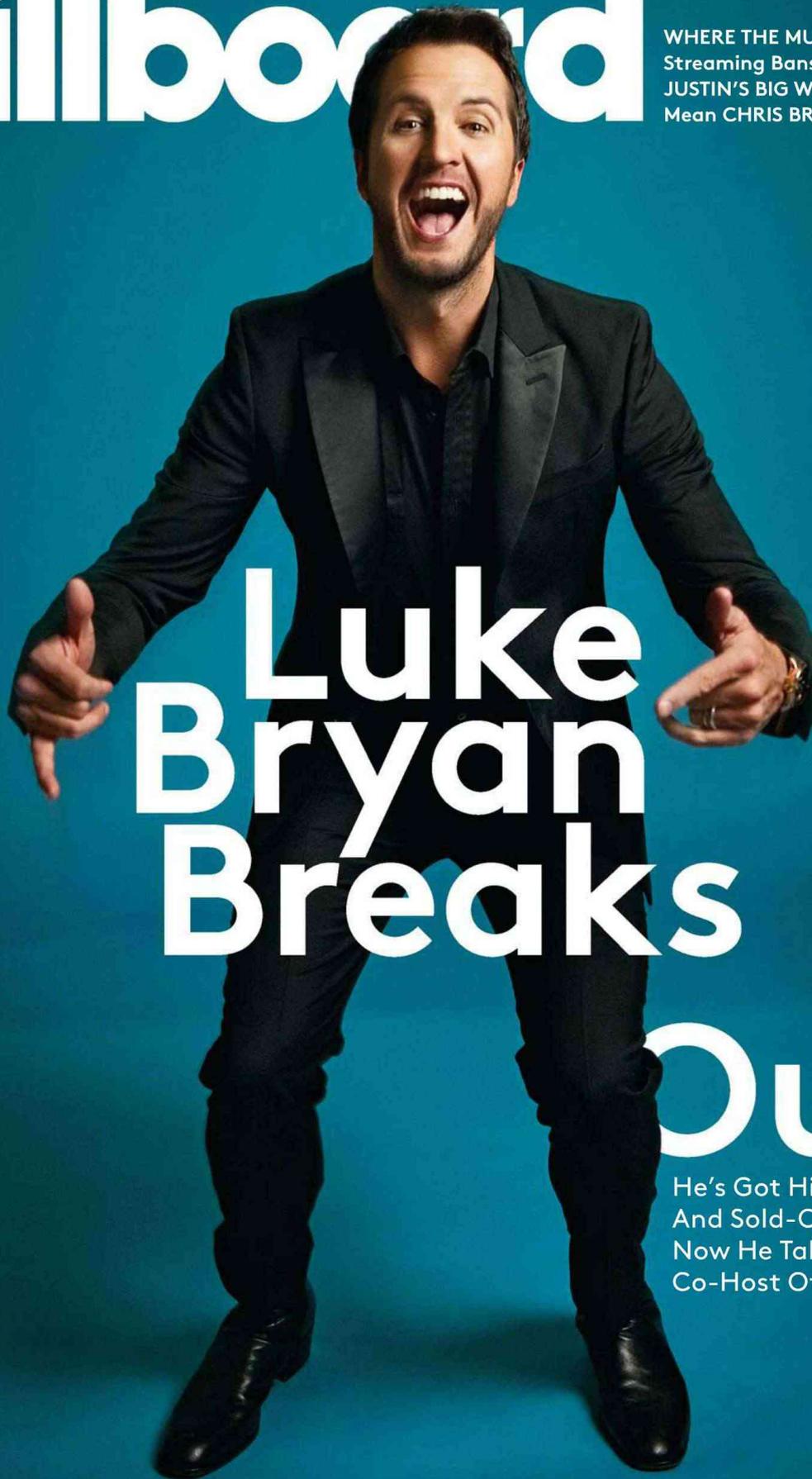


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JUSTIN'S BIG WEEK What The Numbers
Mean CHRIS BROWN'S R&B RETURN



Luke Bryan Breaks

Out

He's Got His First No. 1 Album
And Sold-Out Headlining Tour.
Now He Takes Center Stage As
Co-Host Of The ACM Awards

DETAILS ON
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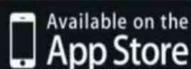
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VIEWPOINT

6
APRIL
2013

THIS WEEK
Volume 125
No. 13

GEAR

P.23 “I need to hear the air around the music. You have to combine the electronic and the real.”
BUTCH WALKER

