</i>.</p> | | | | | | | |
| <p>—Keith Caulfield</p> | | | | | | | |
| - | 193 | 200 | THREE DOG NIGHT MCA/UME | The Best Of Three Dog Night: 20th Century Masters The Millennium Collection | ▲ | 109 | 50 |



Q&A

Elliot Bergman

Wild Belle (above) had been known through touring and blog coverage. How does it feel to release your debut album, *Isles*, which bows at No. 113 on the Billboard 200?

There were three or four songs floating around, but this [album] is the full introduction. We've been touring our butts off and working really hard, but no one knew the songs because they couldn't hear them, and that's hard. We're just excited to have a record out and have people really understand what it's about.

Your younger sister, Natalie Bergman, is the other half of the band. How did that happen?

This project started out of recording sessions for my other band, N.O.M.O. We weren't really sure about the direction—Natalie would sing on some stuff because she was around. So I said, "Alright, we need to make this something different and we'll just have it be the two of us; we'll worry about the band thing later." It's nice to have the freedom of not having roles or parts to play. We just wanted to make a record that we loved and not have any of the strings attached.

What sort of album did you want to make?

A record that incorporated island sounds and a party vibe, but the songs are about losing love. We wanted to walk the line between something that was joyous and hopeful and something that was rooted in the blues and sorrow. We wanted to make it all hold together.

—Emily Zemler



After almost 45 years, the vocal group returns to the chart (3,000; up 4%) after continued promotion at mass merchants. The act was last on the chart in the spring of 1968 with the No. 122-peaking *The Drifters' Golden Hits*.

—Keith Caulfield



Juicy J's 'Show' Starts

On Streaming Songs, **Juicy J's** "Show Out," featuring **Big Sean** and **Young Jeezy**, scores the chart's highest debut this week as it arrives at No. 36 (1.4 million U.S. streams, up 364%). The track charts due to the popularity of its official music video, which premiered March 7. The Vevo clip contributed the bulk of the song's overall streams during the charting week. It's Juicy J's second track to premiere on Streaming Songs after "Bandz a Make Her Dance" debuted at No. 26 the week of Jan. 26.

Elsewhere, **Pitbull** and **Christina Aguilera's** "Feel This Moment" debuts on Streaming Songs at No. 40. The official Vevo video for the "Take on Me"-inspired dance track debuted March 15. Views of the clip make up the majority of the song's 1.4 million U.S. streams during the week. Because the video was released so late in the week, "Feel This Moment" is expected to rise in the rankings next week after it accumulates a full seven days of Vevo streams toward its score.

The song sold 135,000 downloads during the charting week, according to Nielsen SoundScan—an 8% jump in weekly sales correlating with the video's debut. The combination of sales and streaming allows the single to climb 18-11 in its eighth week on the Billboard Hot 100.

—William Gruger

Social/Streaming

March 30
2013
billboard

| UNCHARTED™ | | | |
|------------|-----------|---|---------------|
| LAST WEEK | THIS WEEK | ARTIST M/PRINT/LABEL | WKS. ON CHART |
| 1 | 1 | #1 SUNGH A JUNG WWW.MYSPACE.COM/JUNGSUNGH A | 109 |
| 2 | 2 | DJ BL3ND WWW.MYSPACE.COM/BLENDZYZY | 113 |
| 5 | 3 | PORTA WWW.MYSPACE.COM/PORTA | 109 |
| 4 | 4 | TRAPHIK WWW.MYSPACE.COM/TRAPHIK | 112 |
| 21 | 5 | AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE | 90 |
| 3 | 6 | GRAMATIK WWW.MYSPACE.COM/GRAMATIK | 68 |
| 6 | 7 | NOISIA WWW.MYSPACE.COM/DENDISIA | 112 |
| 7 | 8 | PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS | 103 |
| 8 | 9 | FLOSSTRADOMUS WWW.MYSPACE.COM/FLOSSTRADOMUS | 4 |
| 12 | 10 | DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS | 102 |
| 11 | 11 | NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR | 96 |
| 14 | 12 | BORGORE WWW.MYSPACE.COM/BORGORE | 84 |
| 15 | 13 | UMEK WWW.MYSPACE.COM/DJUMEK | 72 |
| RE | 14 | RUSS CHIMES WWW.MYSPACE.COM/RUSSCHIMES | 4 |
| 20 | 15 | THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS | 100 |
| 17 | 16 | JAKE MILLER WWW.MYSPACE.COM/JAKEMILLERMUSIC | 20 |
| RE | 17 | SKREAM WWW.MYSPACE.COM/SKREAMUK | 24 |
| 22 | 18 | MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES | 17 |
| RE | 19 | CLASSIXX WWW.MYSPACE.COM/CLASSIXXMUSIC | 5 |
| 19 | 20 | PITTY WWW.MYSPACE.COM/BANDAPITTY | 98 |
| 18 | 21 | CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL | 57 |
| 9 | 22 | MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC | 103 |
| RE | 23 | NEOCLUBBER WWW.MYSPACE.COM/NEOCLUBBER | 31 |
| 24 | 24 | MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN | 102 |
| 16 | 25 | YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS | 79 |
| NEW | 26 | THE BALCONIES WWW.MYSPACE.COM/THEBALCONIES | 1 |
| 23 | 27 | STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC | 70 |
| 26 | 28 | EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR | 46 |
| 27 | 29 | LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS | 39 |
| 30 | 30 | SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD | 91 |
| 25 | 31 | SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS | 28 |
| RE | 32 | BENGA WWW.MYSPACE.COM/BENGABEATS | 14 |
| 28 | 33 | GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA | 66 |
| 39 | 34 | SKA-P WWW.MYSPACE.COM/SKAP | 2 |
| 10 | 35 | TOKIMONSTA WWW.MYSPACE.COM/TOKIBEATS | 38 |
| 46 | 36 | PAN-POT WWW.MYSPACE.COM/PANPOT | 13 |
| 32 | 37 | YUNA WWW.MYSPACE.COM/YUNA | 54 |
| RE | 38 | SALVA WWW.MYSPACE.COM/SALVABEATS | 7 |
| RE | 39 | LORIE WWW.MYSPACE.COM/LORIEOFFICIEL | 10 |
| 40 | 40 | ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL | 84 |
| 42 | 41 | BEFORE YOU EXIT WWW.MYSPACE.COM/BEFOREYOUEXIT | 9 |
| 35 | 42 | DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS | 30 |
| RE | 43 | FINK WWW.MYSPACE.COM/FINKMUSIC | 4 |
| NEW | 44 | JOHN GRANT WWW.MYSPACE.COM/JOHNWILLIAMGRANT | 1 |
| 41 | 45 | K.FLAY WWW.MYSPACE.COM/KFLAY | 3 |
| 29 | 46 | ARTY WWW.MYSPACE.COM/ARTYLIVE | 3 |
| RE | 47 | ROHFF WWW.MYSPACE.COM/ROHFFOFFICIEL | 14 |
| 34 | 48 | GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT | 86 |
| 13 | 49 | MEY TAL COHEN WWW.MYSPACE.COM/DEWATERPRIEST | 64 |
| 37 | 50 | METRONOMY WWW.MYSPACE.COM/METRONOMY | 100 |

| SOCIAL 50™ | | | |
|------------|-----------|---|---------------|
| LAST WEEK | THIS WEEK | ARTIST M/PRINT/LABEL | WKS. ON CHART |
| 1 | 1 | #1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | 121 |
| 19 | 2 | LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC | 120 |
| 2 | 3 | RIHANNA SRP/DEF JAM/IDJMG | 121 |
| 3 | 4 | ONE DIRECTION SYCO/COLUMBIA | 71 |
| 6 | 5 | TAYLOR SWIFT BIG MACHINE | 121 |
| 5 | 6 | JUSTIN TIMBERLAKE RCA | 92 |
| 9 | 7 | BRUNO MARS ATLANTIC | 110 |
| 4 | 8 | BRITNEY SPEARS RCA | 118 |
| 10 | 9 | EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE | 120 |
| 8 | 10 | NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | 121 |
| 7 | 11 | BEYONCE PARKWOOD/COLUMBIA | 120 |
| 12 | 12 | DEMI LOVATO HOLLYWOOD | 111 |
| 18 | 13 | P!NK RCA | 85 |
| 11 | 14 | SELENA GOMEZ HOLLYWOOD | 119 |
| 15 | 15 | MACKLEMORE & RYAN LEWIS MACKLEMORE | 9 |
| 14 | 16 | PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA | 119 |
| 23 | 17 | KATY PERRY CAPITOL | 121 |
| 16 | 18 | JENNIFER LOPEZ ISLAND/IDJMG | 107 |
| 13 | 19 | LADY GAGA STREAMLINE/CONLIVE/INTERSCOPE | 121 |
| 21 | 20 | SHAKIRA SONY MUSIC LATIN/EPIC | 121 |
| 22 | 21 | ALICIA KEYS RCA | 67 |
| 29 | 22 | PINK FLOYD HARVEST/CAPITOL | 9 |
| 26 | 23 | LINKIN PARK MACHINE SHOP/WARNER BROS. | 121 |
| 44 | 24 | WILL.I.AM INTERSCOPE | 11 |
| 24 | 25 | MICHAEL JACKSON MJJ/EPIC | 111 |
| 28 | 26 | DAVID GUETTA WHAT A MUSIC/ASTRALwerks/CAPITOL | 121 |
| 17 | 27 | USHER RCA | 109 |
| 25 | 28 | SKRILLEX BIG BEAT/OWSLA/ATLANTIC | 89 |
| 31 | 29 | CHRISTINA AGUILERA RCA | 23 |
| 47 | 30 | PSY YG/SCHOOLBOY/REPUBLIC | 32 |
| 30 | 31 | ADELE XL/COLUMBIA | 111 |
| 20 | 32 | DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC | 117 |
| 41 | 33 | THE BLACK EYED PEAS INTERSCOPE | 113 |
| 36 | 34 | MAROON 5 A&M/OTCONE | 60 |
| 38 | 35 | 50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE | 110 |
| 32 | 36 | MARIAH CAREY ISLAND/IDJMG | 17 |
| 33 | 37 | CHRIS BROWN RCA | 119 |
| 37 | 38 | SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL | 108 |
| 43 | 39 | THE BEATLES APPLE/CAPITOL | 39 |
| 42 | 40 | 2PAC DEATH ROW | 16 |
| RE | 41 | KELLY CLARKSON 19/RCA | 8 |
| 35 | 42 | BOB MARLEY TUFF GONG/ISLAND/UMI | 68 |
| 34 | 43 | WIZ KHALIFA ROSTRUM/ATLANTIC | 117 |
| 39 | 44 | ED SHEERAN ELEKTRA | 18 |
| NEW | 45 | BELINDA CAPITOL LATIN | 1 |
| 27 | 46 | AVRIL LAVIGNE EPIC | 118 |
| RE | 47 | NE-YO MOTOWN/IDJMG | 9 |
| RE | 48 | LINDSEY STIRLING BRIDGETONE | 24 |
| 45 | 49 | METALLICA WARNER BROS. | 23 |
| RE | 50 | AUSTIN MAHONE CHASE/REPUBLIC | 14 |

Lil Wayne Hits Social High

Lil Wayne (below) soars on the Social 50 tally, ascending 19-2 and subsequently achieving his highest position to date after TMZ reported that the rap star was on his deathbed on March 15 (see story, page 48). He hasn't been in the top 10 since Oct. 27, 2012.

Elsewhere on the chart, Mexican pop star **Belinda** makes her Social 50 debut at No. 45. On March 12, her official video for "En la Oscuridad" was featured on Vevo's home page, which boosted the clip past 8 million total views. The exposure caused a 153% growth in weekly fan acquisition with the addition of 5,000 new Facebook fans (up 17%) and 211,000 new Twitter followers. The video's popularity contributed to more than 4 million plays on her channel for the week (up 32%), and the overall exposure contributed to a 16% rise in weekly visits to her Wikipedia page.

A couple of steps below Belinda is **Lindsey Stirling**, who makes a re-entry at No. 48. Her cover of **Imagine Dragons'** "Radioactive" (with **Pentatonix**) debuted March 12 and earned 2.4 million views on YouTube during the charting week. Also enhancing her score was the addition of 127,000 new fans (up 119% from the previous week). —William Gruger



| ON-DEMAND SONGS™ | | | | |
|------------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS. | | 22 |
| 2 | 2 | STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 4 |
| 4 | 3 | WHEN I WAS YOUR MAN ATLANTIC | Bruno Mars | 6 |
| 3 | 4 | F*CKIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA | J\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar | 14 |
| 6 | 5 | RADIOACTIVE KIDNAKORNER/INTERSCOPE | Imagine Dragons | 28 |
| 11 | 6 | SUIT & TIE RCA | Justin Timberlake Feat. Jay Z | 8 |
| 5 | 7 | LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC | Lil Wayne Feat. Drake & Future | 7 |
| 8 | 8 | LOCKED OUT OF HEAVEN ATLANTIC | Bruno Mars | 21 |
| 10 | 9 | HO HEY DUALTONE | The Lumineers | 36 |
| 12 | 10 | SCREAM & SHOUT INTERSCOPE | will.i.am & Britney Spears | 14 |
| 7 | 11 | DON'T YOU WORRY CHILD ASTRALWERKS/CAPTOL | Swedish House Mafia Feat. John Martin | 21 |
| 9 | 12 | SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | Calvin Harris Feat. Florence Welch | 14 |
| 14 | 13 | IT'S TIME KIDNAKORNER/INTERSCOPE | Imagine Dragons | 31 |
| 17 | 14 | CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS. | Macklemore & Ryan Lewis Feat. Ray Dalton | 7 |
| 13 | 15 | DIAMONDS SRP/DEF JAM/IDMG | Rihanna | 23 |
| 15 | 16 | SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar | 22 |
| 18 | 17 | I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE | Mumford & Sons | 25 |
| 19 | 18 | SAIL RED BULL | AWOLNATION | 49 |
| 16 | 19 | HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS. | Baauer | 4 |
| 21 | 20 | LITTLE TALKS REPUBLIC | Of Monsters And Men | 47 |
| 23 | 21 | POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar Feat. Drake | 15 |
| 22 | 22 | GIRL ON FIRE RCA | Alicia Keys Feat. Nicki Minaj | 17 |
| 25 | 23 | SOME NIGHTS FUELED BY RAMEN/RRP | fun. | 54 |
| 20 | 24 | BEAM ME UP (KILL-MODE) AT NIGHT | Cazette | 2 |
| 30 | 25 | BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG | Justin Bieber Feat. Nicki Minaj | 19 |
| 24 | 26 | ALL GOLD EVERYTHING THINK!S/AGAME/DEF JAM/IDMG | Trinidad James | 6 |
| 31 | 27 | THINKIN BOUT YOU DEF JAM/IDMG | Frank Ocean | 35 |
| 32 | 28 | I'M DIFFERENT DEF JAM/IDMG | 2 Chainz | 12 |
| 27 | 29 | HALL OF FAME PROMUSIC/EPIC | The Script Feat. will.i.am | 16 |
| 26 | 30 | BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA | Juicy J Feat. Lil Wayne & 2 Chainz | 20 |
| 29 | 31 | ADORN BYSTORM/BLACK ICE/RCA | Miguel | 23 |
| 33 | 32 | BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar | 14 |
| 36 | 33 | THE A TEAM ELEKTRA/ATLANTIC | Ed Sheeran | 22 |
| 35 | 34 | ONE MORE NIGHT ABM/OCTONE/INTERSCOPE | Maroon 5 | 32 |
| 28 | 35 | GANGNAM STYLE SCHOOLBOY/REPUBLIC | PSY | 27 |
| 39 | 36 | I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP | Icona Pop Feat. Charli XCX | 2 |
| 34 | 37 | NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC | Lil Wayne Feat. Detail | 17 |
| 37 | 38 | DEMONS KIDNAKORNER/INTERSCOPE | Imagine Dragons | 10 |
| 41 | 39 | WE ARE YOUNG FUELED BY RAMEN/RRP | fun. Feat. Janelle Monae | 54 |
| 42 | 40 | DAYLIGHT ABM/OCTONE/INTERSCOPE | Maroon 5 | 5 |
| RE | 41 | STUBBORN LOVE DUALTONE | The Lumineers | 9 |
| 43 | 42 | HOME 19/INTERSCOPE | Phillip Phillips | 31 |
| 44 | 43 | CLIQUE G.O.O.B./DEF JAM/IDMG | Kanye West, Jay-Z, Big Sean | 26 |
| 40 | 44 | DIE YOUNG KEMOSABE/RCA | Ke\$ha | 23 |
| NEW | 45 | SAME LOVE MACKLEMORE/ADA/WARNER BROS. | Macklemore & Ryan Lewis Feat. Mary Lambert | 1 |
| 38 | 46 | SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC | Gotye Feat. Kimbra | 54 |
| 49 | 47 | WANTED ATLANTIC/WMN | Hunter Hayes | 27 |
| 48 | 48 | TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPTOL | David Guetta Feat. Sia | 38 |
| 45 | 49 | LIGHTS CHERRYTREE/INTERSCOPE | Ellie Goulding | 54 |
| NEW | 50 | HEART ATTACK HOLLYWOOD | Demi Lovato | 1 |

| YOUTUBE™ | | | | |
|-----------|-----------|--|----------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS. | Baauer | 5 |
| 2 | 2 | GANGNAM STYLE SCHOOLBOY/REPUBLIC | PSY | 31 |
| 3 | 3 | THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS. | | 16 |
| 4 | 4 | EL POLLITO PIO GUMBO/DO IT YOURSELF | Pulcino Pio | 3 |
| 7 | 5 | STAY SRP/DEF JAM/IDMG | Rihanna Feat. Mikky Ekko | 5 |
| 5 | 6 | I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC | Taylor Swift | 14 |
| 8 | 7 | SCREAM & SHOUT INTERSCOPE | will.i.am & Britney Spears | 16 |
| 10 | 8 | WHEN I WAS YOUR MAN ATLANTIC | Bruno Mars | 6 |
| RE | 9 | YOUR BODY RCA | Christina Aguilera | 4 |
| 9 | 10 | DIAMONDS SRP/DEF JAM/IDMG | Rihanna | 21 |
| 6 | 11 | ONE WAY OR ANOTHER (TEENAGE KICKS) SYCO/COLUMBIA | One Direction | 3 |
| 12 | 12 | JUST GIVE ME A REASON RCA | Pink Feat. Nate Ruess | 6 |
| NEW | 13 | 22 BIG MACHINE/REPUBLIC | Taylor Swift | 1 |
| 11 | 14 | KISS YOU SYCO/COLUMBIA | One Direction | 11 |
| NEW | 15 | RADIOACTIVE KIDNAKORNER/INTERSCOPE | Imagine Dragons | 1 |

| MYSPACE SONGS™ | | | | |
|----------------|-----------|--|-----------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 SUIT & TIE RCA | Justin Timberlake Feat. Jay Z | 8 |
| 2 | 2 | ONE MORE NIGHT ABM/OCTONE/INTERSCOPE | Maroon 5 | 31 |
| 8 | 3 | LOVE THE WAY YOU LIE WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem Feat. Rihanna | 96 |
| 4 | 4 | SET FIRE TO THE RAIN XL/COLUMBIA | Adele | 79 |
| 3 | 5 | SCREAM & SHOUT INTERSCOPE | will.i.am & Britney Spears | 11 |
| 5 | 6 | SOMEONE LIKE YOU XL/COLUMBIA | Adele | 86 |
| 6 | 7 | ROLLING IN THE DEEP XL/COLUMBIA | Adele | 97 |
| 7 | 8 | TAKE A BOW SRP/DEF JAM/IDMG | Rihanna | 8 |
| 9 | 9 | MOVES LIKE JAGGER ABM/OCTONE/INTERSCOPE | Maroon 5 Feat. Christina Aguilera | 62 |
| 10 | 10 | POKER FACE STREAMLINE/ROALIVE/CHERRYTREE/INTERSCOPE | Lady Gaga | 29 |
| 11 | 11 | HALO MUSIC WORLD/COLUMBIA | Beyonce | 17 |
| 14 | 12 | FOREVER RCA | Chris Brown | 11 |
| 17 | 13 | IF I WERE A BOY MUSIC WORLD/COLUMBIA | Beyonce | 14 |
| 16 | 14 | NOT AFRAID WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem | 32 |
| 12 | 15 | BLEEDING LOVE SYCO/IRMG | Leona Lewis | 6 |

| NEXT BIG SOUND™ | | | | |
|-----------------|----------------------|----------------------------------|--------|---------------|
| THIS WEEK | ARTIST | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | HUNTER HUNTED | | | |
| 2 | TOKIMONSTA | | | |
| 3 | AMERICANIA | | | |
| 4 | JAKE MILLER | | | |
| 5 | DENIZ KOYU | | | |
| 6 | ODISSEO | | | |
| 7 | CHRIS MALINCHAK | | | |
| 8 | THOSE USUAL SUSPECTS | | | |
| 9 | M.O.O.N | | | |
| 10 | JAYMO & ANDY GEORGE | | | |
| 11 | MALUCA | | | |
| 12 | SCOTT MELKER | | | |
| 13 | ESSAY | | | |
| 14 | SPENZO | | | |
| 15 | LAUREN AQUILINA | | | |