FEATURE

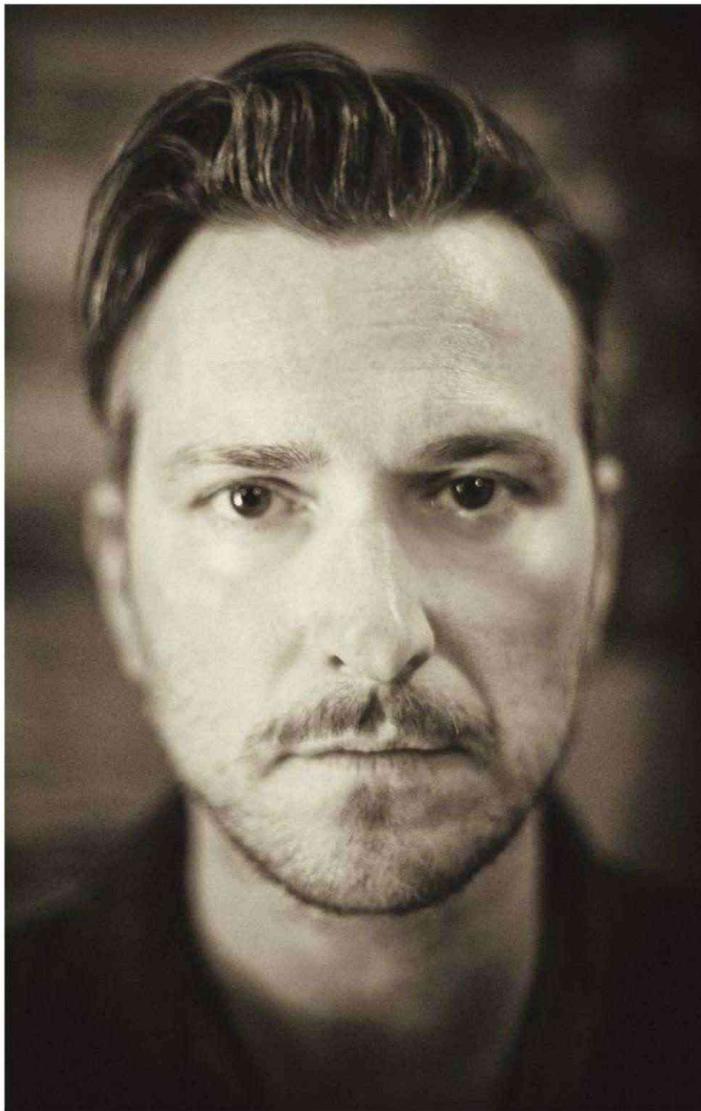
P.24 “A lot of country purists bash my music, but I do my style and I have fun. That’s all that matters.”

LUKE BRYAN

BRANDING

P.13 “A part of representing our clients is how we get artists paid for their services. It’s our job to figure this out with them.”

MARK FIGLIULO/TBWA



Butch Walker photographed at Ruby Red Studios in Santa Monica, Calif.

RETAIL

P.8 “When indie retailers are competing with loss-leader pricing on Timberlake’s record and still selling a significant amount of units, you know you have a real album on your hands.”

STEVE HARKINS



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THIS WEEK ON BILLBOARD.COM
1 Reviews: **The Band Perry**; Tyler, the Creator **2** Vote for the Billboard Music Awards’ Milestone Award, presented by Chevrolet **3** The 20 top-charting “Fool” songs **4** “Game of Thrones” playlist

ON THE COVER
Luke Bryan photograph by David McCleister for Billboard. Styling by Lee Moore. Grooming by Paula Turner.

TOP LINE

DIGITAL

Love At First Bite?

Russian rockers Biting Elbows score a viral video hit as it seeks its first major-label deal

By Jeffrey Ressler



Biting Elbows' video (inset) has been viewed more than 9 million times on YouTube.

It's only spring, but that hasn't stopped anyone from calling Russian four-piece Biting Elbows' "Insane Office Escape 2" clip for its song "Bad Motherfucker" one of the most successful viral videos of 2013. The ultra-violent, live-action, first-person shooter-styled clip, directed by the band's Tarantino-esque lead singer Ilya Naishuller, has been viewed more than 9 million times during its first week, according to YouTube. Naishuller is now heading from Moscow to Los Angeles to hold meetings with nearly a half-dozen eager record labels, along with several talent agencies and film studios. It's auspicious timing, as he's about to navigate the band's first major media deals. This most recent viral phenomenon follows PSY's surprise "Gangnam Style" hit last year, originating in South Korea, and the "Harlem Shake" meme that turned Baauer's 2012 electronica hit of the same name into a Billboard Hot 100 No. 1. To date, PSY's original clip has generated an astounding 1.4 billion →

THE Action



MUSIC SALES STABILIZE
Revenue from digitally distributed

music continued to climb as sales of physical formats descended in 2012. Those two forces just about cancelled each other out—leading to a slight 0.9% drop in overall revenue to \$7.1 billion in the United States, according to the RIAA's annual report released March 26. Revenue generated from access models, represented by Pandora, Spotify and others, made up 15% of the total, up from just 3% in 2007. Digital accounted for nearly 60% of the industry's revenue. But sales of physical formats plunged 16.5% to \$2.8 billion in 2012.

CONCORD
MUSIC GROUP



WOOD CREEK SNAGS CONCORD

Village Roadshow Entertainment Group sold Concord Music Group to Wood Creek Capital Management, which paid between \$115 million and \$125 million for the label. The deal makes Wood Creek one of the largest owners of independent music assets. An affiliate of MassMutual Financial Group, Wood Creek also has a majority stake in Bicycle Music, a music publishing firm, and Varese Sarabande, a label specializing in film soundtracks. Concord, which started out as a jazz label, owns the Stax and Fantasy catalogs as well as Rounder Records, Telarc and Hear Music.



MANDA TO INTERSCOPE
Def Jam president Joie Manda

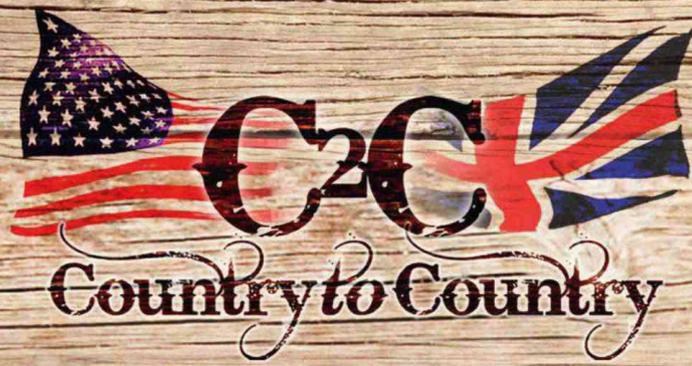
has made a surprise move to Interscope Records as president of urban. He's relocating to Los Angeles from New York for personal reasons but remains within the Universal Music Group family. He'll report to Interscope Geffen A&M president/COO John Janick. Manda was appointed president of Def Jam slightly more than a year ago. His first day at Interscope will be Monday, April 1. "[I'm] excited to roll up my sleeves and get to work," he says.



'THE VOICE' GETS HEARD

NBC's "The Voice" makes a hit comeback, beating out ABC's "Dancing With the Stars" and Fox's "Bones" in the hotly contested Monday-night prime-time slot between 8 p.m. and 10 p.m. The singing show garnered 13.4 million viewers during its March 25 season opener, putting it at the top of the ratings heap. While that's fewer than the "American Idol" premiere, which attracted 17.9 million viewers, it proves that "The Voice" still has the legs to match.





THANK YOU

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VINCE GILL, LITTLE BIG TOWN, KRISTIAN BUSH
DARIUS RUCKER, LEANN RIMES, BRANTLEY GILBERT**

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BBC RADIO 2 AND THE COUNTRY MUSIC ASSOCIATION**

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CONCERTS

Biting Elbows continued from p. 6

views, while Baauer's song has been used in various videos totaling more than 175 million views.

"Bad Motherfucker" is the second song on a homemade EP by Biting Elbows, which precedes a new full-length and accompanying video featurettes now being offered to international labels. The video doesn't feature any crazy dance moves like the other viral hits, instead revolving around a highly aggressive, heavily blood-soaked storyline filled with influences ranging from the sci-fi noir moves of "The Matrix" to non-stop running-man mania reminiscent of parkour-themed videogame "Mirror's Edge."

Download sales figures for the music track have been modest, probably because the melody isn't nearly as captivating as the frenetic, eye-popping visuals. The single sold about 2,000 downloads in the week ending March 24, according to Nielsen SoundScan.

The group is represented by Inga Vainshtein, a Russian-born former talent manager who found female folk singer Jewel in a San Diego-area coffee shop and helped guide her to U.S. sales of more than 12 million copies of her 1995 debut album, *Pieces of You*.

Vainshtein first heard of Biting Elbows while she was at last year's Cannes Film Festival and met Naishuller soon after in New York, where she agreed to develop his spy thriller story "The Russian" into a feature film. Naishuller had long been interested in pursuing a twin-track career as a singer/director—Biting Elbows has opened for Linkin Park and Guns N' Roses in Russia, while its 27-year-old frontman has been involved with cinema since his teens, working with director Roland Joffé.

Both the music and film communities seem primed for more. Aside from "Bad Motherfucker" hitting big on YouTube following two earlier clips, several music and movie folk endorsed the video on Twitter and elsewhere. Mötley Crüe drummer Tommy Lee, actor Samuel L. Jackson and "Black Swan" director Darren Aronofsky all expressed enthusiasm.

This week and next, Vainshtein and Naishuller are expected to talk with virtually every major label including Interscope, which showed early interest. (A&R man Neil Jacobson, who works with the Black Eyed Peas and LMFAO, and business affairs executive Brian Alvarez are said to be fans.) Reps from director-owned production firms and new executive-led concerns, including Ridley Scott Associates and former Fox chief Peter Chernin's TCG, are also curious about the Russian import. ●



The National Assn. of Broadcasters called a performance right for sound recordings "bad for radio, bad for artists and bad for listeners" in newspaper ads thanking two new co-sponsors of the congressional resolutions supporting the Local Radio Free Act.



Justin Timberlake had a weeklong stay on Jimmy Fallon's NBC show.

RETAIL

A Great 'Experience'

Justin Timberlake's huge return has given many in the industry a big boost beyond just his label RCA

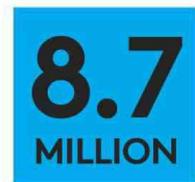
By Ed Christman

In the album's debut week, iTunes and Target scanned a whopping 758,000, or 78%, of the 968,000 copies of Justin Timberlake's *The 20/20 Experience*, according to industry sources. And it wasn't just sales—songs from the album were streamed some 8.7 million times from subscription services like Spotify and Rdio, according to Nielsen BDS.