Radio Airplay

March 30
2013
billboard

| MAINSTREAM TOP 40™ | | | | |
|--------------------|-----------|---|---------------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS. | | 14 |
| 4 | 2 | DAYLIGHT ABM/OCTONE/INTERSCOPE | Maroon 5 | 16 |
| 7 | 3 | GG WHEN I WAS YOUR MAN ATLANTIC | Bruno Mars | 9 |
| 3 | 4 | I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC | Taylor Swift | 17 |
| 2 | 5 | DON'T YOU WORRY CHILD ASTRALWERKS/CAPTOL | Swedish House Mafia Feat. John Martin | 23 |
| 6 | 6 | SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | Calvin Harris Feat. Florence Welch | 17 |
| 5 | 7 | SCREAM & SHOUT INTERSCOPE | will.i.am & Britney Spears | 15 |
| 8 | 8 | SUIT & TIE RCA | Justin Timberlake Feat. Jay Z | 9 |
| 12 | 9 | STAY SRP/DEF JAM/IDMG | Rihanna Feat. Mikky Ekko | 7 |
| 11 | 10 | IT'S TIME KIDNAKORNER/INTERSCOPE | Imagine Dragons | 22 |
| 14 | 11 | FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Christina Aguilera | 8 |
| 10 | 12 | HO HEY DUALTONE | The Lumineers | 23 |
| 9 | 13 | LOCKED OUT OF HEAVEN ATLANTIC | Bruno Mars | 24 |
| 13 | 14 | CATCH MY BREATH 19/RCA | Kelly Clarkson | 20 |
| 17 | 15 | TROUBLEMAKER SYCO/COLUMBIA | Olly Murs Feat. Flo Rida | 12 |
| 24 | 16 | HEART ATTACK HOLLYWOOD | Demi Lovato | 3 |
| 18 | 17 | I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE | Mumford & Sons | 10 |
| 16 | 18 | BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG | Justin Bieber Feat. Nicki Minaj | 20 |
| 20 | 19 | LITTLE TALKS REPUBLIC | Of Monsters And Men | 14 |
| 22 | 20 | ALIVE KREWELLA/COLUMBIA | Krewella | 6 |
| 25 | 21 | JUST GIVE ME A REASON RCA | Pink Feat. Nate Ruess | 3 |
| 19 | 22 | KISS YOU SYCO/COLUMBIA | One Direction | 7 |
| 23 | 23 | MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/7/UELED BY RAMEN/ISLAND/IDMG | Fall Out Boy | 5 |
| 15 | 24 | C'MON KEMOSABE/RCA | Ke\$ha | 13 |
| 26 | 25 | CARRY ON FUELED BY RAMEN/RRP | fun. | 8 |

| ADULT CONTEMPORARY™ | | | | |
|---------------------|-----------|--|---------------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 HOME 19/INTERSCOPE | Phillip Phillips | 29 |
| 2 | 2 | TRY RCA | P!nk | 11 |
| 3 | 3 | CATCH MY BREATH 19/RCA | Kelly Clarkson | 12 |
| 4 | 4 | WIDE AWAKE CAPITOL | Katy Perry | 35 |
| 5 | 5 | I WON'T GIVE UP ATLANTIC/RRP | Jason Mraz | 47 |
| 9 | 6 | HO HEY DUALTONE | The Lumineers | 11 |
| 7 | 7 | SOME NIGHTS FUELED BY RAMEN/RRP | fun. | 29 |
| 6 | 8 | ONE MORE NIGHT ABM/OCTONE/INTERSCOPE | Maroon 5 | 27 |
| 8 | 9 | SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC | Gotye Feat. Kimbra | 44 |
| 10 | 10 | RUMOUR HAS IT XL/COLUMBIA | Adele | 48 |
| 11 | 11 | LOCKED OUT OF HEAVEN ATLANTIC | Bruno Mars | 11 |
| 12 | 12 | THE A TEAM ELEKTRA/ATLANTIC | Ed Sheeran | 12 |
| 14 | 13 | I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC | Taylor Swift | 9 |
| 13 | 14 | BRAVE REPRISE/WARNER BROS. | Josh Groban | 9 |
| 16 | 15 | BECAUSE WE CAN ISLAND/IDMG | Bon Jovi | 10 |
| 17 | 16 | DAYLIGHT ABM/OCTONE/INTERSCOPE | Maroon 5 | 7 |
| 19 | 17 | GG GIRL ON FIRE RCA | Alicia Keys | 7 |
| 18 | 18 | WANTED ATLANTIC/RRP | Hunter Hayes | 8 |
| 21 | 19 | I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE | Mumford & Sons | 5 |
| 20 | 20 | NEXT TO ME CAPITOL | Emeli Sande | 9 |
| 23 | 21 | IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS. | Michael Buble | 2 |
| 26 | 22 | LITTLE TALKS REPUBLIC | Of Monsters And Men | 6 |
| 27 | 23 | WHEN I WAS YOUR MAN ATLANTIC | Bruno Mars | 4 |
| 22 | 24 | TWO HEARTS BREAKING ATLANTIC/RHINO | Jewel | 6 |
| 24 | 25 | JUST A FOOL RCA | Christina Aguilera With Blake Shelton | 4 |

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlicensed listener-controlled radio channels on leading music subscription services. RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by audience impressions, as measured by Nielsen BDS. Songs are defined as current if they are newly released titles or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com for complete rules and explanations. All charts © 2013 Entertainment Weekly Inc. All rights reserved.

| ADULT TOP 40™ | | | | | |
|---------------|-----------|--|---------------------------------------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IM/PRINT/PROMOTION LABEL | Artist | WKS. ON CHART | |
| 1 | 1 | #1 (NEW) DAYLIGHT ASIA/OUTSCOPE/INTERSCOPE | Maroon 5 | 17 | |
| 2 | 2 | I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC | Taylor Swift | 16 | |
| 6 | 3 | I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE | Mumford & Sons | 24 | |
| 3 | 4 | HO HEY DUALTONE | The Lumineers | 25 | |
| 4 | 5 | CATCH MY BREATH 19/IRCA | Kelly Clarkson | 22 | |
| 5 | 6 | TRY RCA | P!nk | 21 | |
| 9 | 7 | CARRY ON FUELED BY RAMEN/RRP | fun. | 11 | |
| 11 | 8 | WHEN I WAS YOUR MAN ATLANTIC | Bruno Mars | 8 | |
| 7 | 9 | LOCKED OUT OF HEAVEN ATLANTIC | Bruno Mars | 24 | |
| 8 | 10 | LITTLE TALKS REPUBLIC | Of Monsters And Men | 35 | |
| 10 | 11 | GIRL ON FIRE RCA | Alicia Keys Feat. Nicki Minaj | 15 | |
| 12 | 12 | MERMAID COLUMBIA | Train | 15 | |
| 14 | 13 | MADNESS HELIUM-3/WARNER BROS. | Muse | 19 | |
| 16 | 14 | SUIT & TIE RCA | Justin Timberlake Feat. Jay Z | 9 | |
| 15 | 15 | HALL OF FAME PHONOGIC/EPIC | The Script Feat. will.i.am | 25 | |
| 17 | 16 | DON'T YOU WORRY CHILD ASTRAWALKERS/CAPITOL | Swedish House Mafia Feat. John Martin | 12 | |
| 13 | 17 | WANTED ATLANTIC/RRP | Hunter Hayes | 20 | |
| 18 | 18 | NEXT TO ME CAPITOL | Emeli Sande | 10 | |
| 21 | 19 | GG JUST GIVE ME A REASON RCA | P!nk Feat. Nate Ruess | 3 | |
| 19 | 20 | GONE, GONE, GONE 19/INTERSCOPE | Phillip Phillips | 5 | |
| 20 | 21 | BECAUSE WE CAN ISLAND/IDMIG | Bon Jovi | 10 | |
| 22 | 22 | COME ALONG REPUBLIC | Vicci Martinez Feat. Cee Lo Green | 18 | |
| 24 | 23 | SCREAM & SHOUT INTERSCOPE | will.i.am & Britney Spears | 8 | |
| 23 | 24 | LEGO HOUSE ELEKTRA/ATLANTIC | Ed Sheeran | 6 | |
| 27 | 25 | STAY SRP/DEF JAM/IDMIG | Rihanna Feat. Mikky Ekko | 4 | |

| ALTERNATIVE™ | | | | | |
|--------------|-----------|---|------------------------------------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IM/PRINT/PROMOTION LABEL | Artist | WKS. ON CHART | |
| 1 | 1 | #1 (NEW) RADIOACTIVE KIDINAORNER/INTERSCOPE | Imagine Dragons | 29 | |
| 2 | 2 | MOUNTAIN SOUND REPUBLIC | Of Monsters And Men | 29 | |
| 5 | 3 | STUBBORN LOVE DUALTONE | The Lumineers | 16 | |
| 3 | 4 | THE PIT DANGERBIRD | Silversun Pickups | 27 | |
| 4 | 5 | MADNESS HELIUM-3/WARNER BROS. | Muse | 30 | |
| 8 | 6 | LITTLE BLACK SUBMARINES NONESUCH/WARNER BROS. | The Black Keys | 37 | |
| 6 | 7 | TROJANS FROGS HEAD/WARNER BROS. | Atlas Genius | 44 | |
| 11 | 8 | SAFE AND SOUND LAZY HOOKS/CAPITOL | Capital Cities | 18 | |
| 10 | 9 | LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE | Mumford & Sons | 12 | |
| 7 | 10 | CARRY ON FUELED BY RAMEN/RRP | fun. | 23 | |
| 9 | 11 | I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE | Mumford & Sons | 32 | |
| 12 | 12 | PANIC STATION HELIUM-3/WARNER BROS. | Muse | 9 | |
| 13 | 13 | SWEATER WEATHER IR/REVOLVE/COLUMBIA | The Neighbourhood | 14 | |
| 14 | 14 | ENTERTAINMENT LOYALTYE/GLOSSNOTE | Phoenix | 4 | |
| 15 | 15 | HO HEY DUALTONE | The Lumineers | 46 | |
| 18 | 15 | MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DAYCANDY/FUELED BY RAMEN/ISLAND/IDMIG | Fall Out Boy | 6 | |
| 16 | 17 | NOW FUELED BY RAMEN/RRP | Paramore | 8 | |
| 17 | 18 | TIMELESS MAJORBOM/ISLAND/IDMIG | The Airborne Toxic Event | 8 | |
| 20 | 16 | CARRIED AWAY FRENCHKISS/COLUMBIA | Passion Pit | 13 | |
| 22 | 20 | INHALER TRANSGRESSIVE/WARNER BROS. | Foals | 9 | |
| 19 | 21 | THRIFT SHOP MACKLEMORE/ADA/WARNER BROS. | Macklemore & Ryan Lewis Feat. Wanz | 20 | |
| 21 | 22 | HOLDING ON TO YOU FUELED BY RAMEN/RRP | Twenty One Pilots | 12 | |
| 24 | 23 | SAN FRANCISCO PHOTO FINISH/ISLAND/IDMIG | The Mowgli's | 10 | |
| 23 | 24 | HERO FOTV/NETTWERK | Family Of The Year | 12 | |
| 27 | 25 | BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC | alt-J | 6 | |

| ACTIVE ROCK™ | | | | | |
|--------------|-----------|---|--|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IM/PRINT/PROMOTION LABEL | Artist | WKS. ON CHART | |
| 3 | 1 | #1 (NEW) FREAK LIKE ME ATLANTIC | Halestorm | 14 | |
| 1 | 2 | BONES WIND-UP | Young Guns | 33 | |
| 2 | 3 | HOLLOW VIRGIN/CAPITOL | Alice In Chains | 13 | |
| 4 | 4 | WHERE DID THE ANGELS GO ELEVEN SEVEN | Papa Roach | 16 | |
| 6 | 5 | THE HIGH ROAD RCA | Three Days Grace | 13 | |
| 7 | 6 | ALIVE VIRGIN/CAPITOL | Adelitas Way | 24 | |
| 5 | 7 | TEMPEST REPRISE/WARNER BROS. | Deftones | 23 | |
| 10 | 8 | BY CROOKED STEPS SEVEN FOUR/REPUBLIC | Soundgarden | 6 | |
| 8 | 9 | HEAVEN NOR HELL VERTIGO/REPUBLIC | Volbeat | 30 | |
| 12 | 10 | FROM CAN'T TO CAN'T Corey Taylor, Dave Grohl, Rick Nielsen & Scott Reeder ROSWELL/RCA | | 8 | |
| 13 | 11 | DO ME A FAVOR ROADRUNNER/RRP | Stone Sour | 5 | |
| 11 | 12 | HIGHER RAZOR & TIE | P.O.D. | 20 | |
| 9 | 13 | STAND UP RAZOR & TIE | All That Remains | 29 | |
| 16 | 14 | VILIFY WARNER BROS. | Device | 4 | |
| 15 | 15 | DECAY 7BROS/ADA | Sevendust | 9 | |
| 14 | 16 | I DON'T APOLOGIZE (1000 PICTURES) CENTURY MEDIA/RED | Otherwise | 20 | |
| 18 | 17 | ONE MORE LIE WIND-UP | Aranda | 18 | |
| 17 | 18 | I'LL FOLLOW YOU ATLANTIC | Shinedown | 6 | |
| 20 | 19 | ANASTASIA DIX HAYD/CAPITOL | Slash Feat. Myles Kennedy & The Conspirators | 5 | |
| 21 | 20 | IN THE END STANDEY/LAVA/REPUBLIC | Black Veil Brides | 7 | |
| 19 | 21 | RIOT RCA | Bullet For My Valentine | 9 | |
| 25 | 22 | ADRENALIZE CENTURY MEDIA/RED | In This Moment | 8 | |
| 22 | 23 | X-KID REPRISE/WARNER BROS. | Green Day | 7 | |
| 31 | 24 | GG TRENCHES GSG/EONE | Pop Evil | 2 | |
| 24 | 25 | GLUTTONY ELEVEN SEVEN/CENTURY MEDIA | Buckcherry | 12 | |



Imagine Dragons On 'Time'

"It's Time" by Imagine Dragons (above) reaches the Mainstream Top 40 top 10 in its 22nd week (11-10), completing the longest trip to the top tier by a group in the chart's 20-year archives. The song passed 2 million in digital sales last week, according to Nielsen SoundScan.

The former Alternative and Triple A top five hit, and Adult Top 40 top 10, makes the second-longest climb to the Mainstream Top 40 top 10 overall. Edwin McCain's first Mainstream Top 40 hit, "I'll Be," reached the region in its 31st week in 1998. Not so coincidentally, both "It's Time" and "I'll Be" marked the debut chart singles for both acts. Their slow rises can likely be explained by their gradual acceptance at pop radio as the artists established themselves at various formats.

Meanwhile, Rihanna extends her record for the most Mainstream Top 40 top 10s, as "Stay," featuring Mikky Ekko, rises 12-9. The ballad marks her 23rd top 10 on the tally (which launched in 1992; she's run up her total despite not arriving on the survey until 2005). Mariah Carey ranks second with 17 top 10s, followed by P!nk, Britney Spears and Usher, each with 16.

Three weeks after reaching No. 1 on the airplay/Sales/streaming hybrid Hot Country Songs chart, Blake Shelton's "Sure Be Cool If You Did" becomes his 13th leader on the Country Airplay radio ranking, where it steps 3-1 in its 13th week. That marks his second-fastest No. 1 ascent, outpaced only by "Honey Bee," which buzzed to the summit in its 10th week two years ago. —Wade Jessen and Gary Trust

| COUNTRY™ | | | | | |
|-----------|-----------|--|----------------------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IM/PRINT/PROMOTION LABEL | Artist | WKS. ON CHART | |
| 3 | 1 | #1 (NEW) SURE BE COOL IF YOU DID WARNER BROS./WMN | Blake Shelton | 11 | |
| 4 | 2 | TWO BLACK CADILLACS 19/ARISTA NASHVILLE | Carrie Underwood | 19 | |
| 5 | 3 | SOMEBODY'S HEARTBREAK ATLANTIC/WMN | Hunter Hayes | 23 | |
| 6 | 4 | I DRIVE YOUR TRUCK CUBB | Lee Brice | 16 | |
| 1 | 5 | ONE OF THOSE NIGHTS BIG MACHINE | Tim McGraw | 20 | |
| 8 | 6 | GG DOWNTOWN CAPITOL NASHVILLE | Lady Antebellum | 8 | |
| 2 | 7 | TORNADO CAPITOL NASHVILLE | Little Big Town | 25 | |
| 9 | 8 | I CAN TAKE IT FROM THERE RCA NASHVILLE | Chris Young | 22 | |
| 10 | 9 | IF I DIDN'T HAVE YOU STONEY CREEK | Thompson Square | 22 | |
| 11 | 10 | PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE | Kenny Chesney | 7 | |
| 13 | 11 | MAMA'S BROKEN HEART RCA NASHVILLE | Miranda Lambert | 13 | |
| 14 | 12 | GET YOUR SHINE ON REPUBLIC NASHVILLE | Florida Georgia Line | 15 | |
| 15 | 13 | GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE | George Strait | 20 | |
| 16 | 14 | LIKE JESUS DOES EMI NASHVILLE | Eric Church | 11 | |
| 17 | 15 | MORE THAN MILES VALORY | Brantley Gilbert | 22 | |
| 18 | 16 | WAGON WHEEL CAPITOL NASHVILLE | Darius Rucker | 11 | |
| 19 | 17 | SHE CRANKS MY TRACTOR BROKEN BOW | Dustin Lynch | 19 | |
| 24 | 18 | 1994 BROKEN BOW | Jason Aldean | 5 | |
| 20 | 19 | HOPE ON THE ROCKS SHOW DOG-UNIVERSAL | Toby Keith | 19 | |
| 21 | 20 | CHANGED BIG MACHINE | Rascal Flatts | 13 | |
| 28 | 21 | BEAT THIS SUMMER ARISTA NASHVILLE | Brad Paisley | 3 | |
| 26 | 22 | ANYWHERE WITH YOU RCA NASHVILLE | Jake Owen | 11 | |
| 23 | 23 | AMERICAN BEAUTIFUL ARISTA NASHVILLE | The Henningsens | 14 | |
| 22 | 24 | CAN'T SHAKE YOU EMBLEM/WARNER BROS./WAR | Gloriana | 27 | |
| 25 | 25 | HEY PRETTY GIRL MCA NASHVILLE | Kip Moore | 11 | |

| R&B/HIP-HOP™ | | | | | |
|--------------|-----------|---|---|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IM/PRINT/PROMOTION LABEL | Artist | WKS. ON CHART | |
| 1 | 1 | #1 (NEW) POUR IT UP SRP/DEF JAM/IDMIG | Rihanna | 13 | |
| 2 | 2 | ADORN BYSTORM/BLACK ICE/RCA | Miguel | 39 | |
| 3 | 3 | POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar Feat. Drake | 20 | |
| 5 | 4 | STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 6 | |
| 6 | 5 | LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC | Lil Wayne Feat. Drake & Future | 11 | |
| 4 | 6 | F*CKIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/PELO GROUNDS/RCA | ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar | 20 | |
| 7 | 7 | LOVEEEEEEE SONG SRP/DEF JAM/IDMIG | Rihanna Feat. Future | 13 | |
| 10 | 8 | LOVE AND WAR STREAMLINE/EPIC | Tamar Braxton | 14 | |
| 8 | 9 | SUIT & TIE RCA | Justin Timberlake Feat. Jay Z | 9 | |
| 9 | 10 | NEVA END A-1/J/RE/BANDZ/EPIC | Future | 21 | |
| 13 | 11 | GG BAD MAYBACK/ATLANTIC | Wale Feat. Tiara Thomas | 6 | |
| 12 | 12 | R.I.P. CITE/DEF JAM/IDMIG | Young Jeezy Feat. 2 Chainz | 10 | |
| 14 | 13 | WE STILL IN THIS B**** REBELROCK/GRAND JUSTICE/ATLANTIC | B.o.B Feat. T.I. & Juicy J | 11 | |
| 11 | 14 | ALL GOLD EVERYTHING THINKINSAGAME/DEF JAM/IDMIG | Trinidad James | 18 | |
| 17 | 15 | KISSES DOWN LOW REPUBLIC | Kelly Rowland | 6 | |
| 19 | 16 | BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC | Ace Hood Feat. Future & Rick Ross | 7 | |
| 15 | 17 | WICKED GAMES XO/REPUBLIC | The Weeknd | 25 | |
| 18 | 18 | DON'T JUDGE ME RCA | Chris Brown | 29 | |
| 22 | 19 | KARATE CHOP (REMIX) A-1/FREEBANDZ/EPIC | Future Feat. Lil Wayne | 5 | |
| 16 | 20 | MY LOVE IS ALL I HAVE P MUSIC/RCA | Charlie Wilson | 22 | |
| 20 | 21 | YOU & I MO-B/CAPITOL | Avant Feat. Keke Wyatt | 27 | |
| 24 | 22 | I'M DIFFERENT DEF JAM/IDMIG | 2 Chainz | 23 | |
| 25 | 23 | SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar | 31 | |
| 23 | 24 | THINKIN BOUT YOU DEF JAM/IDMIG | Frank Ocean | 51 | |
| 21 | 25 | REMEMBER YOU ROSTRUM/ATLANTIC | Wiz Khalifa Feat. The Weeknd | 23 | |

| ADULT R&B™ | | | | | |
|------------|-----------|---|-----------------------------------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IM/PRINT/PROMOTION LABEL | Artist | WKS. ON CHART | |
| 2 | 1 | #1 (NEW) ADORN BYSTORM/BLACK ICE/RCA | Miguel | 33 | |
| 1 | 2 | MY LOVE IS ALL I HAVE P MUSIC/RCA | Charlie Wilson | 21 | |
| 4 | 3 | GG LOVE AND WAR STREAMLINE/EPIC | Tamar Braxton | 14 | |
| 3 | 4 | YOU & I MO-B/CAPITOL | Avant Feat. Keke Wyatt | 27 | |
| 5 | 5 | NEWS FOR YOU PRIME WAVE/JORDAN HOUSE/CAPITOL | Eric Benet | 18 | |
| 6 | 6 | ALONE TOGETHER DALEY MUSIC/POLYDOR/REPUBLIC | Daley Feat. Marsha Ambrosius | 44 | |
| 7 | 7 | BRAND NEW ME RCA | Alicia Keys | 17 | |
| 11 | 8 | LOSE TO WIN 19/RCA | Fantasia | 11 | |
| 9 | 9 | DON'T MIND MATRIARCH/GEFFEN/INTERSCOPE | Mary J. Blige | 39 | |
| 10 | 10 | WHEN A MAN LIES RCA | R. Kelly | 22 | |
| 12 | 11 | SWEETER MR. SOLANE/EONE | Brian McKnight | 10 | |
| 13 | 12 | BEST OF ME MISTER'S MUSIC/RCA | Anthony Hamilton | 7 | |
| 15 | 13 | BEST OF ME VOLTRON RECORDS/CAPITOL | Tyrese | 21 | |
| 14 | 14 | THINKIN BOUT YOU DEF JAM/IDMIG | Frank Ocean | 18 | |
| RE | 15 | I PROMISE REPUBLIC | Urban Mystic | 23 | |
| 16 | 16 | TRUST AND BELIEVE GEPHEN/INTERSCOPE | Keyshia Cole | 10 | |
| 20 | 17 | FOREVER CANDYMAN/EONE | Donell Jones | 5 | |
| 18 | 18 | LOST & FOUND NONESUCH/WARNER BROS. | Lianne La Havas | 20 | |
| 17 | 19 | A COUPLE OF FOREVERS MOTOWN/IDMIG | Christette Michele | 4 | |
| 23 | 20 | SEX NEVER FELT BETTER ATLANTIC | TGT | 5 | |
| 28 | 21 | TURN OFF THE LIGHTS P MUSIC/RCA | Charlie Wilson | 3 | |
| 25 | 22 | MAKER OF LOVE CONCORD/CMG | Boney James Feat. Raheem DeVaughn | 4 | |
| 21 | 23 | TAKE ME TO THE KING TILLYMANN | Tamela Mann | 14 | |
| 33 | 24 | I'D RATHER HAVE A LOVE MASSENBURG | Joe | 2 | |
| 22 | 25 | COLD WAR RCA | Marsha Ambrosius | 14 | |

ADULT TOP 40: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). COUNTRY: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). R&B/HIP-HOP: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). ACTIVE ROCK: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). COUNTRY: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). R&B/HIP-HOP: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). ACTIVE ROCK: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). COUNTRY: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). R&B/HIP-HOP: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). ACTIVE ROCK: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). COUNTRY: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). R&B/HIP-HOP: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). ACTIVE ROCK: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). COUNTRY: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). R&B/HIP-HOP: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). ACTIVE ROCK: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). COUNTRY: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). R&B/HIP-HOP: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). ACTIVE ROCK: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). COUNTRY: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). R&B/HIP-HOP: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). ACTIVE ROCK: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). COUNTRY: THE WEEK'S MOST POPULAR CURRENT-RELEASED ALBUMS, AS MEASURED BY ALBUM SALES (PHYSICAL AND DIGITAL), STREAMING AND TRACK SALES (PHYSICAL AND DIGITAL). R&B/HIP-HOP: THE WEEK'S MOST POPULAR CURRENT-RELEASED AL

Digital Songs

March 30
2013
billboard

| COUNTRY™ | | | | | | |
|-----------|-----------|---|------------------------------|-------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART | |
| 1 | 1 | #1 SURE BE COOL IF YOU DID WARNER BROS./WMN | Blake Shelton | ● | 10 | |
| 3 | 2 | WAGON WHEEL CAPITOL NASHVILLE | Darius Rucker | | 10 | |
| 2 | 3 | MAMA'S BROKEN HEART RCA NASHVILLE | Miranda Lambert | | 11 | |
| 4 | 4 | DOWNTOWN CAPITOL NASHVILLE | Lady Antebellum | | 6 | |
| 6 | 5 | GET YOUR SHINE ON REPUBLIC NASHVILLE | Florida Georgia Line | | 16 | |
| 13 | 6 | HIGHWAY DON'T CARE BIG MACHINE | Tim McGraw With Taylor Swift | | 6 | |
| 10 | 7 | PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE | Kenny Chesney | | 6 | |
| 9 | 8 | CRUISE REPUBLIC NASHVILLE | Florida Georgia Line | ▲ | 40 | |
| 7 | 9 | WANTED ATLANTIC/WMN | Hunter Hayes | ▲ | 51 | |
| 8 | 10 | BETTER DIG TWO REPUBLIC NASHVILLE | The Band Perry | ▲ | 20 | |
| NEW | 11 | DONE. REPUBLIC NASHVILLE | The Band Perry | | 1 | |
| 11 | 12 | TWO BLACK CADILLACS 19/ARISTA NASHVILLE | Carrie Underwood | ● | 15 | |
| 14 | 13 | I DRIVE YOUR TRUCK CUBS | Lee Brice | | 14 | |
| 15 | 14 | GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE | George Strait | | 16 | |
| 12 | 15 | ONE OF THOSE NIGHTS BIG MACHINE | Tim McGraw | | 20 | |
| 5 | 16 | BUZZKILL CAPITOL NASHVILLE | Luke Bryan | | 2 | |
| 17 | 17 | SOMEBODY'S HEARTBREAK ATLANTIC/WMN | Hunter Hayes | ● | 19 | |
| 16 | 18 | MERRY GO 'ROUND MERCURY | Kacey Musgraves | | 24 | |
| 19 | 19 | IF I DIDN'T HAVE YOU STONEY CREEK | Thompson Square | | 18 | |
| 18 | 20 | TORNADO CAPITOL NASHVILLE | Little Big Town | ● | 23 | |
| 24 | 21 | LIKE JESUS DOES CAPITOL NASHVILLE | Eric Church | | 5 | |
| 20 | 22 | EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE | Gary Allan | ▲ | 24 | |
| 34 | 23 | 1994 BROKEN BOW | Jason Aldean | | 3 | |
| 28 | 24 | HEY PRETTY GIRL MCA NASHVILLE | Kip Moore | | 4 | |
| 22 | 25 | BLOWN AWAY 19/ARISTA NASHVILLE | Carrie Underwood | ▲ | 43 | |

| LATIN™ | | | | | | |
|-----------|-----------|--|--|-------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART | |
| 1 | 1 | #1 DANZA KUDURO WANI/SORFANATO/MACHETE/UMLE | Don Omar & Lucenzo | ▲ | 135 | |
| 2 | 2 | LIMBO EL CARTEL/CAPITOL LATIN | Daddy Yankee | | 23 | |
| 3 | 3 | WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN | Shakira Feat. Freshground | ▲ | 149 | |
| 4 | 4 | HIPS DON'T LIE EPIC/SONY MUSIC LATIN | Shakira Feat. Wyclef Jean | | 167 | |
| 5 | 5 | ZUMBA ORFANATO/MACHETE/UMLE | Don Omar | | 29 | |
| 6 | 6 | ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN | Pitbull | | 35 | |
| 7 | 7 | ALGO ME GUSTA DE TI MACHETE/UMLE | Wisin & Yandel Feat. Chris Brown & P-Pain | | 37 | |
| RE | 8 | PORQUE EL AMOR MANDA FONOVIS/UMLE | America Sierra Feat. 3BallMTY | | 2 | |
| 8 | 9 | HEROE INTERSCOPE/UMLE | Enrique Iglesias | | 167 | |
| 12 | 10 | BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN | Pitbull | | 124 | |
| 11 | 11 | THE ANTHEM FAMOUS ARTIST/TVT | Pitbull Feat. Lil Jon | | 131 | |
| 24 | 12 | YO TE EXTRANARE SIN MARCA | Lupillo Rivera | | 3 | |
| 10 | 13 | AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN | Michel Telo | | 51 | |
| 9 | 14 | VOLVI A NACER GAIKA/WK/SONY MUSIC LATIN | Carlos Vives | | 24 | |
| 13 | 15 | PROMISE SONY MUSIC LATIN | Romeo Santos Feat. Usher | | 81 | |
| 18 | 16 | LA PREGUNTA NELFLOW | J Alvarez | | 34 | |
| 15 | 17 | HASTA QUE SALGA EL SOL ORFANATO/MACHETE/UMLE | Don Omar | | 46 | |
| 17 | 18 | LLEVAME CONTIGO SONY MUSIC LATIN | Romeo Santos | | 17 | |
| 25 | 19 | LOBA EPIC/SONY MUSIC LATIN | Shakira | ● | 165 | |
| 16 | 20 | POR QUE LES MIENTES ON FIRE/SIENTE | Tito El Bambino & El Patron Feat. Marc Anthony | | 21 | |
| 22 | 21 | DUTTY LOVE ORFANATO/MACHETE/UMLE | Don Omar Feat. Natti Natasha | | 53 | |
| 21 | 22 | INCONDICIONAL TOP STAP | Prince Royce | | 52 | |
| 26 | 23 | SUERTE EPIC/SONY MUSIC LATIN | Shakira | | 165 | |
| 14 | 24 | CORRE! WARNER LATINA | Jesse & Joy | | 63 | |
| 20 | 25 | PEGAITO SUAVECITO FLASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC | Elvis Crespo Feat. Fito Blanco | | 17 | |

| ROCK™ | | | | | | |
|-----------|-----------|--|--------------------------|-------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART | |
| 1 | 1 | #1 RADIOACTIVE KIDINAKORNER/INTERSCOPE | Imagine Dragons | ● | 34 | |
| 6 | 2 | MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/FUELED BY RAMEN/ISLAND/IDMG | Fall Out Boy | | 6 | |
| 2 | 3 | CARRY ON FUELED BY RAMEN/RRP | fun. | | 20 | |
| 15 | 4 | GONE, GONE, GONE 19/INTERSCOPE | Phillip Phillips | | 11 | |
| 3 | 5 | I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTES | Mumford & Sons | ● | 32 | |
| 4 | 6 | HO HEY DUATONE | The Lumineers | ▲ | 45 | |
| 5 | 7 | LITTLE TALKS REPUBLIC | Of Monsters And Men | ▲ | 59 | |
| 8 | 8 | IT'S TIME KIDINAKORNER/INTERSCOPE | Imagine Dragons | ▲ | 48 | |
| 7 | 9 | SAIL RED BULL | AWOLNATION | ▲ | 102 | |
| 9 | 10 | MADNESS HELIUM-3/WARNER BROS. | Muse | ● | 30 | |
| 10 | 11 | HOME 19/INTERSCOPE | Phillip Phillips | ▲ | 43 | |
| 11 | 12 | SOME NIGHTS FUELED BY RAMEN/RRP | fun. | ▲ | 56 | |
| 12 | 13 | I WON'T GIVE UP ATLANTIC/RRP | Jason Mraz | | 63 | |
| 13 | 14 | THE A TEAM ELEKTRA/ATLANTIC | Ed Sheeran | ▲ | 44 | |
| 16 | 15 | STUBBORN LOVE DUATONE | The Lumineers | | 18 | |
| RE | 16 | CLOSER VAPOR/WARNER BROS. | Tegan And Sara | | 3 | |
| 14 | 17 | WE ARE YOUNG FUELED BY RAMEN/RRP | fun. Feat. Janelle Monae | ▲ | 68 | |
| 17 | 18 | SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC | Goyte Feat. Kimbra | ▲ | 67 | |
| RE | 19 | I'M SHIPPING UP TO BOSTON HELLCAT/EPITAPH | Dropkick Murphys | ▲ | 7 | |
| 18 | 20 | DEMONS KIDINAKORNER/INTERSCOPE | Imagine Dragons | | 15 | |
| RE | 21 | BECAUSE WE CAN ISLAND/IDMG | Bon Jovi | | 2 | |
| 30 | 22 | ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE | Imagine Dragons | | 4 | |
| 36 | 23 | PARADISE CAPITOL | Coldplay | ▲ | 79 | |
| 21 | 24 | TOO CLOSE REPUBLIC | Alex Clare | ▲ | 35 | |
| 23 | 25 | TAKE A WALK FRENCH/ISS/COLUMBIA | Passion Pit | | 36 | |

| DANCE/ELECTRONIC™ | | | | | | |
|-------------------|-----------|---|---|-------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART | |
| 1 | 1 | #1 HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS. | Baauer | | 6 | |
| 2 | 2 | FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Christina Aguilera | | 16 | |
| 3 | 3 | SCREAM & SHOUT INTERSCOPE | will.i.am & Britney Spears | ▲ | 10 | |
| 6 | 4 | I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP | Icona Pop Feat. Charli XCX | | 8 | |
| 4 | 5 | DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL | Swedish House Mafia Feat. John Martin | ▲ | 27 | |
| 5 | 6 | SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC/NATION/COLUMBIA | Calvin Harris Feat. Florence Welch | ▲ | 23 | |
| 7 | 7 | GANGNAM STYLE SCHOOLBOY/REPUBLIC | PSY | | 33 | |
| 9 | 8 | ALIVE KREWELLA/COLUMBIA | Krewella | | 6 | |
| 8 | 9 | TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL | David Guetta Feat. Sia | ▲ | 65 | |
| 15 | 10 | CLARITY INTERSCOPE | Zedd Feat. Foxes | | 9 | |
| RE | 11 | ALL NIGHT INTERSCOPE | Team Pitbull Feat. David Rush & Pitbull | | 3 | |
| 10 | 12 | AS YOUR FRIEND WALL/ISLAND/IDMG | Afrojack Feat. Chris Brown | | 4 | |
| 11 | 13 | CINEMA ULTRA | Benny Benassi Feat. Gary Go | | 104 | |
| 17 | 14 | I COULD BE THE ONE LEZELS/CASABLANCA/REPUBLIC | Avicii & Nicky Romero | | 8 | |
| 14 | 15 | BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP | Skrillex Feat. Sirah | ● | 64 | |
| 12 | 16 | STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC | Nicki Minaj | ▲ | 51 | |
| NEW | 17 | GET UP (RATTLE) SPINNIN'/CASABLANCA/REPUBLIC | Bingo Players Feat. Far East Movement | | 1 | |
| 31 | 18 | SEXYBACK JIVE/RCA | Justin Timberlake | ▲ | 146 | |
| 23 | 19 | SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP | Skrillex | ▲ | 115 | |
| 13 | 20 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMG | Ne-Yo | ● | 22 | |
| 21 | 21 | GOOD FEELING POE BOY/ATLANTIC | Flo Rida | ▲ | 28 | |
| 16 | 22 | SEXY AND I KNOW IT PARTY ROCK/WILL.LAM/CHERRYTREE/INTERSCOPE | LMFAO | ▲ | 85 | |
| 18 | 23 | PARTY ROCK ANTHEM PARTY ROCK/WILL.LAM/CHERRYTREE/INTERSCOPE | LMFAO Feat. Lauren Bennett & GoonRock | ▲ | 111 | |
| 20 | 24 | LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE | Avicii | ▲ | 71 | |
| 22 | 25 | WE FOUND LOVE SRP/DEF JAM/IDMG | Rihanna Feat. Calvin Harris | ▲ | 54 | |