While the release may have fallen just short of the million-unit mark, it by far surpassed initial projections of 500,000 units, and it may well have delivered a million smiles between the consumers who bought it and from anyone employed in the music industry.

THE BIG NUMBER

Number of times songs from *The 20/20 Experience* were streamed in album's first week.



Regardless if they worked for RCA and Sony, music industry executives across the board were ecstatic with the performance of the album.

"We love these results," says a senior sales executive at a competing major. "Anything great for the industry is great for each music company."

A senior sales executive at another major says the total is a "phenomenal first-week number that shows retail's power to drive this initiative."

In particular, the Target campaign for the album was "most impressive."

Target unleashed a major TV campaign in support

of the album to tout its exclusive two bonus tracks, which helped drive sales at stores.

In reaction to the Target exclusive, Walmart priced the \$9.10 wholesale album at \$7, and Amazon's CD store price-matched Walmart.

"When indie retailers are competing with loss-leader pricing like that and still selling a significant amount of units, you know the customer wasn't just shopping price and you have a real album on your hands," Baker & Taylor VP of retail and entertainment Steve Harkins says. Initially, Harkins says he was afraid that Timberlake's high-profile Grammy Award performance in February, six weeks before the album's release, would lose some of its impact. "But it wasn't one and done," he says. "They really set the table and everything they did to draw attention to the album just resonated with the consumer. At the end of the day, [RCA/Sony] put together a masterful marketing plan."

Besides all the big events surrounding the album, like Timberlake's "Saturday Night Live" appearance and a weeklong run on "Late Night With Jimmy Fallon," merchants large and small applauded the RCA/Sony setup, which included generous buying into retail programs. As a result, retailers say the album not only received prime shelf space but also significant signage at the front of stores.

While much attention has been paid to the album's digital sales performance—its first-week total of 452,000 is the highest debut ever for the format—download stores' 46.7% total is only a couple of points higher than the 44.1% that the format has scanned in album sales this year, according to Nielsen SoundScan. Meanwhile, mass merchants came to the party in a big way, as their 42.5% of sales is substantially larger than their 24.9% in album share so far this year.

Going by account, iTunes priced the album at \$10.99 and scanned 425,000 units, Target priced it at \$9.99 and sold 333,000, Walmart's \$7 price moved 63,000, Best Buy priced it at \$9.99 and scanned 32,000, and Amazon sold 28,000, split almost evenly between the MP3 store, which priced it at \$10.99, and the CD store, which matched Walmart's price.

Overall, after digital and mass merchants, chains like Best Buy and Trans World Entertainment accounted for 4.8%, while online CD sellers and mail-order stores claimed 2.7%, nontraditional retailers like Starbucks did 2.4%, and indie merchants claimed almost 1%.

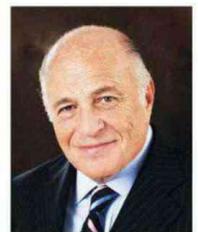
Beyond that, the album's individual tracks have scanned another 4.1 million downloads, or the equivalent of another 410,000 albums. ●



Lil Wayne. The rapper will release *I Am Not A Human Being II* next week. If he thought he had the No. 1 slot on the Billboard 200 all tied up, he better think again.



Doug Morris. The Sony Music chief is smiling as Sony's album-plus-TEA market share for the week is 37.6%, versus Universal Music Group's 33%.



Target. It was almost a perfect week for the big-box retailer, which scored 333,000 sales of the album, thanks to its exclusive version and a TV campaign touting the release. And then Walmart priced *The 20/20 Experience* at \$7.



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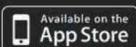
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DIGITAL

Communication Breakdown

With music and social media services being blocked in more U.S. workplaces, mobile becomes an important alternative for some

By Glenn Peoples

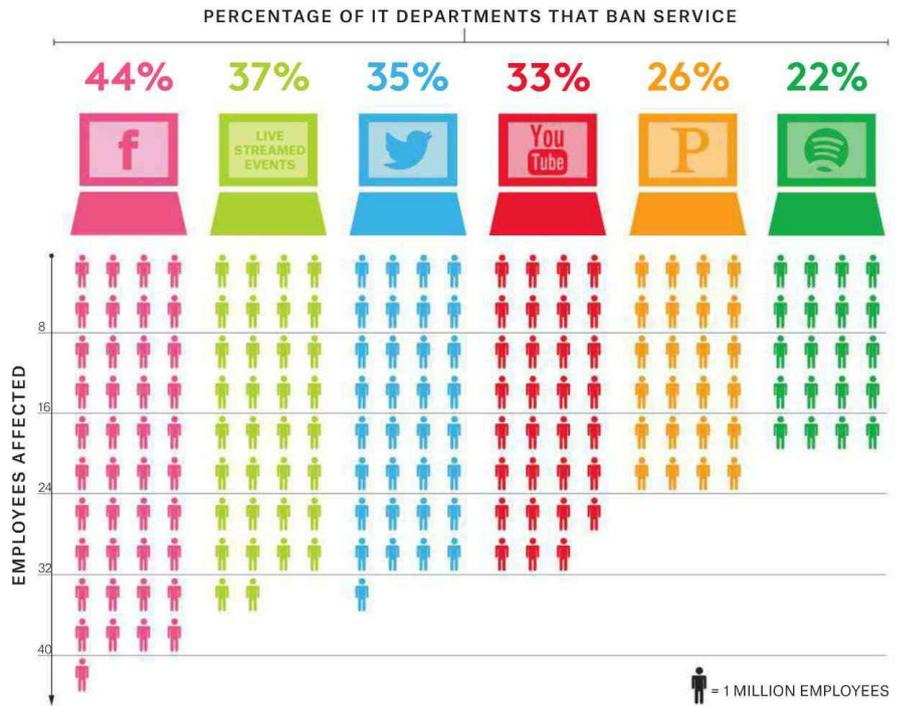
Don't assume your music or social media messages are always making an impression during working hours. That's the takeaway of a survey of more than 500 IT departments around the country by Modis, an IT staffing and recruiting agency.