| R&B/HIP-HOP™ | | | | | | |
|--------------|-----------|--|---|-------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART | |
| 1 | 1 | #1 THRIFT SHOP MACKLEMORE/WARNER BROS. | Macklemore & Ryan Lewis Feat. Wanz | | 29 | |
| 2 | 2 | SUIT & TIE RCA | Justin Timberlake Feat. Jay Z | ▲ | 9 | |
| 3 | 3 | STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | | 6 | |
| 4 | 4 | LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC | Lil Wayne Feat. Drake & Future | | 9 | |
| 5 | 5 | CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS. | Macklemore & Ryan Lewis Feat. Ray Dalton | | 5 | |
| 6 | 6 | GIRL ON FIRE RCA | Alicia Keys Feat. Nicki Minaj | | 28 | |
| 7 | 7 | POUR IT UP SRP/DEF JAM/IDMG | Rihanna | | 17 | |
| 8 | 8 | F*CKIN' PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA | ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar | ▲ | 21 | |
| 9 | 9 | BUGATTI YOUNG MONEY/CASH MONEY/REPUBLIC | Ace Hood Feat. Future & Rick Ross | | 7 | |
| 10 | 10 | NEXT TO ME CAPITOL | Emeli Sande | | 6 | |
| 13 | 11 | BAD MAYBACH/ATLANTIC | Wale Feat. Tiara Thomas | | 6 | |
| RE | 12 | SO MANY GIRLS APHILLIATES/EONE | DJ Drama Feat. Wale, Tyga & Roscoe Dash | | 2 | |
| 12 | 13 | ALL GOLD EVERYTHING THINKIT/SAGAME/DEF JAM/IDMG | Trinidad James | | 15 | |
| 11 | 14 | POETIC JUSTICE TELETRA/ATLANTIC | Kendrick Lamar Feat. Drake | | 21 | |
| 17 | 15 | BATTLE SCARS J5 & 15TH/ATLANTIC | Lupe Fiasco & Guy Sebastian | | 20 | |
| 15 | 16 | R.I.P. CITE/DEF JAM/IDMG | Young Jeezy Feat. 2 Chainz | | 6 | |
| 14 | 17 | DIAMONDS SRP/DEF JAM/IDMG | Rihanna | ▲ | 24 | |
| 21 | 18 | POWER TRIP ROC NATION/COLUMBIA | J. Cole Feat. Miguel | | 5 | |
| 16 | 19 | I'M DIFFERENT DEF JAM/IDMG | 2 Chainz | | 24 | |
| 18 | 20 | LOVEEEEEEE SONG SRP/DEF JAM/IDMG | Rihanna Feat. Future | | 16 | |
| 19 | 21 | WE STILL IN THIS B**** REBELROCK/GRAND HOSTILE/ATLANTIC | B.o.B Feat. T.I. & Juicy J | | 10 | |
| 20 | 22 | SWIMMING POOLS (DRANK) AFTERMATH/INTERSCOPE | Kendrick Lamar | ● | 33 | |
| NEW | 23 | BODY PARTY EPIC | Ciara | | 1 | |
| 26 | 24 | FREAKS R&D BOV/INTERSCOPE | French Montana Feat. Nicki Minaj | | 2 | |
| 37 | 25 | KISSES DOWN LOW RCA | Kelly Rowland | | 4 | |

| WORLD™ | | | | | | |
|-----------|-----------|--|--|-------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART | |
| 1 | 1 | #1 GANGNAM STYLE SCHOOLBOY/REPUBLIC | PSY | ▲ | 35 | |
| 2 | 2 | SOMEWHERE OVER THE RAINBOW BIG BOV/MOUNTAIN APPLE | Israel '12 Kamakazie/Wale | ▲ | 167 | |
| 7 | 3 | UNICORN GEPHEN/UMLE | The Irish Rovers | | 33 | |
| 20 | 4 | WHISKEY IN THE JAR SONY MUSIC CMG/SONY MUSIC | The Dubliners | | 9 | |
| 3 | 5 | AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN | Michel Telo | | 66 | |
| NEW | 6 | THE WIND THAT SHAKES THE BARLEY / THE REEL WITH THE BERLE COLUMBIA/LEGACY | The Chieftains | | 1 | |
| 18 | 7 | ROCKY ROAD TO DUBLIN 429/SLG | Young Dubliners | | 110 | |
| RE | 8 | THE BLOOD OF CU CHULAINN 2010 JEFF DAINA & MICHAEL DAINA | Jeff Daina & Michael Daina | | 83 | |
| RE | 9 | THE GALWAY GIRL CELTIC THUNDER/DECCA | Celtic Thunder | | 9 | |
| NEW | 10 | SEVEN DRUNKEN NIGHTS CAPITOL | The Dubliners | | 1 | |
| 4 | 11 | TROUBLE MAKER CUBE | Trouble Maker | | 7 | |
| RE | 12 | DANNY BOY EONE | The Irish Tenors | | 7 | |
| NEW | 13 | TURNING AWAY CELTIC THUNDER/VERVE/VE | Celtic Thunder | | 1 | |
| 5 | 14 | BALADA (TCHÉ TCHERRE TCHÉ TCHÉ) PANTANAL/RGE/SONY MUSIC LATIN | Gustavo Lima | | 49 | |
| RE | 15 | THE ORANGE AND THE GREEN GEPHEN/UMLE | The Irish Rovers | | 6 | |
| NEW | 16 | BLACK VELVET BAND DECCA/GEPHEN/UMLE | The Irish Rovers | | 1 | |
| NEW | 17 | WHEN IRISH EYES ARE SMILING / BLACK VELVET BAND CMR | Foster & Allen | | 1 | |
| 23 | 18 | YOU RAISE ME UP MANHATTAN | Celtic Woman | | 137 | |
| RE | 19 | FINNEGAN'S WAKE VANGUARD/WELK | The Clancy Brothers With Lou Killen | | 5 | |
| NEW | 20 | ANOTHER IRISH DRINKING SONG UNCLE BUFOOD | Da Vinco's Notebook | | 1 | |
| 10 | 21 | HAWAIIAN ROLLER COASTER RIDE WALT DISNEY | Kendrick's School Children's Dream World | | 149 | |
| RE | 22 | SEVEN DRUNKEN NIGHTS COBRA | Irish All-Stars | | 2 | |
| RE | 23 | BEER, BEER, BEER COLUMBIA/LEGACY/SONY MUSIC | The Clancy Brothers | | 10 | |
| 25 | 24 | SEVEN DRUNKEN NIGHTS CELTIC THUNDER/DECCA | Celtic Thunder | | 4 | |
| RE | 25 | WHEN IRISH EYES ARE SMILING EONE | The Irish Tenors | | 2 | |

Launch Pad

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| HEATSEEKERS ALBUMS™ | | | | | | HEATSEEKERS ALBUMS™ | | | | | | | | | |
|---------------------|-----------|-----------|-----------------------------|-----------------------------|-----------------------------|---------------------|---------------|------------|-----------|-----------|--|-----------------------------|---|-----------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART | 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
| | | 1 | WILD BELLE | COLUMBIA | Isles | 1 | 1 | | | 26 | SEVENTH DAY SLUMBER | REI/CAPITOL CMG | Love & Worship | 26 | 1 |
| | | 2 | DEVENDRA BANHART | NONESUCH/WARNER BROS. | Mala | 2 | 1 | | | 27 | CHELSEA LIGHT MOVING | MATADOR | Chelsea Light Moving | 12 | 2 |
| | | 3 | FIT FOR A KING | SOLID STATE/CAPITOL CMG | Creation/Destruction | 3 | 1 | | | 28 | WITHIN THE RUINS | GOOD FIGHT/EONE | Elite | 2 | 3 |
| 4 | 3 | 4 | VOLBEAT | VERTIGO/REPUBLIC | Beyond Hell/Above Heaven | 1 | 107 | | | 29 | MYNC/R3HAB/NARI & MILANI | CR2 | Miami 2013 | 29 | 1 |
| | | 5 | BIFFY CLYRO | LATH FLOOR/WARNER BROS. | Opposites | 5 | 1 | 25 | 40 | 30 | CASSADEE POPE | REPUBLIC | The Voice: The Complete Season 3 Collection | 1 | 12 |
| | | 6 | JJ HELLER | STONE TABLE | Loved | 6 | 1 | | | 31 | PHIL PERRY | SHANACHEE | Say Yes | 31 | 1 |
| 5 | 4 | 7 | TRINIDAD JAMES | THINKTISAGAME/DEF JAM/DMG | Don't Be S.A.F.E. | 1 | 11 | 9 | 37 | 32 | THE JAMES HUNTER SIX | GO/FANTASY/CONCORD | Minute By Minute | 9 | 3 |
| | | 8 | ANDRE WARD | QUEEN OF SHEBA/HUSH/ORPHEUS | Caution | 8 | 1 | | | 33 | HOLLY WILLIAMS | GEORGIANA | The Highway | 1 | 5 |
| | | 9 | OFF WITH THEIR HEADS | EPITAPH | Home | 9 | 1 | 37 | 39 | 34 | LUMINATE | SPARROW/CAPITOL CMG | Welcome To Daylight | 23 | 6 |
| | | 10 | COCO JONES | HOLLYWOOD | Made Of (EP) | 10 | 1 | | | 35 | OBB | CLUBB | OBB (EP) | 20 | 5 |
| | | 11 | ALEX DAY | DT/BA | Epigrams And Interludes | 11 | 1 | | | 36 | COURRIER | COURRIER | Cathedrals Of Color | 36 | 1 |
| | | 12 | MARCUS CANTY | SYCO/EPIC | This...Is Marcus Canty (EP) | 1 | 2 | | | 37 | DALEY | DALEYMUSIC/POLYDOR/REPUBLIC | Alone Together (EP) | 30 | 9 |
| | | 13 | KREWELLA | KREWELLA | Play Hard (EP) | 9 | 14 | | | 38 | THE TOSSERS | VICTORY | Emerald City | 38 | 2 |
| 46 | 41 | 14 | GG PALOMA FAITH | EPIC | Fall To Grace | 2 | 13 | | | 39 | SPENCER DAY | CONCORD | The Mystery Of You | 39 | 1 |
| 20 | 16 | 15 | ICONA POP | RECORD COMPANY TEN/BIG BEAT | Iconic (EP) | 3 | 8 | 18 | 42 | 40 | SUFFOCATION | NUCLEAR BLAST | Pinnacle Of Bedlam | 2 | 4 |
| 12 | 5 | 16 | BOY | NETWORK | Mutual Friends | 5 | 3 | | | 41 | DJANGO DJANGO | RIBBON | Django Django | 13 | 15 |
| 43 | 15 | 17 | CHRIS MANN | FAIRCRAFT/REPUBLIC | Roads | 1 | 15 | | | 42 | ABOVE & BEYOND | ANJUNABEATS/ULTRA | Anjunabeats Volume 10 | 10 | 2 |
| | | 18 | CITIZENS | MARS HILL/REI/CAPITOL CMG | Citizens | 6 | 2 | | | 43 | MILLIONAIRES | MILLIONAIRES | Tonight | 43 | 1 |
| 23 | 20 | 19 | THE NEIGHBOURHOOD | REVOLVE/COLUMBIA | I'm Sorry... (EP) | 19 | 11 | | | 44 | ALLEN STONE | STICKYSTONES/ATO | Allen Stone | 4 | 31 |
| | | 20 | BJ PUTNAM | OLD/EONE | More & More | 20 | 1 | 34 | 49 | 45 | PASSENGER | BLACK CROW/NETWORK | All The Little Lights | 7 | 18 |
| | | 21 | PICKWICK | SMALL PRESS | Can't Talk Medicine | 21 | 1 | | | 46 | OTHERWISE | CENTURY MEDIA | True Love Never Dies | 2 | 29 |
| 15 | 24 | 22 | BEN HOWARD | UNIVERSAL ISLAND/REPUBLIC | Every Kingdom | 9 | 48 | | | 47 | CROWN THE EMPIRE | RISE | The Fallout | 1 | 16 |
| | | 23 | JAMIE N COMMONS | KIDINAKORNER/INTERSCOPE/IGA | Rumble And Sway EP | 21 | 2 | | | 48 | THE RIVAL MOB | REVELATION | Mob Justice | 35 | 2 |
| | | 24 | THE MEN | SACRED BONES | New Moon | 2 | 2 | | | 49 | PALMA VIOLETS | ROUGH TRADE | 180 | 49 | 1 |
| 41 | 30 | 25 | LORD HURON | IAMSOUND | Lonesome Dreams | 3 | 23 | | | 50 | THAO & THE GET DOWN STAY DOWN | RIBBON | We The Common | 10 | 4 |

| HEATSEEKERS SONGS™ | | | | | |
|--------------------|-----------|--|------------------------------|---|---------------|
| LAST WEEK | THIS WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 4 | 1 | #1 / NEW ALIVE | KREWELLA/COLUMBIA | Krewella | 6 |
| 3 | 2 | NEXT TO ME | CAPITOL | Emeli Sande | 6 |
| 8 | 3 | LOVE AND WAR | STREAMLINE/EPIC | Tamar Braxton | 15 |
| 5 | 4 | MERRY GO 'ROUND | MERCURY | Kacey Musgraves | 22 |
| 6 | 5 | WICKED GAMES | XO/REPUBLIC | The Weeknd | 21 |
| 7 | 6 | WHO BOOTY | COOL KID CARTEL/EPIC | Jonn Hart Featuring IamSUI! | 19 |
| NEW | 7 | SO MANY GIRLS | APHILLIATES/EONE | DJ Drama Feat. Wale, Tyga & Roscoe Dash | 1 |
| 9 | 8 | GOLD | SPARROW/CAPITOL CMG/CAPITOL | Britt Nicole | 6 |
| 12 | 9 | LEVITATE | SURFACE NOISE | Hadouken! | 4 |
| 10 | 10 | CUPS | UME | Anna Kendrick | 13 |
| 11 | 11 | LOVE SOSA | GLORY BOYZ/INTERSCOPE | Chief Keef | 17 |
| 17 | 12 | CLARITY | INTERSCOPE | Zedd Featuring Foxes | 4 |
| 20 | 13 | I COULD BE THE ONE | LET/ELS/CASABLANCA/REPUBLIC | Avicii & Nicky Romero | 2 |
| 14 | 14 | WHISKEY | ELEKTRA NASHVILLE/WMN | Jana Kramer | 5 |
| 15 | 15 | WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) | SIXSTEPS/SPARROW/CAPITOL CMG | Chris Tomlin | 9 |
| RE | 16 | CLOSER | VAPOR/WARNER BROS. | Tegan And Sara | 3 |
| 23 | 17 | HATE BEIN' SOBER | GLORY BOYZ/INTERSCOPE | Chief Keef Feat. 50 Cent & Wiz Khalifa | 13 |
| 21 | 18 | TAKE ME TO THE KING | TILLYMANN | Tamela Mann | 3 |
| 13 | 19 | REMEMBER WHEN (PUSH REWIND) | THINKSAY | Chris Wallace | 13 |
| 19 | 20 | TROJANS | FROGS HEAD/WARNER BROS. | Atlas Genius | 16 |
| 22 | 21 | 10,000 REASONS (BLESS THE LORD) | SIXSTEPS/SPARROW/CAPITOL CMG | Matt Redman | 32 |
| 18 | 22 | LLEVAME CONTIGO | SONY MUSIC LATIN | Romeo Santos | 3 |
| NEW | 23 | WINGS | SYCO/COLUMBIA | Little Mix | 1 |
| NEW | 24 | SWEATER WEATHER | REVOLVE/COLUMBIA | The Neighbourhood | 1 |
| 24 | 25 | ZUMBA | ORFANATO/MACHETE/UMLE | Don Omar | 3 |

REGIONAL HEATSEEKERS #1 ALBUMS™



Vocalist **Spencer Day** claims his best rank yet on the Contemporary Jazz Albums chart as his fourth full-length, *The Mystery Of You*, debuts at No. 6 with 1,000 sold, according to Nielsen SoundScan. The set, his second for Concord and first since 2009's *Vagabond*, also debuts at No. 39 on Heatseekers Albums. That release debuted and peaked at No. 7 on Contemporary Jazz.

—Keith Caulfield

| SOUTH CENTRAL | | |
|---------------|-----------------------------|-----------------------------|
| 1 | MARCUS CANTY | This...Is Marcus Canty (EP) |
| 2 | TRINIDAD JAMES | Don't Be S.A.F.E. |
| 3 | WILD BELLE | Isles |
| 4 | COCO JONES | Made Of (EP) |
| 5 | DEVENDRA BANHART | Mala |
| 6 | VOLBEAT | Beyond Hell/Above Heaven |
| 7 | SOUTHERN HOSPITALITY | Easy Livin' |
| 8 | FIT FOR A KING | Creation/Destruction |
| 9 | BIFFY CLYRO | Opposites |
| 10 | ALEX DAY | Epigrams And Interludes |

| NORTHEAST | | |
|-----------|------------------------------|---------------------------|
| 1 | WILD BELLE | Isles |
| 2 | DEVENDRA BANHART | Mala |
| 3 | ALEX DAY | Epigrams And Interludes |
| 4 | BIFFY CLYRO | Opposites |
| 5 | VOLBEAT | Beyond Hell/Above Heaven |
| 6 | JAMES MONTGOMERY BAND | From Detroit To The Delta |
| 7 | HOLLY WILLIAMS | The Highway |
| 8 | KREWELLA | Play Hard (EP) |
| 9 | CHRIS MANN | Roads |
| 10 | THE DEMIGODZ | KILLmatic |

Country

March 30
2013
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| HOT COUNTRY SONGS™ | | | | | | | | | |
|-----------------------|-----------|-----------|---|---|-------|-----------|---------------|--|--|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART | | |
| 1 | 1 | 1 | #1 SURE BE COOL IF YOU DID (S.HENDRICKS, C.LAWSON, C.TOMPKINS, J.ROBBINS) | Blake Shelton WARNER BROS./WMN | ● | 1 | 11 | | |
| 6 | 3 | 2 | DOWNTOWN (P.WORLEY, L.AY ANTEBELLUM, L.LAIRD, S.MCANALLY, N.HEYBY) | Lady Antebellum CAPITOL NASHVILLE | | 2 | 8 | | |
| 7 | 2 | 3 | MAMA'S BROKEN HEART (J.LIDDELL, C.ANLY, G.WORP, (B.CLARK, S.MCANALLY, M.USGRAVES) | Miranda Lambert RCA NASHVILLE | | 2 | 12 | | |
| 5 | 4 | 4 | TWO BLACK CADILLACS (M.BRIGHT, (C.LINDSEY, K.OLEKAR, L.INDSEY) | Carrie Underwood ARISTA NASHVILLE | ● | 4 | 18 | | |
| 16 | 11 | 5 | WAGON WHEEL (P.ROGERS, (B.JOY, J.AN, K.SECOR) | Darius Rucker CAPITOL NASHVILLE | | 5 | 10 | | |
| 8 | 9 | 6 | I DRIVE YOUR TRUCK (K.JACOBS, M.MCCLURE, L.BRICE, (L.ALEXANDER, C.HARRINGTON, J.YEARY) | Lee Brice CUBB | | 6 | 15 | | |
| 10 | 8 | 7 | GET YOUR SHINE ON (J.MOI, (T.HUBBARD, B.KELLEY, R.CLAWSO, C.TOMPKINS) | Florida Georgia Line REPUBLIC NASHVILLE | | 7 | 22 | | |
| 12 | 10 | 8 | SOMEBODY'S HEARTBREAK (D.HUFF, H.HAYES, (A.DORFF, J.LAIRD, H.HAYES) | Hunter Hayes ATLANTIC/WMN | ● | 8 | 21 | | |
| 2 | 5 | 9 | WANTED (D.HUFF, H.HAYES, (T.EVERGES, H.HAYES) | Hunter Hayes ATLANTIC/WMN | ▲ | 1 | 56 | | |
| 14 | 14 | 10 | PIRATE FLAG (B.CANNON, K.CHESENY, (R.COPPERMAN, D.L.MURPHY) | Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE | | 10 | 7 | | |
| 11 | 13 | 11 | CRUISE (J.MOI, (B.KELLEY, HUBBARD, J.MOI, C.RICE, J.RICE) | Florida Georgia Line REPUBLIC NASHVILLE | ▲ | 1 | 34 | | |
| 3 | 7 | 12 | BETTER DIG TWO (D.HUFF, (B.KELLEY, S.MCANALLY, L.ROSEN) | The Band Perry REPUBLIC NASHVILLE | ▲ | 1 | 20 | | |
| 4 | 6 | 13 | ONE OF THOSE NIGHTS (B.GALL, M.MORE, J.MCGRAW, (L.LAIRD, C.LAWSON, C.TOMPKINS) | Tim McGraw BIG MACHINE | | 3 | 20 | | |
| 17 | 15 | 14 | IF I DIDN'T HAVE YOU (W.(S.HOMPSON, K.THOMPSON, J.SELLERS, P.JENKINS) | Thompson Square STONEY CREEK | | 14 | 20 | | |
| 9 | 12 | 15 | TORNADO (J.JOYCE, (D.HEYMBY, D.MAID) | Little Big Town CAPITOL NASHVILLE | ● | 6 | 25 | | |
| 19 | 17 | 16 | GIVE IT ALL WE GOT TONIGHT (L.BROWN, G.STRAIT, (M.BRIGHT, P.DONNELL, J.JAMES) | George Strait MCA NASHVILLE | | 16 | 17 | | |
| 15 | 16 | 17 | MERRY GO 'ROUND (L.LAIRD, B.S.MCANALLY, M.USGRAVES, (K.MUSGRAVES, L.OSBORNE, S.MCANALLY) | Kacey Musgraves MERCURY | | 14 | 29 | | |
| 24 | 21 | 18 | AG I CAN TAKE IT FROM THERE (J.STROUD, (C.YOUNG, B.JANIS, B.HAYS/SLIP) | Chris Young RCA NASHVILLE | | 18 | 18 | | |
| 13 | 18 | 19 | EVERY STORM (RUNS OUT OF RAIN) (G.LALAN, C.DROMAN, (G.ALLAN, M.WARRER, J.LINDSEY) | Gary Allan MCA NASHVILLE | ▲ | 1 | 29 | | |
| 18 | 19 | 20 | WE ARE NEVER EVER GETTING BACK TOGETHER (MAY, WARTING, S.HELLE, L.BRICE, (T.WOPE, T.MAY, M.MARTIN, S.HELLE, L.BRICE) | Taylor Swift BIG MACHINE | ▲ | 1 | 31 | | |
| 30 | 26 | 21 | DG HIGHWAY DON'T CARE (B.GALL, M.MORE, J.MCGRAW, (B.WARDEN, B.HARRISON, M.BROWN, J.PEAR) | Tim McGraw With Taylor Swift BIG MACHINE | | 13 | 6 | | |
| 26 | 23 | 22 | LIKE JESUS DOES (J.JOYCE, (C.BEATHARD, M.CSWELL) | Eric Church EMI NASHVILLE | | 22 | 8 | | |
| HOT SHOT DEBUT | | | | | | | | | |
| | | 23 | 23 DONE. (D.HUFF, (D.PERRY, J.PERRY, J.DAVIDSON, J.BRYANT) | The Band Perry REPUBLIC NASHVILLE | | 23 | 1 | | |
| 20 | 22 | 24 | THE ONLY WAY I KNOW (M.KNOX, (D.L.MURPHY, B.HAYS/SLIP) | Jason Aldean With Luke Bryan & Eric Church BROKEN BOW | ● | 5 | 22 | | |
| 23 | 25 | 25 | HOW COUNTRY FEELS (D.GEORGE, (V.MCGHEE, W.MOBELEY, T.HRASHNER) | Randy Houser STONEY CREEK | ● | 6 | 47 | | |
| 28 | 28 | 26 | MORE THAN MILES (D.HUFF, (LEDDIE, B.GILBERT) | Brantley Gilbert VALDORY | | 26 | 13 | | |
| 37 | 31 | 27 | 1994 (M.KNOX, (THOMAS, RHEITL, L.AIRD, B.DEAN) | Jason Aldean BROKEN BOW | | 27 | 4 | | |
| 27 | 27 | 28 | CHANGED (D.HUFF, P.RASCAL, FLATTS, (G.LEVOK, X.THRASHER, W.MOBELEY) | Rascal Flatts BIG MACHINE | | 27 | 10 | | |
| - | 20 | 29 | SG BUZZKILL (J.STEVENS, (L.BRYAN, R.THIBODEAU, J.SEVER) | Luke Bryan CAPITOL NASHVILLE | | 20 | 2 | | |
| 31 | 30 | 30 | HEY PRETTY GIRL (B.JAMES, (K.MOORE, D.COUCH) | Kip Moore MCA NASHVILLE | | 30 | 7 | | |
| 35 | 35 | 31 | ANYWHERE WITH YOU (J.MOI, B.CLAWSO, (B.HAYS/SLIP, L.MURPHY, J.YEARY) | Jake Owen RCA NASHVILLE | | 31 | 8 | | |
| 29 | 32 | 32 | SHE CRANKS MY TRACTOR (R.BEAVERS, L.WOOTEN, (D.LYNCH, B.BEAVERS, S.NICHOLS) | Dustin Lynch BROKEN BOW | | 29 | 15 | | |
| - | 29 | 33 | BEAT THIS SUMMER (B.PAISLEY, (C.DUBOIS, L.LAIRD) | Brad Paisley ARISTA NASHVILLE | | 29 | 2 | | |
| 34 | 34 | 34 | CAN'T SHAKE YOU (M.SERLETIC, (G.OSSIN, S.BENTLEY, J.SLATER) | Gloriana EMBLEM/WARNER BROS./WAR | | 34 | 20 | | |
| 33 | 33 | 35 | WHISKEY (S.HENDRICKS, (C.GRAVITT, S.MIZELL) | Jana Kramer ELEKTRA NASHVILLE/WMN | | 31 | 11 | | |
| 38 | 38 | 36 | DON'T RUSH (D.HUFF, (B.SANDERS, K.HEYMBY, L.D.CHAPMAN) | Kelly Clarkson Featuring Vince Gill VIRCA/COLUMBIA NASHVILLE | | 23 | 17 | | |
| 32 | 36 | 37 | HOPE ON THE ROCKS (T.KEITH, (L.BEETH) | Toby Keith SHOW DOG/UNIVERSAL | | 29 | 16 | | |
| 41 | 42 | 38 | ALL OVER THE ROAD (C.CHAMBERLAIN, (C.CHAMBERLAIN, J.GORLEY, W.KIRBY) | Easton Corbin MERCURY | | 38 | 7 | | |
| 40 | 39 | 39 | AMERICAN BEAUTIFUL (P.WORLEY, (A.HENNINGSEN, B.HENNINGSEN, C.HENNINGSEN, B.BEAVERS) | The Henningsens ARISTA NASHVILLE | | 37 | 8 | | |
| - | 46 | 40 | JUMP RIGHT IN (K.STEGALL, L.Z.BROWN, (Z.BROWN, W.DURRETTE, L.MBAZ) | Zac Brown Band ATLANTIC/SOUTHERN GROUND | | 40 | 2 | | |
| 39 | 41 | 41 | ONLY GOD COULD LOVE YOU MORE (D.BRAINARD, L.L.NIEMANN, (L.NIEMANN, L.BRICE, J.STONE) | Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE | | 38 | 11 | | |
| 46 | 45 | 42 | RUNNIN' OUTTA MOONLIGHT (D.GEORGE, (D.DAVIDSON, J.K.LOVELACE, A.GORLEY) | Randy Houser STONEY CREEK | | 41 | 8 | | |
| NEW | | | | | | | | | |
| 44 | 47 | 44 | DON'T YA (C.DESTEFANO, (B.ELDRIDGE, C.DESTEFANO, L.GORLEY) | Brett Eldredge ATLANTIC/WMN | | 44 | 6 | | |
| - | 40 | 45 | IN LOVE WITH THE GIRL (J.STEVENS, (L.BRYAN, C.SWANDELL, M.K.CARTER, J.MCCORMICK) | Luke Bryan CAPITOL NASHVILLE | | 40 | 2 | | |
| 43 | 48 | 46 | RUNNIN' OUT OF AIR (L.LEG, (M.JENKINS, S.MCANALLY, C.OSBORNE) | Love And Theft RCA NASHVILLE | | 38 | 9 | | |
| - | 43 | 47 | SUNTAN CITY (J.STEVENS, (L.BRYAN, D.DAVIDSON, R.JANIS, B.HAYS/SLIP) | Luke Bryan CAPITOL NASHVILLE | | 43 | 2 | | |
| NEW | | | | | | | | | |
| 48 | | 48 | LINDY (B.CANNON, K.CHESENY, (K.CHESENY) | Kenny Chesney BLUE CHAIR/ARISTA NASHVILLE | | 48 | 1 | | |
| RE-ENTRY | | | | | | | | | |
| 49 | | 49 | MORE TRUCKS THAN CARS (C.MORGAN, P.DONNELL, C.MORGAN, P.DONNELL, C.WISEMAN) | Craig Morgan BLACK RIVER | | 48 | 9 | | |
| RE-ENTRY | | | | | | | | | |
| 50 | | 50 | REDNECK CRAZY (C.ATING, (L.KING, (L.EAR, M.WRIN, C.TOMPKINS) | Tyler Farr COLUMBIA NASHVILLE | | 50 | 2 | | |

| TOP COUNTRY ALBUMS™ | | | | | | | | | |
|-----------------------|-----------|---|--|-------|---------------|--|--|--|--|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | WKS. ON CHART | | | | |
| 1 | 1 | LUKE BRYAN CAPITOL NASHVILLE/UMGN | Spring Break... Here To Party | | 2 | | | | |
| 2 | 2 | FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG | Here's To The Good Times | | 15 | | | | |
| 3 | 3 | TAYLOR SWIFT BIG MACHINE/BMG | Red | ▲ | 21 | | | | |
| 5 | 4 | LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN | Tornado | ● | 27 | | | | |
| 4 | 5 | TIM MCGRAW BIG MACHINE/BMG | Two Lanes Of Freedom | | 6 | | | | |
| 7 | 6 | JASON ALDEAN BROKEN BOW/BMG | Night Train | ▲ | 22 | | | | |
| 9 | 7 | LUKE BRYAN CAPITOL NASHVILLE/UMGN | Tailgates & Tanlines | ▲ | 84 | | | | |
| 6 | 8 | HUNTER HAYES ATLANTIC/WMN | Hunter Hayes | ● | 75 | | | | |
| 8 | 9 | CARRIE UNDERWOOD ARISTA NASHVILLE/SMN | Blown Away | ▲ | 46 | | | | |
| 13 | 10 | ERIC CHURCH MCA NASHVILLE/UMGN | Chief | ▲ | 86 | | | | |
| 12 | 11 | GARY ALLAN MCA NASHVILLE/UMGN | Set You Free | | 8 | | | | |
| 14 | 12 | MIRANDA LAMBERT RCA NASHVILLE/SMN | Four The Record | ● | 72 | | | | |
| 11 | 13 | EMMYLOU HARRIS & RODNEY CROWELL NORWICH/WARNER BROS. | Old Yellow Moon | | 3 | | | | |
| 17 | 14 | LEE BRICE CUBB | Hard 2 Love | | 47 | | | | |
| 15 | 15 | ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC/AG | Uncaged | ● | 36 | | | | |
| 20 | 16 | GG KIP MOORE MCA NASHVILLE/UMGN | Up All Night | | 47 | | | | |
| 19 | 17 | BRANTLEY GILBERT VALDORY/BMG | Halfway To Heaven | ● | 150 | | | | |
| 10 | 18 | ASHLEY MONROE WARNER BROS./WMN | Like A Rose | | 2 | | | | |
| HOT SHOT DEBUT | | | | | | | | | |
| 16 | 20 | SHOOTER JENNINGS BLACK COUNTRY/ROCK/EONE | The Other Life | | 1 | | | | |
| 18 | 21 | RASCAL FLATTS BIG MACHINE/BMG | Changed | ● | 50 | | | | |
| 22 | 22 | RANDY HOUSER STONEY CREEK/BMG | How Country Feels | | 8 | | | | |
| 18 | 23 | SOUNDTRACK Nashville: Season 1: Volume 1 ABC, ST. LOUIS, LIONS GATE, BIG MACHINE/BMG | Nashville: Season 1: Volume 1 | | 14 | | | | |
| 25 | 24 | DUSTIN LYNCH BROKEN BOW/BMG | Dustin Lynch | | 30 | | | | |
| 30 | 25 | JAKE OWEN RCA NASHVILLE/SMN | Barefoot Blue Jean Night | | 81 | | | | |
| 23 | 26 | TOBY KEITH SHOW DOG/UNIVERSAL | Hope On The Rocks | | 20 | | | | |
| 24 | 27 | ALAN LEWIS BROKEN BOW | The Road | | 18 | | | | |
| 28 | 28 | KATIE ARMIGER COLD RIVER | Fall Into Me | | 9 | | | | |
| 27 | 29 | KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN | Welcome To The Fishbowl | ● | 39 | | | | |
| 26 | 30 | JANA KRÄMER ELEKTRA NASHVILLE/WMN | Jana Kramer | | 41 | | | | |
| 33 | 31 | CHRIS YOUNG RCA/SMN | Neon | | 88 | | | | |
| 29 | 32 | DIERKS BENTLEY CAPITOL NASHVILLE/UMGN | Home | | 58 | | | | |
| 32 | 33 | VARIOUS ARTISTS NOW That's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL/UMG | Now That's What I Call Country: Volume 5 | | 40 | | | | |
| 35 | 34 | EASTON CORBIN MERCURY/UMGN | All Over The Road | | 26 | | | | |
| 36 | 35 | COLT FORD AVERAGE JOES | Declaration Of Independence | | 33 | | | | |
| 41 | 36 | PS SCOTTY MCCREERY MERCURY/UMGN | Clear As Day | ▲ | 76 | | | | |
| 39 | 37 | LIONEL RICHIE MERCURY/UMGN | Tuskegee | ▲ | 51 | | | | |
| 38 | 38 | THE LACS BACKROAD/AVERAGE JOES | 190 Proof | | 50 | | | | |
| 48 | 39 | BLACKBERRY SMOKE SOUTHERN GROUND | The Whippoorwill | | 32 | | | | |
| 44 | 40 | LOVE AND THEFT RCA NASHVILLE/SMN | Love And Theft | | 34 | | | | |
| 37 | 41 | GARY ALLAN MCA NASHVILLE/UMG | Icon: Gary Allan | | 54 | | | | |
| 43 | 42 | CHARLIE DANIELS SONY MUSIC CMG | Country: Charlie Daniels | | 6 | | | | |
| 40 | 43 | JAMEY JOHNSON MERCURY/UMGN | Living For A Song: A Tribute to Hank Cochran | | 22 | | | | |
| 45 | 44 | GLORIANA EMBLEM/WARNER BROS./WMN | A Thousand Miles Left Behind | | 33 | | | | |
| 46 | 45 | TRACE ADKINS CAPITOL NASHVILLE/CAPITOL | 10 Great Songs | | 49 | | | | |
| 56 | 46 | HOLLY WILLIAMS GEORGIANA | The Highway | | 6 | | | | |
| 52 | 47 | JOSH TURNER MCA NASHVILLE/UMGN | Punching Bag | | 40 | | | | |
| 53 | 48 | SOUNDTRACK ATLANTIC/WMN | Footloose (2011) | | 77 | | | | |
| 51 | 49 | ALAN JACKSON ARISTA NASHVILLE/LEGACY | Playlist: The Very Best Of Alan Jackson | | 23 | | | | |
| 50 | 50 | TIM MCGRAW CUBB | Tim McGraw & Friends | | 8 | | | | |



Band Perry Gets It 'Done'

The Band Perry (pictured) draws Hot Shot Debut applause at No. 23 on Hot Country Songs with "Done," the second single from *Pioneer*, the sibling trio's sophomore album, due April 2. The threesome debuted higher just once, when the album's lead single, "Better Dig Two," opened at No. 9 last November on its way to two weeks at No. 1 in February. The new song also posts the highest start this week at No. 11 on Country Digital Songs, where it opens with 32,000 downloads, according to Nielsen SoundScan, and flies 31-26 in its third week on the Country Airplay chart (see Billboard.biz/charts).

Also noteworthy on Hot Country Songs is the Digital Gainer nod for **Tim McGraw's** "Highway Don't Care" (with **Taylor Swift**), which jumps 26-21 with a 31% spike (42,000 sold, up 10,000). That track also surges 13-6 on Country Digital Songs, where it debuted at No. 1 on the Feb. 23 chart. Up 15%, **Chris Young's** "I Can Take It From There" gets the Airplay Gainer nod (21-18), marking his highest rank since "You" led the chart for one week a year ago. **Luke Bryan's** "Buzzkill" bullets at No. 29 in its second week on Hot Country Songs, picking up the Streaming Gainer trophy during its first full week of streaming. With 61,000 sold, Bryan's *Spring Break... Here To Party* dominates Top Country Albums for a second week. A bit lower on Top Country Albums, **Shooter Jennings** gets the Hot Shot Debut at No. 19 with *The Other Life* (4,000 sold). —*Wade Jessen*

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY AND STREAMING DATA AS COMPILED BY NIELSEN SOUNDSCAN AND PROMOTING ACTIVITY DATA BY ONLINE MUSIC SOURCE TRACKED BY NIELSEN BDS. SONGS ARE RANKED AS CURRENT IF THEY ARE NEWLY RELEASED ALBUMS, OR SONGS RECEIVING WEEKLY AIRPLAY AND/OR SOME AIRPLAY FOR THE FIRST TIME. TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE RANKED BY EITHER SALES OR AIRPLAY IF THEY ARE LESS THAN 18 MONTHS OLD OR EITHER SALES OR AIRPLAY IF THEY ARE MORE THAN 18 MONTHS OLD. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE LISTINGS OF GENRES AND PROMOTIONS. © 2013 NIELSEN SOUNDSCAN. ALL RIGHTS RESERVED.