A telephone survey in February conducted by Braun Research on behalf of Modis queried 502 IT professionals about their companies' policies and actions toward social media and streaming audio and video. Nearly half (48%) of those surveyed said their companies take some type of action to block, throttle or ban the streaming of non-work content at the workplace. More specifically, 22% have a company policy banning the streaming of non-work content, 17% throttle streaming content and 17% block streaming content. Half of the companies represented in the survey don't have a policy of throttling or blocking streaming content.

These policies mean music isn't reaching a large group of Americans who use their companies' network during the day. Streamed live events are targeted by 37% of employers, which affects nearly 42 million people, according to Billboard's estimate (taking into account the U.S. Bureau of Labor Statistics' figure for private employment minus people employed in non-office, goods-producing areas like mining and manufacturing). That goes for the NCAA Men's Division I Basketball Tournament (the reason for the survey), but it could also get in the way of content from such events as Bonnaroo or South by Southwest.

These policies undoubtedly have an impact on businesses. Google is reportedly in talks with rights owners to launch its own ad-supported music subscription service based on its ubiquitous YouTube model. Yet YouTube is targeted by 33% of companies,

MUSIC SERVICES AND SOCIAL MEDIA RESTRICTED AT WORK



TOTAL NUMBER OF U.S. OFFICE WORKERS, FEBRUARY 2013 (BILLBOARD ESTIMATE)

94,573,000

Sources: Modis Survey, 2013; U.S. Bureau of Labor Statistics

affecting more than 37 million employees. Pandora recently implemented a monthly cap on mobile listening, leaving its heaviest users to switch to desktop listening or pay for additional time. But about one in four companies target Pandora, leaving more than 29 million employees with either substandard service or no access to Pandora on their work computers. Pandora says the listening cap affects 4% of its listeners, but it's understandable why some people would have to choose mobile over desktop.

Spotify is targeted by 22% of companies, affecting about 21 million employees. That should be extra

incentive for U.S. users to use Spotify's free mobile U.S. radio service—in theory, at least. Spotify has one other hurdle to clear: Employees would have to install the application on a computer to listen at work. YouTube and Pandora work in Web browsers.

Exceptions to the rules are made, but mainly for older senior employees who are less likely to use these services. According to the survey, the head of the company gets a pass 28% of the time while rules are bent for 22% of senior employees. Exceptions are made for only 7% of midlevel employees and 4% of junior employees.

.biz

Following a flat 2011, the German music market had a substantial downturn in 2012. Revenue from music sales decreased 3.2% to €1.4 billion (\$1.8 billion), partly due to a 7.7% decline in brick-and-mortar business.

Muve Opens Shop In Brazil

Subscription music service makes debut outside United States with Brazil's No. 2 mobile carrier

By Glenn Peoples

Muve Music, the subscription service of prepaid mobile carrier Cricket Wireless, has expanded to South America's largest market, Brazil—the service's first expansion outside of the United States. There, Muve partnered with TIM, a subsidiary of Telecom Italia and Brazil's second-largest mobile carrier, with a 26.9% share at the end of 2012. A record-label source tells Billboard the service will formally launch in Brazil in April.

TIM's website has few details but reveals that the music service will be available exclusively to customers of TIM Liberty, a post-paid service, and Infinity, a prepaid service. TIM Liberty starts at 49 real (\$24.50) a month while Infinity charges users as low as 0.50 real (25 cents) per day for unlimited calls if they use the network daily.

Muve has started strong—1.4 million U.S. subscribers—but has ample opportunity to grow outside of its home country. The service's ability to integrate with prepaid mobile carriers opens new doors. Brazil is unlike the United States in that about half of its mobile phone users choose a prepaid option, according to Nielsen. In comparison, just 15% of mobile phone subscribers in the United States prepay.

Cricket started Muve to retain customers—since keeping existing ones is less expensive than attracting new customers—and encourage them to upgrade to smartphones from feature phones. The model has worked as hoped for in the United States. If it translates well in other countries, Muve could be the company that introduces digital music to a new generation of overseas consumers.