Latin

March 30
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| HOT LATIN SONGS™ | | | | | | | | | |
|------------------|-----------|-----------|--|---|-------|-----------|---------------|--|--|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART | | |
| 1 | 1 | 1 | #1 DG LIMBO <small>S. DÍAZ, G. RIVERA, J. RIVERA, R. AYALA, E. PÉREZ, C. ROSALES, RIVERA, J. RIVERA, TAPIA, F. SALDANA</small> | Daddy Yankee CAPITOL/LATIN | | 1 | 22 | | |
| 2 | 2 | 2 | LLEVAME CONTIGO <small>(M. MUNDO)</small> | Romeo Santos SONY MUSIC/LATIN | | 2 | 24 | | |
| 3 | 3 | 3 | ZUMBA <small>(D. FANANO)</small> | Don Omar ORFANATO/MACHETE/UMLE | | 2 | 20 | | |
| 4 | 4 | 4 | ALGO ME GUSTA DE TI <small>(L. LAZAR, L. C. RAY, J. L. MORENO, LUNA, L. VEGUELA, L. MALAVE, L. LA NEILL, L. C. GÓRTEZ, P. M. BROWN)</small> | Wisin & Yandel Feat. Chris Brown & T-Pain MACHETE/UMLE | | 1 | 33 | | |
| 6 | 6 | 5 | Y AHORA RESULTA <small>(L. GAYOLA, M. GAYOLA, A. ROSARIO)</small> | Voz de Mando DISA/UMLE | | 4 | 22 | | |
| 5 | 5 | 6 | COMO LE GUSTA A TU CUERPO <small>(C. CASTRO, C. VIVES, C. VIVES, A. CASTRO)</small> | Carlos Vives Feat. Michel Telo GAIRA/WK/SONY MUSIC/LATIN | | 3 | 9 | | |
| 10 | 8 | 7 | TE ME VAS <small>(S. GEORGE, G. ROJAS, G. R. ROJAS, S. GÓMEZ, E. DAVILA, JR.)</small> | Prince Royce TOP STOP | | 7 | 10 | | |
| 8 | 7 | 8 | ADIVINA <small>(DEL RECORDO, N. TORRES, L. L. DIAZ)</small> | Noel Torres DEL/SONY MUSIC/LATIN | | 7 | 19 | | |
| 15 | 11 | 9 | LA MEJOR DE TODAS <small>(L. GAYOLA, L. GAYOLA, L. L. DIAZ)</small> | Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE | | 9 | 16 | | |
| 7 | 9 | 10 | POR QUE LES MIENTES? <small>(TITO EL BAMBINO, L. BERRIOS NIEVES, TITO "EL BAMBINO", L. BERRIOS NIEVES)</small> | Tito El Bambino + El Patron Feat. Marc Anthony ON FIRE/SIENTE | | 1 | 21 | | |
| 9 | 10 | 11 | ECHA PA'LLA (MANOS PA'RRIBA) <small>(S. SALTOS, D. BUDHA, T. ZOOBY, L. PEREZ, M. C. VARGAS, S. SALTOS, T. ZOOBY)</small> | Pitbull MR. 305/FAMOUS ARTIST/SONY MUSIC/LATIN | | 2 | 34 | | |
| 20 | 14 | 12 | TE AMO (PARA SIEMPRE) <small>(R. MARTINEZ, R. J. MUNOZ, R. J. MUNOZ)</small> | Intocable GOOD/UMLE | | 12 | 8 | | |
| 11 | 13 | 13 | INCONDICIONAL <small>(S. GEORGE, G. ROJAS, G. R. ROJAS, S. GÓMEZ, D. SANTACRUZ)</small> | Prince Royce TOP STOP | | 2 | 46 | | |
| 14 | 12 | 14 | LA PREGUNTA <small>(A. LOZADA, ALGAIN, I. D. ALVAREZ, A. LOZADA, ALGARIN, N. DIAZ)</small> | J Alvarez NELLFLOW | | 12 | 19 | | |
| 28 | 19 | 15 | TE PERDISTE MI AMOR <small>(G. R. ROJAS, G. GÓMEZ, G. GÓMEZ, J. L. CHACON)</small> | Thalia Featuring Prince Royce SONY MUSIC/LATIN | | 15 | 5 | | |
| 16 | 15 | 16 | VOLVI A NACER <small>(C. VIVES, A. CASTRO, C. VIVES, A. CASTRO)</small> | Carlos Vives GAIRA/WK/SONY MUSIC/LATIN | | 1 | 25 | | |
| 13 | 17 | 17 | CABECITA DURA <small>(F. CAMACHO, TIRADO, L. CHAVEZ, ESPINOZA)</small> | La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE | | 4 | 35 | | |
| 18 | 23 | 18 | LLORAR <small>(LEDDIARDO HUERTA DECKE, LEDDIARDO HUERTA DECKE, LIGIERTA HUERTA, MARIO DOMM)</small> | Jesse & Joy Featuring Mario Domm WARNER/LATINA | | 12 | 17 | | |
| 24 | 20 | 19 | TU NO TIENES LA CULPA <small>(L. ALVAREZ, L. ZAR)</small> | Julion Alvarez y Su Norteño Banda FONOVISA/UMLE | | 19 | 12 | | |
| 17 | 18 | 20 | ME LLAMARE TUYO <small>(E. DAVILA, JR., O. HERNANDEZ, E. DAVILA, JR.)</small> | Victor Manuelle KIVAY/SONY MUSIC/LATIN | | 17 | 16 | | |
| 26 | 21 | 21 | ME GUSTABAS <small>(D. MORPHEUS, L. DIAZ, E. VIDRIO)</small> | Hnos. Vega Jr. DISCOS SABINAS | | 21 | 12 | | |
| 12 | 16 | 22 | PEGAITO SUAVECITO <small>(SONI MUSICA, DORIS, E. CRESPO, J. ESTEVA, K. KAMASHIRO, L. M. SQUIRRI)</small> | Elvis Crespo Featuring Tito Blanco FLASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC | | 6 | 24 | | |
| 22 | 25 | 23 | DAY 1 <small>(S. GEORGE, L. G. MARTINEZ, A. MIYARES, D. SANTACRUZ, L. MARCEDES)</small> | Leslie Grace TOP STOP | | 21 | 11 | | |
| 30 | 35 | 24 | SG EL COCO NO <small>(F. CAMACHO, TIRADO, M. GUZMAN)</small> | Roberto Junior y Su Bandeno ASL/DISA/UMLE | | 24 | 6 | | |
| 21 | 24 | 25 | AMOR EXPRESS <small>(F. CAMACHO, TIRADO, L. CHAVEZ, ESPINOZA)</small> | Banda Sinaloense MS de Sergio Lizarraga ASL/DISA/UMLE | | 20 | 18 | | |
| 39 | 30 | 26 | DAMASO <small>(G. RÓRTEZ, G. RÓRTEZ)</small> | Gerardo Ortiz BAD SIN/DEL/SONY MUSIC/LATIN | | 26 | 4 | | |
| - | 46 | 27 | DEBATE DE 4 <small>(A. SANTOS, A. SANTOS)</small> | Romeo Santos, Anthony "El Mayimbe" Santos, Luis Vargas & Raulín Rodríguez SONY MUSIC/LATIN | | 27 | 6 | | |
| 29 | 26 | 28 | JURAMOS AMARNOS <small>(F. MARTINEZ, S. R. AYALA, F. MARTINEZ, JR., R. MARTINEZ, R. ROSALES)</small> | Ramon Ayala y Sus Bravos del Norte FREDDIE | | 26 | 7 | | |
| 32 | 37 | 29 | DILE (CON TOLOOLCHE) <small>(NOT LISTED, NOT LISTED)</small> | Los BuKnas de Cuilacan LA DISCO/TWINS | | 29 | 4 | | |
| - | 47 | 30 | AG TU OLOR <small>(TITO EL BAMBINO, L. BERRIOS NIEVES, TITO "EL BAMBINO", L. BERRIOS NIEVES, L. GÓRTEZ, RIVERA, L. GÓRTEZ)</small> | Tito "El Bambino" El Patron ON FIRE/SIENTE | | 30 | 2 | | |
| 47 | 32 | 31 | Y TE VAS <small>(L. TRIRADO, CASTANEDA, E. MUNOZ, P. AROCHA)</small> | Banda Carnaval DISA/UMLE | | 31 | 3 | | |
| 33 | 27 | 32 | ME PUEDES PEDIR LO QUE SEA <small>(E. MURGUIA, M. L. ARRAGA, M. L. ARRAGA, E. MURGUIA)</small> | Marconi A Duetto Con Eiza Gonzalez WARNER/LATINA | | 27 | 8 | | |
| 27 | 28 | 33 | MORE <small>(URBA, ROME, D. VAZQUEZ, R. PINA)</small> | Zion, Jory y Ken-Y PINA | | 25 | 11 | | |
| 40 | 39 | 34 | NO SOY UN HOMBRE MALO <small>(L. LECLERC, Y. HENRIQUEZ, A. JIMENEZ)</small> | Hector Acosta "El Torito" D.J.M./VENEZUELA | | 34 | 4 | | |
| 43 | 31 | 35 | LA ORIGINAL <small>(L. ZARRAGA, OSUNA, Y. HENRIQUEZ)</small> | La Original Banda el Limon de Salvador Lizarraga LUZ/VENEZUELA | | 31 | 4 | | |
| 44 | 49 | 36 | QUE SE MUERAN <small>(A. SANTOS, A. SANTOS)</small> | Romeo Santos SONY MUSIC/LATIN | | 36 | 5 | | |
| 38 | 29 | 37 | INFIEL <small>(K. ROSE, W. CASTILLO, UTRIA)</small> | Karlos Rose EACAO/TAINO/UMLE | | 29 | 7 | | |
| 45 | 42 | 38 | TODO Y NADA <small>(R. NAVA, L. CALDERA, A. PIERAGOSTINO, L. C. MONROY, A. RODRIGUEZ)</small> | Los Canarios de Michoacan DISA/UMLE | | 37 | 9 | | |
| 35 | 34 | 39 | SIN TI NO VIVO <small>(EL RON, P. LANCASTER)</small> | Tierra Cali VICTORIA/VENEZUELA | | 29 | 16 | | |
| 37 | 41 | 40 | MAS Y MAS <small>(D. C. ROSA, G. MORRIGA, D. C. ROSA, L. GÓMEZ ESCOBAR, L. SQUIRRI)</small> | Draco Rosa Featuring Ricky Martin SONY MUSIC/LATIN | | 27 | 8 | | |
| 46 | 40 | 41 | SIN TI <small>(T. TORRES, S. WARNER, M. GRILLASCA, T. TORRES, L. DIAZ)</small> | Tommy Torres Featuring Nelly Furtado WARNER/LATINA | | 40 | 6 | | |
| 31 | 33 | 42 | NECESITA UN HOMBRE <small>(L. ZARRAGA, L. CHAVEZ, ESPINOZA)</small> | Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE | | 31 | 12 | | |
| 42 | 48 | 43 | AQUI ESTOY <small>(L. TRIRADO, CASTANEDA, E. RAMOS, M. LÓPEZ, E. MUNOZ)</small> | Calibre 50 DISA/UMLE | | 42 | 4 | | |
| HOT SHOT DEBUT | 44 | 44 | POR QUE EL AMOR MANDA <small>(J. SERRANO, MONTAÑO, A. SERRA, E. NEGRETE, RINCON)</small> | America Sierra Featuring 3BallMTY FONOVISA/UMLE | | 44 | 1 | | |
| 50 | 45 | 45 | ROMPE LA CINTURA <small>(LUNY TUNES (L. MARTINEZ, R. A. ORTIZ, ROLON, F. SALDANA, G. RIVERA, TAPIA, J. RIVERA, TAPIA)</small> | Alexis & Fido COEXISTENCE/WILD DOG | | 45 | 3 | | |
| 34 | 38 | 46 | MI NINA TRAVIESA <small>(L. ZARRAGA, OSUNA, FERRA, H. PALENCIA, CISNEROS)</small> | Rey Sanchez LUZ | | 34 | 5 | | |
| NEW | 47 | 47 | NO ME VEN GAS A DECIR <small>(F. CAMACHO, TIRADO, M. PVALADEZ)</small> | La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE | | 47 | 1 | | |
| - | 50 | 48 | TONTO ENAMORADO <small>(NOT LISTED, NOT LISTED)</small> | Banda Troyana ALCEN | | 48 | 2 | | |
| 36 | 36 | 49 | CUANDO SE VA EL AMOR <small>(L. REYES, COPELLO, U. GARCIA)</small> | Kany Garcia SONY MUSIC/LATIN | | 31 | 11 | | |
| 49 | 44 | 50 | SOBERBIO <small>(A. SANTOS, A. SANTOS)</small> | Romeo Santos SONY MUSIC/LATIN | | 44 | 5 | | |

| TOP LATIN ALBUMS™ | | | | | | | | | |
|-------------------|-----------|--------------------------------------|---|-------|---------------|--|--|--|--|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | WKS. ON CHART | | | | |
| HOT SHOT DEBUT | 1 | #1 100 | JULION ALVAREZ Y SU NORTEÑO BANDA Tu Amigo Nada Mas FONOVISA/UMLE | | 1 | | | | |
| 1 | 2 | JENNI RIVERA | Joyas Prestadas: Pop | | 55 | | | | |
| 2 | 3 | JENNI RIVERA | La Misma Gran Senora | | 14 | | | | |
| 4 | 4 | JENNI RIVERA | Joyas Prestadas: Banda | | 69 | | | | |
| 3 | 5 | ANDREA BOCELLI | Pasion | | 7 | | | | |
| 5 | 6 | VARIOUS ARTISTS | Las Bandas Romanticas de America 2013 | | 8 | | | | |
| NEW | 7 | LOS BUITRES DE CUILACAN SINALOA | Simplemente Buitres | | 1 | | | | |
| 16 | 8 | PS | ALEJANDRO SANZ La Musica No Se Toca UNIVERSAL MUSIC/LATINO/UMLE | | 25 | | | | |
| 11 | 9 | MANA | Exiliados Es La Bahia: Lo Mejor de Mana | | 29 | | | | |
| 10 | 10 | PRINCE ROYCE | # 1's | | 17 | | | | |
| 9 | 11 | CALIBRE 50 | La Recompensa | | 5 | | | | |
| 6 | 12 | BANDA CARNAVAL | Las Vueltas de La Vida | | 2 | | | | |
| 15 | 13 | VOZ DE MANDO | Y Ahora Resulta | | 14 | | | | |
| 13 | 14 | ROMEO SANTOS | Formula: Vol. 1 | | 71 | | | | |
| 14 | 15 | ROMEO SANTOS | The King Stays King | | 19 | | | | |
| 12 | 16 | RICARDO ARJONA | Solo Para Mujeres | | 8 | | | | |
| 17 | 17 | ROCIO DURCAL | Eternamente | | 7 | | | | |
| 19 | 18 | JESSE & JOY | Con Quien Se Queda El Perro? | | 57 | | | | |
| 23 | 19 | GERARDO ORTIZ | El Primer Ministro | | 25 | | | | |
| 22 | 20 | DON OMAR | MT02: New Generation | | 46 | | | | |
| 18 | 21 | WISIN & YANDEL | Lideres | | 37 | | | | |
| 21 | 22 | PRINCE ROYCE | Phase II | | 49 | | | | |
| 30 | 23 | VARIOUS ARTISTS | Banda #1's 2012 | | 18 | | | | |
| 24 | 24 | VARIOUS ARTISTS | Radio Exitos: El Disco del Año 2012 | | 22 | | | | |
| 33 | 25 | EL TRONO DE MEXICO | Lo Mejor de El Trono de Mexico | | 52 | | | | |

| LATIN AIRPLAY™ | | | | | | | | | |
|----------------|-----------|--|---|---------------|----|--|--|--|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART | | | | | |
| 2 | 1 | #1 100 | ZUMBA <small>(D. FANANO/MACHETE/UMLE)</small> | Don Omar | 17 | | | | |
| 4 | 2 | COMO LE GUSTA A TU CUERPO <small>(C. CASTRO, C. VIVES, C. VIVES, A. CASTRO)</small> | Carlos Vives Feat. Michel Telo GAIRA/WK/SONY MUSIC/LATIN | 8 | | | | | |
| 3 | 3 | LLEVAME CONTIGO <small>(M. MUNDO)</small> | Romeo Santos SONY MUSIC/LATIN | 23 | | | | | |
| 1 | 4 | Y AHORA RESULTA <small>(L. GAYOLA, M. GAYOLA, A. ROSARIO)</small> | Voz de Mando DISA/UMLE | 22 | | | | | |
| 6 | 5 | LA MEJOR DE TODAS <small>(L. GAYOLA, L. GAYOLA, L. L. DIAZ)</small> | Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE | 14 | | | | | |
| 8 | 6 | TE ME VAS <small>(S. GEORGE, G. ROJAS, G. R. ROJAS, S. GÓMEZ, E. DAVILA, JR.)</small> | Prince Royce TOP STOP | 9 | | | | | |
| 5 | 7 | LIMBO <small>(L. CARTEL/CAPITOL/LATIN)</small> | Daddy Yankee CAPITOL/LATIN | 22 | | | | | |
| 7 | 8 | ADIVINA <small>(DEL RECORDO, N. TORRES, L. L. DIAZ)</small> | Noel Torres DEL/SONY MUSIC/LATIN | 18 | | | | | |
| 9 | 9 | POR QUE LES MIENTES? <small>(TITO EL BAMBINO, L. BERRIOS NIEVES, TITO "EL BAMBINO", L. BERRIOS NIEVES)</small> | Tito El Bambino + El Patron Feat. Marc Anthony ON FIRE/SIENTE | 21 | | | | | |
| 11 | 10 | TE AMO (PARA SIEMPRE) <small>(R. MARTINEZ, R. J. MUNOZ, R. J. MUNOZ)</small> | Intocable GOOD/UMLE | 7 | | | | | |
| 12 | 11 | CABECITA DURA <small>(F. CAMACHO, TIRADO, L. CHAVEZ, ESPINOZA)</small> | La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE | 35 | | | | | |
| 17 | 12 | ALGO ME GUSTA DE TI <small>(L. LAZAR, L. C. RAY, J. L. MORENO, LUNA, L. VEGUELA, L. MALAVE, L. LA NEILL, L. C. GÓRTEZ, P. M. BROWN)</small> | Wisin & Yandel Feat. Chris Brown & T-Pain MACHETE/UMLE | 33 | | | | | |
| 10 | 13 | ME LLAMARE TUYO <small>(E. DAVILA, JR., O. HERNANDEZ, E. DAVILA, JR.)</small> | Victor Manuelle KIVAY/SONY MUSIC/LATIN | 17 | | | | | |
| 15 | 14 | TU NO TIENES LA CULPA <small>(L. ALVAREZ, L. ZAR)</small> | Julion Alvarez y Su Norteño Banda ASL/DISA/UMLE | 11 | | | | | |
| 13 | 15 | ME GUSTABAS <small>(D. MORPHEUS, L. DIAZ, E. VIDRIO)</small> | Hnos. Vega Jr. DISCOS SABINAS | 12 | | | | | |
| 14 | 16 | PEGAITO SUAVECITO <small>(SONI MUSICA, DORIS, E. CRESPO, J. ESTEVA, K. KAMASHIRO, L. M. SQUIRRI)</small> | Elvis Crespo Feat. Tito Blanco FLASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC | 23 | | | | | |
| 18 | 17 | AMOR EXPRESS <small>(F. CAMACHO, TIRADO, L. CHAVEZ, ESPINOZA)</small> | Banda Sinaloense MS de Sergio Lizarraga ASL/DISA/UMLE | 17 | | | | | |
| 19 | 18 | JURAMOS AMARNOS <small>(F. MARTINEZ, S. R. AYALA, F. MARTINEZ, JR., R. MARTINEZ, R. ROSALES)</small> | Ramon Ayala y Sus Bravos del Norte FREDDIE | 6 | | | | | |
| 24 | 19 | TE PERDISTE MI AMOR <small>(G. R. ROJAS, G. GÓMEZ, G. GÓMEZ, J. L. CHACON)</small> | Thalia Feat. Prince Royce SONY MUSIC/LATIN | 5 | | | | | |
| 22 | 20 | LLORAR <small>(LEDDIARDO HUERTA DECKE, LEDDIARDO HUERTA DECKE, LIGIERTA HUERTA, MARIO DOMM)</small> | Jesse & Joy Feat. Mario Domm WARNER/LATINA | 17 | | | | | |
| 21 | 21 | LA PREGUNTA <small>(A. LOZADA, ALGAIN, I. D. ALVAREZ, A. LOZADA, ALGARIN, N. DIAZ)</small> | J Alvarez NELLFLOW | 14 | | | | | |
| 16 | 22 | DON'T YOU WORRY CHILD <small>(ASTRALWORKS/CAPITOL)</small> | Swedish House Mafia Feat. John Martin ASTRALWORKS/CAPITOL | 10 | | | | | |
| 31 | 23 | DILE (CON TOLOOLCHE) <small>(NOT LISTED, NOT LISTED)</small> | Los BuKnas de Cuilacan LA DISCO/TWINS | 4 | | | | | |
| 30 | 24 | ME PUEDES PEDIR LO QUE SEA <small>(E. MURGUIA, M. L. ARRAGA, M. L. ARRAGA, E. MURGUIA)</small> | Marconi A Duetto Con Eiza Gonzalez WARNER/LATINA | 5 | | | | | |
| 34 | 25 | SIN TI <small>(EL RON, P. LANCASTER)</small> | Tommy Torres Feat. Nelly Furtado WARNER/LATINA | 5 | | | | | |



Julion Alvarez Posts First No. 1

Julion Alvarez y Su Norteño Banda (above) score their first No. 1 on the Top Latin Albums chart with *Tu Amigo Nada Mas*, selling 4,000 copies in its first week, according to Nielsen SoundScan. The act also debuts at No. 1 on Regional Mexican albums with its sixth set. The first single, "Tu No Tienes La Culpa," keeps climbing on the airplay charts with a 7-6 jump on Regional Mexican Airplay and a 20-19 step up on Hot Latin Songs.