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MY Day

Jorge Mejia

*Executive VP,
Sony/ATV Music Publishing
Latin America & U.S. Latin*

Following Sony/ATV's merger with EMI, Jorge Mejia heads the largest Latin publishing company in the world, with a staff that's tripled in size in the past year. Just promoted to executive VP, Mejia is a composer/singer/songwriter who came to Sony/ATV in 1997 as an intern and rose steadily through the ranks, representing hundreds of writers across the region and supervising Sony/ATV's offices in Mexico, Argentina, Colombia, Chile and Brazil.

5.00 AM **I wake up between 4 and 5 a.m.** That's the time I take to balance out my life. If there are waves, I go surfer; otherwise I hit the gym. If I have time, I'll come back and play something on the piano.

9.30 AM **Arrive at the office** and tackle EMI acquisition matters, which are taking a lot of our time. It includes anything having to do with writers, the office or personnel.

11.00 AM **My daily creative or administrative meeting** with the staff. Today we discussed Natalia Jimenez's new album with Sony. She's one of the writers we now have thanks to the EMI acquisition.

12.30 PM **My daily call with Latin affiliate offices.** I spoke with Brazil about the synch market and this great Gatorade commercial that's using our song "Eye of the Tiger."

1.30 PM **Lunch with Andres Sandoval** from Apple iTunes to discuss digital licensing in Latin America.

2.30 PM **Calls with a few attorneys,** including Leslie Zigel, who works with several of our clients, including Pitbull.

3.00 PM **Spoke to our writer Luis Fonsi** about his new album and the recent songwriting sessions we organized for him with Claudia Brant and our U.K. songwriter/producer Martin Terefe. On "The Voice," they'll sing "No Me Doy Por Vencido"—one of Luis' greatest hits, as an artist and co-writer—in Spanish.

4.30 PM **Budget meetings.** We're finalizing our fiscal year, so we have our conference calls with finance directors for Latin America.

6.30 PM **Listened to Carlos Vives' new album** at Andres Castro's studio in Miami. Carlos was an EMI writer and he works with Andres, who is our Sony/ATV writer.

—Leila Cobo

Jorge Mejia
photographed
in his office in
Miami.

BRANDING

Betting Against Piracy

It could be seen as a publicity stunt, but a young band taking on the issue with a Times Square billboard has stirred debate

By Andrew Hampp

When New York-based “tropical grit pop” duo Ghost Beach was selected as the latest band to have its music featured in an online commercial for American Eagle Outfitters in January, the group had the opportunity to also be featured on the retailer’s giant digital billboard in Times Square at the corner of 46th and Broadway. But rather than use the space to highlight the group’s current single, “Miracle,” or even feature a photo of its members, Ghost Beach wanted to shine a light on something entirely different—the debate surrounding music piracy.

The band partnered with ad agency TBWA\Chiat\Day to take advantage of the double-sided billboard to draw attention to an online campaign, Artists Vs. Artists, on Twitter and at artistsvsartists.com. The campaign encourages Ghost Beach’s musical peers and fans alike to tweet their views using the hashtags #artistsagainstpiracy and #artistsforpiracy and visit the micro-site to vote with their dollars on whether they would buy the band’s *Modern Tongues* EP (released through indie Crazy Heart Records) on iTunes.

The results since the March 18 debut are surprising: Though nearly 3,000 tweets were hashtagged in favor of piracy (versus around 100 against it), the number of people who opted to pay for the band’s music was more than the number of those who opted to download it for free.

Sitting outside the billboard over coffee at the Times Square Starbucks, lead singer Josh Ocean is pleased with the small yet impassioned debate the campaign has already inspired. Electronic pop peers like DJ Viceroy and French Horn Rebellion have tweeted their own views, while others have reached out to Ocean directly.

“I had an artist friend just yesterday write me a huge, long email about the whole thing, saying, ‘This is cool. We need to talk about intellectual property protection on a global scale. It’s going from country to country,’” Ocean says. “People are bringing up all sorts of interesting points. If it gets bigger than our community of musicians, then that’s great. If it just stays within a bunch of our friends talking about this, that’s a start and that’s really cool, too.”

It was the band’s desire to foster a dialogue around its core product, recorded music, that appealed to the more traditionally minded sensibilities of an ad agency like TBWA, which counts music-loving brands like Pepsi, Absolut and the Grammy Awards among its clients, not to mention Apple and iTunes at sister agency TBWA Media Arts Lab.

“It’s a really good thing to get people interacting with your brand in that way,” TBWA chief creative officer/chairman Mark Figliulo says. “You’re not just telling them what to think, you’re asking them, ‘What



do you think?’ It was on their mind, and as it should be probably in every artist’s mind right now about how to navigate this world. I give them a lot of credit for putting it out there and saying, ‘Let’s talk.’”

It’s become increasingly common for ad agencies like TBWA to take on bands as clients for projects both big and small, and often for low fees or even on a pro bono basis (the latter was the case for Ghost Beach). The Richmond, Va.-based Martin Agency recently created original artwork for Def Leppard’s iTunes release of its ‘90s single “When Love & Hate Collide” as part of a passion project, and Bartle Bogle

Hegarty in Los Angeles has worked on music-based projects for acts like Teddybears and Robyn, whose creative director Mary Fagot has an in-house role at the agency. BBDO helped team OneRepublic with Save the Children for an original song, “Feel Again,” that ended up becoming the lead single for the band’s just-released *Native* album, and TBWA even worked with Alicia Keys as a client for a campaign with her nonprofit Keep a Child Alive.

“A vital part of representing our clients is how we promote and get artists paid for their services,” Figliulo says. “As an industry, it’s our job to figure this out with them.”

Ghost Beach in front of its billboard in New York’s Times Square.

.biz

Warner Music Latina and Viacom International Media Networks of the Americas have signed an exclusive distribution and expanded-rights partnership to develop the network’s roster of new music acts for the Latin market. The deal calls for Warner to release, market and distribute all musical content by Viacom talent.



Indie bands. Ghost Beach is an indie duo that, like many of its peers including **French Horn Rebellion**, makes its revenue from touring and the occasional synch. Hosting a discussion about whether fans will support their albums versus their tours could help bands determine whether to give their music away for free.



Ad agencies. TBWA is one of many major ad agencies taking on smaller bands as clients for little to no money, often to help fill the gaps once provided by labels. Whether it’s advertising, design or promotion, agencies are playing the role of everything from chief marketing officer to A&R for artists.



Brands. American Eagle Outfitters’ support of Ghost Beach and donation of two weeks’ worth of free billboard exposure in Times Square is a philanthropic take on the deepening ties between bands and brands. Companies now prefer partnering with artists to create more sustainable relationships.

The Deal

Disney, UMG Renew Stronger Vows



WHAT: Disney Music Group has re-upped with Universal Music Group, expanding their distribution relationship geographically by also giving Walt Disney Records to UMG outside of North America for the first time. Beyond distribution, the deal also includes creative components for Disney and apparent synchronization opportunities for UMG artists and songwriters. “When you think about our platforms—which extend to soundtracks, films and television with the Disney Channel and ESPN/ABC Family—we also wanted a collaborative partner,” Disney Music Group executive VP Ken Bunt says. So that may include synch opportunities for UMG artists in Disney films, soundtracks and TV shows. But it also gives Disney access to UMG’s producers and songwriters to be available to work on projects for the various Disney properties.

WHY: Disney Music Group had a short conversation with Warner Music Group about Europe and extensive negotiations with Sony Music Entertainment for a worldwide deal before choosing to re-up with UMG, according to sources. Instead of having a hodgepodge of deals around the world, Disney wanted to have one partner. Previously, Walt Disney Records was distributed through a license deal with EMI in Europe, while Hollywood’s distribution was through a license deal with Universal in that market. In Latin America, Disney has its own operation for releasing music.

WHO: Through the years, Disney Music Group has become more Disney-centric, which has resulted in a more streamlined artist roster. Now, thanks to the UMG deal, Disney gets to draw upon the music of one of the most robust artist rosters in the industry for use in its films, soundtracks and TV shows. But this deal takes the relationship between UMG and Disney from distributing music to having the opportunity to create new properties together like a TV program, an event or provide a vehicle for using each other’s artists and platforms in projects created together or separately, according to UMG chairman/CEO Lucian Grainge. So a UMG music producer could work on a Disney film soundtrack or a Disney artist’s album while a UMG artist, producer or executive could be involved in creating something with one of Disney’s platforms.

IF: Disney Music Group’s U.S. market share is 1.4%, according to Nielsen SoundScan, but the label has albums coming from two of its top acts: Demi Lovato and Selena Gomez. Disney will pursue growth through signings and artist development, Bunt says, but he adds that a “bigger focus on Europe, Japan and emerging territories like China can provide growth opportunities for us, too.” From UMG’s point of view, the two now have a seven-point lead, 36.8%, over Sony’s 29.8% (as of March 24), but if Disney had defected, that lead would have been 35.5% to 31.2%. The next challenge for UMG is keeping Concord Music Group in the fold as, sources say, that label’s contract comes up later this year. —**Ed Christman**

The deal takes the relationship between UMG and Disney from distributing music to having the opportunity to create new properties together like TV shows or events.



Sony Music Entertainment. The label group had a chance to steal some market share from Universal Music Group, but in the end probably served as a negotiating play for Disney to get a sweeter deal from UMG.



Disney. Depending on how aggressively **Ken Bunt** and the Disney family pursue opportunities, UMG artists and songwriters could benefit from the clout delivered by Disney’s various platforms and they could revitalize Disney’s music fortunes.



UMG. This helps chairman/CEO **Lucian Grainge’s** vision to transform Universal from the largest major-label group to a modern business that also has multimedia properties and platforms.

7.8M

Copies sold of the *Lion King* soundtrack, Disney's No. 1 seller

7.1M

Copies sold of Queen's *Greatest Hits*, Disney's No. 2 seller

32.8%

UMG market share, including Disney, in 2012

EXECUTIVE TURNTABLE

Ron Broitman photographed at the Warner/Chappell offices in Los Angeles.