Continuing the regional Mexican trend, *Los Buitres de Cuilacan Sinaloa* garner their first top 10 album as *Simplemente Buitres* enters at No. 7 on Top Latin Albums. The set also nets a career high on Regional Mexican Albums with a No. 5 showing.

Two newcomers in the genre make chart moves as well. With their debut single, *Roberto Junior y Su Bandeno* soar 35-24 on the Hot Latin Songs chart with a 73% streaming gain. The track jumps partly due to the wildly entertaining music video that has received nearly 800,000 views in its first two weeks of release.

In addition, *America Sierra* makes her mark with "Porque el Amor Manda" featuring 3BallMTY, the song enters Hot Latin Songs at No. 44 as the Hot Shot Debut. The song is Sierra's first single as a lead artist, following charting collaborations with 3BallMTY on "Besos Al Aire" and "Intentalo," which enjoyed a two-week run at No. 1 on the Latin Airplay chart in 2012.

—Amaya Mendizabal

DATA COURTESY OF
nielsen
SoundScan
BDS

| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART |
|-----------|-----------|---|--|---------------|
| 1 | 1 | #1 Y AHORA RESULTA DISA/UMLE | Voz de Mando | 26 |
| 2 | 2 | GG LA MEJOR DE TODAS FONOVISA/UMLE | Banda El Recodo de Cruz Lizarraga | 18 |
| 3 | 3 | ADIVINA DEL/SONY MUSIC LATIN | Noel Torres | 21 |
| 4 | 4 | TE AMO (PARA SIEMPRE) GOOD/UMLE | Intocable | 12 |
| 5 | 5 | CABECITA DURA LA | La Arrolladora Banda el Limon de Rene Camacho | 40 |
| 7 | 6 | TU NO TIENES LA CULPA ASL/SONY MUSIC LATIN | Julion Alvarez y Su Norteno Banda | 17 |
| 6 | 7 | ME GUSTABAS DISCOS SABINAS | Hnos. Vega Jr. | 16 |
| 11 | 8 | EL PRIMER LUGAR FONOVISA/UMLE | La Original Banda el Limon de Salvador Lizarraga | 30 |
| 8 | 9 | AMOR EXPRESS ASL/SONY MUSIC LATIN | Banda Sinaloense MS de Sergio Lizarraga | 20 |
| 9 | 10 | JURAMOS AMARNOS FREDDIE | Ramon Ayala y Sus Bravos del Norte | 11 |
| 10 | 11 | MI PROMESA DISA/UMLE | Pesado | 39 |
| 16 | 12 | DILE (CON TOLOOLCHE) LA DISCO/TWINS | Los Buknas de Cuicacan | 7 |
| 13 | 13 | SOLO VINE A DESPEDIRME BAD SIN/DEL/SONY MUSIC LATIN | Gerardo Ortiz | 31 |
| 17 | 14 | LA ORIGINAL LUZ/VEVEMUSIC | La Original Banda el Limon de Salvador Lizarraga | 7 |
| 19 | 15 | DAMASO BAD SIN/DEL/SONY MUSIC LATIN | Gerardo Ortiz | 6 |

| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART |
|-----------|-----------|--|--|---------------|
| 1 | 1 | #1 ZUMBA GSRNATO/MACHETE/UMLE | Don Omar | 17 |
| 3 | 2 | COMO LE GUSTA A TU CUERPO GAIWA/WK/SONY MUSIC LATIN | Carlos Vives Feat. Michel Telo | 8 |
| 2 | 3 | LIMBO EL CARTEL/CAPITOL LATIN | Daddy Yankee | 21 |
| 4 | 4 | LLEVAME CONTIGO SONY MUSIC LATIN | Romeo Santos | 24 |
| 8 | 5 | GG TE ME VAS TOP STOP | Prince Royce | 9 |
| 5 | 6 | ALGO ME GUSTA DE TI MACHETE/UMLE | Wisin & Yandel Feat. Chris Brown & T-Pain | 33 |
| 6 | 7 | POR QUE LES MIENTES? ON FIRE/SIENTE | Tito El Bambino + El Patron Feat. Marc Anthony | 21 |
| 9 | 8 | LLORAR WARNER LATINA | Jesse & Joy Feat. Mario Domm | 17 |
| 7 | 9 | PEGAITO SUAVECITO FLASK/FAMOUS ARTISTS/SUMMA/VEVEMUSIC | Elvis Crespo Feat. Fito Blanco | 21 |
| 15 | 10 | TE PERDISTE MI AMOR SONY MUSIC LATIN | Thalia Feat. Prince Royce | 5 |
| 13 | 11 | CONTIGO QUIERO ESTAR DOBLE A RECORDS/WARNER LATINA | Rigu | 15 |
| 10 | 12 | VOLVI A NACER GAIWA/WK/SONY MUSIC LATIN | Carlos Vives | 25 |
| 11 | 13 | ME LLAMARE TUYO KRYAVI/SONY MUSIC LATIN | Victor Manuelle | 11 |
| 18 | 14 | ME PUEDES PEDIR LO QUE SEA WARNER LATINA | Marcóni A Duetto Con Eiza Gonzalez | 7 |
| 12 | 15 | DAY 1 TOP STOP | Leslie Grace | 13 |

| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART |
|-----------|-----------|---|--|---------------|
| 2 | 1 | #1 TE ME VAS TOP STOP | Prince Royce | 10 |
| 3 | 2 | LLEVAME CONTIGO SONY MUSIC LATIN | Romeo Santos | 28 |
| 1 | 3 | ME LLAMARE TUYO KRYAVI/SONY MUSIC LATIN | Victor Manuelle | 21 |
| 4 | 4 | COMO LE GUSTA A TU CUERPO GAIWA/WK/SONY MUSIC LATIN | Carlos Vives Feat. Michel Telo | 8 |
| 9 | 5 | INFIEL CACAQ/TANO/UMLE | Karlos Rose | 18 |
| 7 | 6 | NO SOY UN HOMBRE MALO D.I.A.M./VEVEMUSIC | Hector Acosta "El Torito" | 10 |
| 11 | 7 | DESCONTROLAME TOP STOP | Luis Enrique | 3 |
| 8 | 8 | ME GUSTAS MUCHISIMO N/LIFE/SONY MUSIC LATIN | N'Klabe + Yomo | 7 |
| 17 | 9 | TODO MI AMOR ERES TU TOP STOP | Toby Love | 5 |
| 13 | 10 | MY WAY SIENTE | Henry Santos | 7 |
| 6 | 11 | POR QUE LES MIENTES? ON FIRE/SIENTE | Tito El Bambino + El Patron Feat. Marc Anthony | 21 |
| 23 | 12 | TU OLOR ON FIRE/SIENTE | Tito "El Bambino" El Patron | 2 |
| 10 | 13 | QUE SEAS FELIZ TOP STOP | Tito Nieves | 15 |
| 22 | 14 | POR ESTE AMOR BLACK HAWK/DEL ANGEL FEG | Jordaine | 5 |
| 14 | 15 | TE AMARE POR SIEMPRE BLACK HAWK/DEL ANGEL FEG | Gretchen | 6 |

| LAST WEEK | THIS WEEK | ARTIST | Title | WKS. ON CHART |
|-----------|-----------|---|---------------------------------------|---------------|
| NEW | 1 | #1 JULION ALVAREZ Y SU NORTEÑO BANDA FONOVISA/UMLE | Tu Amigo Nada Mas | 1 |
| 1 | 2 | JENNI RIVERA FONOVISA/UMLE | La Misma Gran Senora | 14 |
| 2 | 3 | JENNI RIVERA FONOVISA/UMLE | Joyas Prestadas: Banda | 54 |
| 3 | 4 | VARIOUS ARTISTS DISA/UMLE | Las Bandas Romanticas de America 2013 | 8 |
| NEW | 5 | LOS BUITRES DE CUICACAN SINALOA MUSIC VISION/SONY MUSIC LATIN | Simplemente Buitres | 1 |
| 7 | 6 | CALIBRE 50 DISA/UMLE | La Recompensa | 5 |
| 4 | 7 | BANDA CARNAVAL DISCOS SABINAS | Las Vueltas de La Vida | 2 |
| 8 | 8 | VOZ DE MANDO DISA/UMLE | Y Ahora Resulta | 14 |
| 9 | 9 | GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN | El Primer Ministro | 25 |
| 13 | 10 | VARIOUS ARTISTS DISA/UMLE | Banda #1's 2012 | 18 |
| 10 | 11 | VARIOUS ARTISTS FONOVISA/UMLE | Radio Exitos: El Disco del Año 2012 | 22 |
| 15 | 12 | EL TRONO DE MEXICO FONOVISA/UMLE | Lo Mejor de El Trono de Mexico | 45 |
| 14 | 13 | CALIBRE 50 DISA/UMLE | Grandes Exitos | 21 |
| 5 | 14 | LOS PALOMINOS URBANA | Siente El Amor | 2 |
| 12 | 15 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE | Regresa El Rey | 14 |

| LAST WEEK | THIS WEEK | ARTIST | Title | WKS. ON CHART |
|-----------|-----------|---|---|---------------|
| 1 | 1 | #1 JENNI RIVERA FONOVISA/UMLE | Joyas Prestadas: Pop | 54 |
| 2 | 2 | ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE | Pasion | 7 |
| 5 | 3 | ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE | La Musica No Se Toca | 25 |
| 3 | 4 | MANA WARNER LATINA | Exiliados Es La Bahia: Lo Mejor de Mana | 29 |
| 4 | 5 | RICARDO ARJONA SONY MUSIC LATIN | Solo Para Mujeres | 8 |
| 6 | 6 | ROCIO DURCAL SONY MUSIC LATIN | Eternamente | 7 |
| 7 | 7 | JESSE & JOY WARNER LATINA | Con Quien Se Queda El Perro? | 57 |
| 9 | 8 | ARJONA METAMORFOSIS/WARNER LATINA | Independiente | 76 |
| 11 | 9 | ALEJANDRO FERNANDEZ SONY MUSIC LATIN | Canciones de Amor: Love Songs | 58 |
| 10 | 10 | LOS BUKIS FONOVISA/UMLE | Romances | 7 |
| 13 | 11 | CAMILO SESTO VERGE | 20 Grandes Exitos | 30 |
| 12 | 12 | VARIOUS ARTISTS UNIVERSAL MUSIC LATIN/UMLE | Latino #1's 2012 | 18 |
| 15 | 13 | CAMILA SONY MUSIC LATIN | Dejarte De Amar | 157 |
| NEW | 14 | DAVID BISBAL UNIVERSAL MUSIC LATIN/UMLE | Live At The Royal Albert Hall | 1 |
| 14 | 15 | RICARDO ARJONA SONY MUSIC LATIN | Canciones de Amor: Love Songs | 29 |

| LAST WEEK | THIS WEEK | ARTIST | Title | WKS. ON CHART |
|-----------|-----------|---|-------------------------------|---------------|
| 1 | 1 | #1 PRINCE ROYCE TOP STOP/SONY MUSIC LATIN | #1's | 17 |
| 2 | 2 | ROMEO SANTOS SONY MUSIC LATIN | Formula: Vol. 1 | 72 |
| 3 | 3 | ROMEO SANTOS SONY MUSIC LATIN | The King Stays King | 20 |
| 4 | 4 | PRINCE ROYCE TOP STOP/JAG | Phase II | 49 |
| 5 | 5 | TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE | Invicto | 17 |
| 6 | 6 | VARIOUS ARTISTS PLANET | I Love Bachata 2013 | 3 |
| 7 | 7 | HECTOR ACOSTA "EL TORITO" D.I.A.M./VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE | Con El Corazon Abierto | 30 |
| 11 | 8 | TITO NIEVES TOP STOP/SONY MUSIC LATIN | Que Seas Feliz | 15 |
| 8 | 9 | ALEX MATOS PLANET | El Salsero de Ahora | 2 |
| 10 | 10 | GILBERTO SANTA ROSA SONY MUSIC LATIN | Gilberto Santa Rosa | 18 |
| 12 | 11 | VARIOUS ARTISTS SONY MUSIC LATIN | Canciones De Amor: En Salsa | 8 |
| 9 | 12 | RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS | Todos Vuelven: Live | 18 |
| 13 | 13 | GILBERTO SANTA ROSA SONY MUSIC LATIN | Canciones de Amor: Love Songs | 50 |
| 15 | 14 | JUAN LUIS GUERRA 440 CAPITOL LATIN | Coleccion Cristiana | 55 |
| NEW | 15 | VARIOUS ARTISTS PLANET | I Love Salsa 2013 | 1 |

Jazz/Classical/World

March 30 2013

billboard

| LAST WEEK | THIS WEEK | ARTIST | Title | WKS. ON CHART |
|-----------|-----------|--|---|---------------|
| 1 | 1 | #1 MADELEINE PEYROUX PENNYWELL/EMARCV/DECCA | The Blue Room | 2 |
| 2 | 2 | FRANK SINATRA REPRISE/CAPITOL | Sinatra: Best Of The Best | 70 |
| 7 | 3 | MICHAEL BUBLE REPRISE/WARNER BROS. | It's A Beautiful Day | 2 |
| 5 | 4 | DIANA KRALL VERVE/VG | Glad Rag Doll | 25 |
| 3 | 5 | TONY BENNETT CONCORD | As Time Goes By: Great American Songbook Classics | 6 |
| 4 | 6 | THE BRYAN FERRY ORCHESTRA BMG | The Jazz Age | 5 |
| 11 | 7 | CHRIS BOTTI COLUMBIA | Impressions | 48 |
| 8 | 8 | TONY BENNETT RPM/COLUMBIA | Viva Duets | 21 |
| 6 | 9 | HIROMI FEAT. ANTHONY JACKSON & SIMON PHILLIPS TELARC/CONCORD | Move | 2 |
| 15 | 10 | CHARLES LLOYD / JASON MORAN ECM/DECCA | Hagar's Song | 3 |
| 10 | 11 | THE WAYNE SHORTER QUARTET BLUE NOTE | Without A Net | 6 |
| 12 | 12 | DUKE ELLINGTON COLUMBIA/LEGACY/STARBUCKS | In Grand Company | 9 |
| 9 | 13 | ROBERT GLASPER EXPERIMENT BLUE NOTE | Black Radio | 55 |
| 13 | 14 | EMMY ROSSUM WARNER BROS. | Sentimental Journey | 7 |
| 16 | 15 | SOUNDTRACK MADISON GATE | Midnight in Paris | 66 |

| LAST WEEK | THIS WEEK | ARTIST | Title | WKS. ON CHART |
|-----------|-----------|---|----------------------|---------------|
| NEW | 1 | #1 ANDRE WARD QUEEN OF SHEBA/HUSH/OPHEUS | Caution | 1 |
| NEW | 2 | PHIL PERRY SHANACHEE | Say Yes | 1 |
| 2 | 3 | JEFFREY OSBORNE STAR VISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD | A Time For Love | 7 |
| 5 | 4 | JOSE JAMES BLUE NOTE | No Beginning No End | 8 |
| 1 | 5 | PAUL HARDCASTLE TRIPPIN' N' RHYTHM | Paul Hardcastle: VII | 4 |
| NEW | 6 | SPENCER DAY CONCORD | The Mystery Of You | 1 |
| 3 | 7 | MARION MEADOWS LISTEN 2/SHANACHEE | Whisper | 3 |
| 4 | 8 | ESPERANZA SPALDING MONTUNO/HEADS UP/CONCORD | Radio Music Society | 53 |
| 19 | 9 | ROB WHITE QUEEN OF SHEBA/HUSH/OPHEUS | Just Kickin' It | 35 |
| 6 | 10 | BRIAN CULBERTSON VERVE/VG | Dreams | 40 |
| 22 | 11 | RAHNI SONG QUEEN OF SHEBA/YSK/HUSH | Breakin' The Rules | 43 |
| 8 | 12 | KAT EDMONSON SPINNERETTE | Way Down Low | 43 |
| 25 | 13 | PETER WHITE HEADS UP/CONCORD | Here We Go | 53 |
| 10 | 14 | EUGE GROOVE SHANACHEE | House Of Groove | 25 |
| 14 | 15 | GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CONCORD | 24/7 | 39 |

| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART |
|-----------|-----------|--|---|---------------|
| 2 | 1 | #1 NO STRESS TRIPPIN' N' RHYTHM | Paul Hardcastle | 8 |
| 1 | 2 | WISH I WAS THERE VINCENT INGALA | Vincent Ingala | 10 |
| 7 | 3 | BATUCADA (THE BEAT) CONCORD/CMG | Boney James Feat. Rick Braun | 4 |
| 3 | 4 | MACEO! PATRICK LAMB | Patrick Lamb | 10 |
| 5 | 5 | BLACK PEARL SHANACHEE | Marion Meadows | 5 |
| 6 | 6 | YOU'RE AMAZING HEADS UP/CMG | David Benoit | 14 |
| 8 | 7 | DANCE WITH YOU GREG MANNING | Greg Manning | 7 |
| 10 | 8 | THE MYSTERY OF YOU CONCORD/CMG | Spencer Day | 4 |
| 13 | 9 | ELLEN ARTISTRY/MACK AVENUE | Brian Bromberg | 6 |
| 9 | 10 | MONTUNO BAY FRAZZY FROG | Marc Antoine | 25 |
| 12 | 11 | LIFTED TRIPPIN' N' RHYTHM | Cindy Bradley | 5 |
| 11 | 12 | SWEET SWEET BABY WOODWARD AVENUE | Grace Kelly | 4 |
| 4 | 13 | CHAMPAGNE LIFE CONCORD JAZZ/CMG | Gerald Albright / Norman Brown | 18 |
| 14 | 14 | LIVE LIFE 335 | Tak Matsumoto | 7 |
| 17 | 15 | LOCK IT UP WIND TUNNEL | Gabriel Mark Hasselbach Feat. Walle Larsson | 5 |

| NORWAY | | | | |
|---|-----------|--|------------------------------------|--|
| DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL | | | | |
| LAST WEEK | THIS WEEK | TITLE (IMP/INT/LABEL) | Artist | |
| 1 | 1 | STAY SRP/DEF JAM | Rihanna Feat. Mikky Ekko | |
| 2 | 2 | IN MY HEAD ICON/SONY MUSIC | Madcon | |
| 8 | 3 | BOMBO ELECTRIC/SONY MUSIC | Adelen | |
| 4 | 4 | THRIFT SHOP MACKLEMORE | Macklemore & Ryan Lewis Feat. Wanz | |
| 5 | 5 | I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY | Taylor Swift | |
| 7 | 6 | SCREAM & SHOUT INTERSCOPE | will.i.am & Britney Spears | |
| NEW | 7 | WHEN I WAS YOUR MAN ATLANTIC | Bruno Mars | |
| 10 | 8 | FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Christina Aguilera | |
| NEW | 9 | MIRRORS RCA | Justin Timberlake | |
| NEW | 10 | JUST GIVE ME A REASON RCA | P!nk Feat. Nate Ruess | |

| SPAIN | | | | |
|---|-----------|---|----------------------------------|--|
| DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL | | | | |
| LAST WEEK | THIS WEEK | TITLE (IMP/INT/LABEL) | Artist | |
| 4 | 1 | TRY RCA | P!nk | |
| 1 | 2 | SCREAM & SHOUT INTERSCOPE | will.i.am & Britney Spears | |
| 2 | 3 | EL BESO TRIMECA/EMI | Pablo Alboran | |
| 3 | 4 | EL TIGERASO MAD DECENT | Maluca | |
| 5 | 5 | FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Christina Aguilera | |
| RE | 6 | MI REINA ROSTER | Henry Mendez | |
| 9 | 7 | NO DIGAS NADA UNIVERSAL | Cali y El Dandee | |
| 8 | 8 | LOCKED OUT OF HEAVEN ATLANTIC | Bruno Mars | |
| 10 | 9 | TU JARDIN CON ENANITOS WARNER | Melendi | |
| RE | 10 | DIAMONDS SRP/DEF JAM | Rihanna | |

| PORTUGAL | | | | |
|---|-----------|--|----------------------------|--|
| DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL | | | | |
| LAST WEEK | THIS WEEK | TITLE (IMP/INT/LABEL) | Artist | |
| 6 | 1 | ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE | Imagine Dragons | |
| 2 | 2 | STAY SRP/DEF JAM | Rihanna Feat. Mikky Ekko | |
| 9 | 3 | ONE DAY/RECKONING SONG TELMAVARD/FOUR/COLUMBIA | Asaf Avidan & The Mojos | |
| 3 | 4 | WHEN I WAS YOUR MAN ATLANTIC | Bruno Mars | |
| 1 | 5 | HO HEY DUALSTONE/DECCA | The Lumineers | |
| 4 | 6 | JUST GIVE ME A REASON RCA | P!nk Feat. Nate Ruess | |
| 7 | 7 | DIAMONDS SRP/DEF JAM | Rihanna | |
| 5 | 8 | BENEATH YOUR BEAUTIFUL SYCO | Labrinth Feat. Emeli Sande | |
| RE | 9 | TRY RCA | P!nk | |
| RE | 10 | LOCKED OUT OF HEAVEN ATLANTIC | Bruno Mars | |

| LUXEMBOURG | | | | |
|---|-----------|--|------------------------------------|--|
| DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL | | | | |
| LAST WEEK | THIS WEEK | TITLE (IMP/INT/LABEL) | Artist | |
| 2 | 1 | JUST GIVE ME A REASON RCA | P!nk Feat. Nate Ruess | |
| 1 | 2 | SCREAM & SHOUT INTERSCOPE | will.i.am & Britney Spears | |
| 3 | 3 | THRIFT SHOP MACKLEMORE | Macklemore & Ryan Lewis Feat. Wanz | |
| 6 | 4 | LET HER GO BLACK CROW/EMASSY OF MUSIC/SONY MUSIC | Passenger | |
| 4 | 5 | STAY SRP/DEF JAM | Rihanna Feat. Mikky Ekko | |
| NEW | 6 | I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY | Taylor Swift | |
| NEW | 7 | MIRRORS RCA | Justin Timberlake | |
| 5 | 8 | HARLEM SHAKE JEFFREY'S/MAD DECENT | Baauer | |
| RE | 9 | HALL OF FAME PHONOGENIC/EPIC | The Script Feat. will.i.am | |
| 7 | 10 | WHEN I WAS YOUR MAN ATLANTIC | Bruno Mars | |

Boxscore

March 30
2013
billboard

| CONCERT GROSSES | | | | |
|-----------------|--|---|----------------------------|--|
| | GROSS PER TICKET (PRICE/\$) | ARTIST VENUE (DATE) | ATTENDANCE CAPACITY | PROMOTER |
| 1 | \$4,271,090 (\$250/\$125/\$99.50/\$25) | KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES RAYMOND JAMES STADIUM, TAMPA, FLA., MARCH 16 | 47,492 51,243 | TAMPA SPORTS AUTHORITY, THE MESSINA GROUP/AEG LIVE |
| 2 | \$2,405,660 (\$471.60/\$245.00) | ELTON JOHN ESTÁDIO DO MINEIRÃO, BELO HORIZONTE, BRAZIL MARCH 9 | 32,376 SELLOUT | EVENTPRO/WATER BROTHER/XYZ LIVE |
| 3 | \$2,192,159 (\$278.23/\$237.00) | RED HOT CHILI PEPPERS PALACIO DE LOS DEPORTES, MEXICO CITY MARCH 9-6 | 41,038 41,118 TWO SHOWS | OCESA-DE |
| 4 | \$1,721,237 (\$89.50/\$69.50) | GEORGE STRAIT, MARTINA MCBRIDE RUPP ARENA, LEXINGTON, KY MARCH 2 | 21,587 SELLOUT | THE MESSINA GROUP/AEG LIVE |
| 5 | \$1,712,440 (\$339.50/\$245.00) | ELTON JOHN ESTÁDIO ZEQUINHA, PORTO ALEGRE, BRAZIL MARCH 5 | 11,294 13,500 | EVENTPRO/WATER BROTHER/XYZ LIVE |
| 6 | \$1,692,325 (\$89.50/\$69.50) | GEORGE STRAIT, MARTINA MCBRIDE THOMPSON-BOLING ARENA, KNOXVILLE, TENN. MARCH 1 | 20,249 SELLOUT | THE MESSINA GROUP/AEG LIVE |
| 7 | \$1,110,400 (\$216.00/\$141.00) | ELTON JOHN CHEVROLET HALL, RECIFE, BRAZIL MARCH 10 | 3,160 4,600 | EVENTPRO/WATER BROTHER/XYZ LIVE |
| 8 | \$1,104,140 (\$2,174.00/\$217.40) | ELTON JOHN CENTRO DE CONVENÇÕES, BRASÍLIA, BRAZIL MARCH 8 | 5,862 6,900 | EVENTPRO/WATER BROTHER/XYZ LIVE |
| 9 | \$1,071,816 (\$89.50/\$69.50) | MAROON 5, NEON TREES, OWL CITY STAPLES CENTER, LOS ANGELES MARCH 15 | 15,192 SELLOUT | LIVE NATION |
| 10 | \$978,412 (\$95/\$55) | ERIC CLAPTON, THE WALLFLOWERS TOYOTA CENTER, HOUSTON MARCH 16 | 12,014 SELLOUT | BEAVER PRODUCTIONS |
| 11 | \$860,193 (\$438.93/\$400.00) | MANÁ ESTADIO RICARDO SARRIENA AYMA, SAN JOSÉ, COSTA RICA, MARCH 6 | 15,158 20,000 | EVENTPRO/WATER BROTHER |
| 12 | \$824,702 (\$89.50/\$69.50) | ERIC CLAPTON, THE WALLFLOWERS FRANK ERWIN CENTER, AUSTIN, TEXAS MARCH 17 | 11,035 SELLOUT | BEAVER PRODUCTIONS |
| 13 | \$725,692 (\$77.50/\$29.50) | MAROON 5, NEON TREES, OWL CITY VAN ANDEL ARENA, GRAND RAPIDS, MICH. FEB. 25 | 11,578 SELLOUT | LIVE NATION |
| 14 | \$677,166 (\$5,373.57/\$282.35) | TIGO FEST: RED HOT CHILI PEPPERS, MANÁ, PAUL VAN DYK & OTHERS ESTADIO MATEO FLORES, GUATEMALA CITY, GUATEMALA MARCH 9 | 8,753 15,000 | EVENTPRO/WATER BROTHER |
| 15 | \$622,227 (\$599.44 AUSTRALIAN) | THE JACKSONS SYDNEY ENTERTAINMENT CENTRE, SYDNEY MARCH 16 | 5,305 9,715 | UAE PRESENTS |
| 16 | \$602,275 (\$85/\$35) | KID ROCK, BUCKCHERRY, HELLBOND GLORY BRIDGESTONE ARENA, NASHVILLE FEB. 15 | 11,305 12,762 | LIVE NATION |
| 17 | \$585,030 (\$134/\$21) | RICARDO ARJONA PATRIOT CENTER, FAIRFAX, VA., FEB. 7 | 6,096 SELLOUT | SBS ENTERTAINMENT |
| 18 | \$581,832 (\$85/\$39.75) | KID ROCK, BUCKCHERRY, HELLBOND GLORY BOK CENTER, TULSA, OKLA., FEB. 9 | 10,998 SELLOUT | LIVE NATION |
| 19 | \$553,838 (\$52.50/\$27.75) | LUKE BRYAN, THOMPSON SQUARE, FLORIDA GEORGIA LINE VAN ANDEL ARENA, GRAND RAPIDS, MICH. FEB. 16 | 11,578 SELLOUT | LIVE NATION |
| 20 | \$550,616 (\$63.90/\$43.50) | CARRIE UNDERWOOD, HUNTER HAYES SAVE MART CENTER, FRESNO, CALIF. MARCH 5 | 10,333 SELLOUT | AEG LIVE |
| 21 | \$538,595 (\$522.357 AUSTRALIAN) | DEEP PURPLE & JOURNEY SYDNEY ENTERTAINMENT CENTRE, SYDNEY MARCH 2 | 5,142 9,714 | CHUGG ENTERTAINMENT |
| 22 | \$530,335 (\$150/\$21) | RICARDO ARJONA TOYOTA CENTER, HOUSTON FEB. 22 | 8,193 SELLOUT | SBS ENTERTAINMENT |
| 23 | \$526,207 (\$119/\$5.99) | RICARDO ARJONA NASSAU COLISEUM, UNIONDALE, N.Y., FEB. 10 | 8,296 10,858 | SBS ENTERTAINMENT |
| 24 | \$514,622 (\$182/\$52) | THE CLEVELAND ORCHESTRA ADRIENNE BASHET CENTER FOR THE PERFORMING ARTS, MIAMI, MARCH 14-16 | 5,380 5,673 THREE SHOWS | IN-HOUSE, THE CLEVELAND ORCHESTRA |
| 25 | \$512,594 (\$619.249 NEW ZEALAND) | SANTANA, STEVE MILLER BAND CBS CANTERBURY ARENA, CHRISTCHURCH, NEW ZEALAND MARCH 17 | 5,208 6,392 | CHUGG ENTERTAINMENT |
| 26 | \$504,653 (\$493.485 AUSTRALIAN) | THE STONE ROSES, ZANE LOWE HORDEN PAVILION, SYDNEY MARCH 6 | 5,200 SELLOUT | FUTURE TOURS |
| 27 | \$498,115 (\$99.50/\$30) | JOURNEY, LOVERBOY VAN ANDEL ARENA, GRAND RAPIDS, MICH. FEB. 9 | 10,496 SELLOUT | LIVE NATION |
| 28 | \$484,884 (\$63.90/\$43.50) | CARRIE UNDERWOOD, HUNTER HAYES STOCKTON ARENA, STOCKTON, CALIF. FEB. 26 | 8,501 SELLOUT | AEG LIVE |
| 29 | \$477,392 (\$46/\$46) | CARRIE UNDERWOOD, HUNTER HAYES MANDALAY BAY EVENTS CENTER, LAS VEGAS MARCH 2 | 7,912 SELLOUT | AEG LIVE |
| 30 | \$476,330 (\$70/\$50) | CARRIE UNDERWOOD, HUNTER HAYES CITIZENS BUSINESS BANK ARENA, ONTARIO, CALIF. MARCH 3 | 7,548 SELLOUT | AEG LIVE |
| 31 | \$461,930 (\$65/\$45) | MUSE, DEAD SARA CHAIREZ ARENA, ST. LOUIS MARCH 8 | 7,708 SELLOUT | FRANK PRODUCTIONS, C3 PRESENTS |
| 32 | \$452,369 (\$89.368 REAG) | JAMIROQUAI CREDICARD HALL, SÃO PAULO FEB. 7 | 5,409 6,154 | T4F-TIME FOR FUN |
| 33 | \$452,120 (\$120/\$95/\$65) | MAROON 5, NEON TREES, OWL CITY MORGAN SUN ARENA, UNCAVILLE, CONN. FEB. 22 | 5,055 SELLOUT | LIVE NATION |
| 34 | \$429,999 (\$48.90/\$39.90) | MUSE, DEAD SARA U.S. AIRWAYS CENTER, PROVOH, MARCH 16 | 9,578 10,500 | FRANK PRODUCTIONS, C3 PRESENTS |
| 35 | \$411,832 (\$63/\$53/\$38) | MUSE, DEAD SARA TARGET CENTER, MINNEAPOLIS MARCH 7 | 6,904 8,500 | JAM PRODUCTIONS |



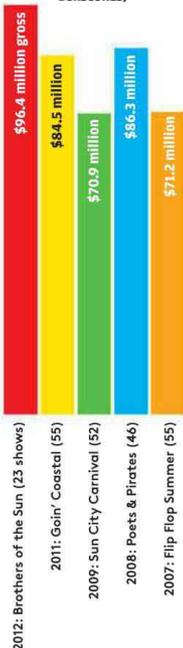
Chesney Kicks Off No Shoes Nation

Kenny Chesney begins his No Shoes Nation tour while at No. 1 on the Boxscore chart with a \$4.3 million box-office gross from the tour's first date, a concert at Raymond James Stadium in Tampa, Fla. The March 16 performance with almost 48,000 in attendance marked the country star's fourth stint as headliner at the home venue of the NFL's Tampa Bay Buccaneers. He also played there in 2006 and 2011 as well as last year when he launched the Brothers of the Sun Tour with Tim McGraw.

The No Shoes Nation tour will take Chesney to 16 U.S. stadiums through the end of August, but the itinerary also includes arena and amphitheater dates, festival appearances and two shows at the Hard Rock Hotel in Las Vegas. A bona fide superstar in concert touring, the 20-year country music veteran has headlined a major tour every year since 2001 (except for 2010), and all of them have topped 1 million in attendance since the Margaritas N' Señoritas tour in 2003.

—Bob Allen

KENNY CHESNEY'S LAST FIVE TOURS (BASED ON BILLBOARD BOXSCORES)



CODA

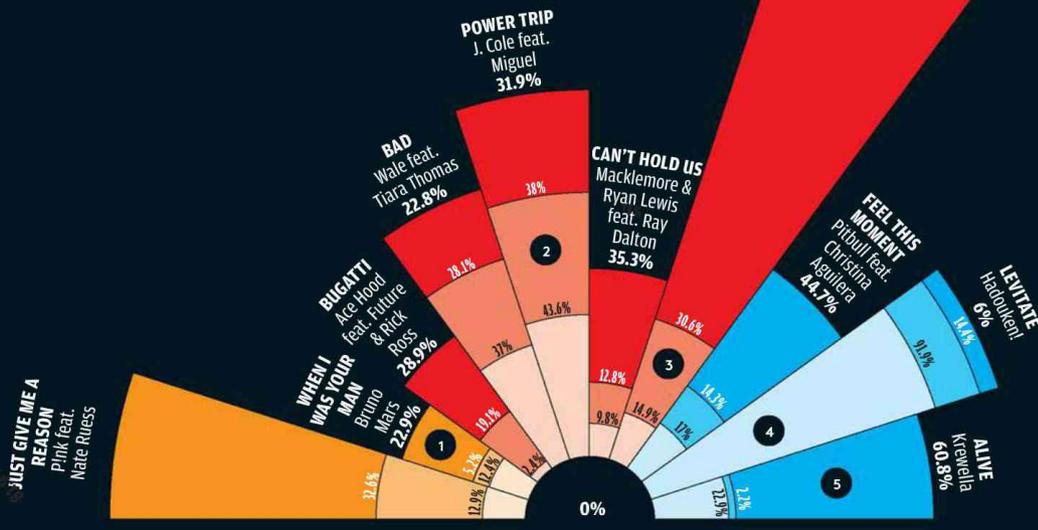
This Week's Trend Report: Biggest Streaming Songs Movers

THE TOP % GAINERS OF THE WEEK THAT HAVE ALSO GAINED IN EACH OF THE PREVIOUS TWO WEEKS.

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

HOW TO READ THIS GRAPHIC

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



1
BRUNO MARS
 This Week: 5 (4.5 million)
 Last Week: 6 (3.7 million)
 2 Weeks Ago: 7 (3.5 million)
 In addition to its streaming prowess, the song claims the Billboard Hot 100's Airplay Gainer award for a sixth consecutive week. The streak is the longest since fun.'s "We Are Young" (featuring Janelle Monáe) also linked six straight weeks last year. It's the best by a male since T.I.'s "Live Your Life" (featuring Rihanna) ran up six in a row in 2008.

2
J. COLE
 This Week: 32 (1.5 million)
 Last Week: 39 (1.1 million)
 2 Weeks Ago: - (824,000)
 The first official single off J. Cole's upcoming sophomore project, *Born Sinner*, reaches new peaks on the Hot 100 (70-60) and Hot R&B/Hip-Hop Songs (21-17) in its fifth week on each list. The North Carolina MC's Valentine's Day release garnered 1.5 million streams last week, a 32% increase, according to Nielsen BDS.

3
JUICY J
 This Week: 36 (1.5 million)
 Last Week: - (313,000)
 2 Weeks Ago: - (240,000)
 The video's March 7 premiere on Vevo sends Juicy J's song onto Streaming Songs as the highest debut and with the chart's largest percentage spike. The streaming gain also helps the title soar 32-23 on Hot R&B/Hip-Hop Songs and 22-17 on Rap Songs. It's one of five rap songs among the top 10 gainers, indicating the genre's online popularity.

4
HADOUKEN!
 This Week: 30 (1.6 million)
 Last Week: 26 (1.5 million)
 2 Weeks Ago: 36 (1.3 million)
 The song, which reaches a new peak on Dance/Electronic Songs (No. 9), slips down the Streaming Songs chart even though it dips 6% in plays/views in what was a very active week in stream volume. The band's "People Are Awesome" version of its video is nearing 49 million views on YouTube.

5
KREWELLA
 This Week: - (907,000)
 Last Week: - (562,000)
 2 Weeks Ago: - (550,000)
 The song just misses making the cut on the Streaming Songs chart, but ranks among the top 10 overall gainers. It holds at its No. 3 peak on Dance/Mix Show Airplay for a fourth week, rises 68-57 on the Billboard Hot 100 and crowns Heatseekers Songs (4-1).

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A black and white photograph of a dog, possibly a pit bull mix, barking or growling behind a chain-link fence. The dog's mouth is wide open, showing its teeth and tongue. The background is dark and out of focus, suggesting an indoor kennel or training area.

dog

bone

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