PUBLISHING

Warner/Chappell Music and Rhino Entertainment have unified synchronization operations to create a one-stop shop for recorded music and music publishing rights. As part of the new offering, publishing/synch veteran **Ron Broitman** has been promoted to executive VP/head of synchronization for Warner/Chappell and Rhino. Based in Los Ange-

les, Broitman will oversee a 45-member team focused on creating opportunities in film, TV, advertising, videogames and new media for Warner/Chappell and Rhino, as well as working closely with the company's front-line labels. "This combination is going to raise the bar for what a synch department should be," says Broitman, who previously served as senior VP/head of synchronization at Warner/Chappell. "In one conversation we could speak to [clients] about something we publish, represent on the recorded-music side and, ideally, where the two overlap."

BMG Chrysalis Nashville names **Kos Weaver** executive VP. He was VP at **Disney Music Publishing** in Nashville.

RECORD COMPANIES

Universal Music Group International taps **Per Sundin** as senior VP for the Nordic region. He will continue serving as chairman/CEO of **Universal Music Sweden**.

Word Entertainment appoints **Dale Mathews** senior VP of music publishing and church resources. He was president of **Brentwood-Benson Music Publishing**.

LEGAL

Entertainment lawyer **Joe Bogdan** launches legal/consulting firm **Silvershift**. He was senior VP of business and legal affairs at **World Wrestling Entertainment**.

MANAGEMENT

Q Prime South appoints **Angela Lange** VP of country radio promotion. She was VP of promotion at **EMI Records Nashville**.

RELATED FIELDS

Shore Fire Media taps **Jacquelyn Marushka** as GM of its newly opened Nashville office. She was VP of public relations at **Provident Label Group**.

—**Mitchell Peters**, exec@billboard.com



The seventh edition of the Stagecoach Festival, a three-day country music festival set for April 26-28 in Indio, Calif., will be broadcast on axs TV, a first for the event. AxS will broadcast live performances, interviews and behind-the-scenes coverage.



Vegas Goes Country

As the country music community pours into Las Vegas for the 48th annual Academy of Country Music Awards on April 7, the organization is taking advantage of the buzz surrounding the weekend by hosting several fund-raising events for its charitable arm, **ACM Lifting Lives**, and other causes.

"We're really trying to make all our events focused



Darius Rucker at ACM Lifting Lives' Celebrity Golf Classic in 2012.

on our charity in some way, just because it's what we've done for almost 50 years," ACM executive VP/managing director **Tiffany Moon** says.

Perhaps the most notable charitable event during "The Week Vegas Goes Country" is the debut of the **ACM Party for a Cause Festival**, a two-day music festival at Orleans Arena, beginning April 5. Hosted by **Outnumber Hunger** and **Kix Brooks**, the event will feature performances from the **Band Perry**, **Dierks Bentley**, **Florida Georgia Line** and **Hunter Hayes**, among many others. Proceeds will benefit military-related nonprofits **Wounded Warrior Project**, **Folds of Honor** and **Nellis Air Force Base youth education programs**.

"What we'll be doing there is giving away a portion of ticket proceeds to those charities onstage at the event," Moon says, adding that **ACM Lifting Lives** hopes the festival will become an annual event.

Additionally, on April 6, **Darius Rucker** will host the **ACM Lifting Lives Celebrity Golf Classic** at **TPC Las Vegas**. The tournament, now in its seventh year, aims to raise funds and awareness for **ACM Lifting Lives' Diane Holcomb Emergency Relief Fund**, which provides relief to members of the music industry in need.

ACM Lifting Lives has also partnered with **Tickets-for-Charity** to offer fans a select number of premium concert tickets for tours by **Carrie Underwood**, **Zac Brown Band**, **Brad Paisley**, **Toby Keith** and others. **Tickets-for-Charity.com** benefits charities of the artist's choice.

During its two-and-half-year relationship, "we've raised about \$1 million for **ACM Lifting Lives**," **Tickets-for-Charity** CEO **Jay Whitehead** says, noting that **Paisley** has raised more than \$100,000 alone for **St. Jude Children's Research Hospital**. —**Mitchell Peters**

Further Dealings

The Canadian live music industry continues to grow, according to data collected and analyzed by the **Society of Composers, Authors and Music Publishers of Canada**. "We analyzed revenues generated from live music performances, and we're pleased to report that our members are continuing to gain more than ever from concerts," **SOCAN** VP of licensing **Jennifer Brown** said in a statement containing the findings. "We've seen year-over-year growth in 2012 of 14% in concert revenue, helped by major artists playing the Canadian circuit." **SOCAN** has more than 110,000 Canadian members and represents the Canadian performing rights of more than 3 million international music creators and publishers . . . Nearly two years after launching in the United States primarily through word-of-mouth, **Spotify** aired its first

in a series of U.S. TV commercials on **NBC's** "The Voice" on March 25 as part of a larger branding campaign valued at \$10 million-plus in media spend. The campaign, titled "For Music," will feature digital and social media ads, with additional TV spots to air on **NBC's** "Late Night With Jimmy Fallon" as well as **Viacom's** **MTV**, **MTV2**, **VH1** and other networks in the coming weeks. The company says it wants to reach broad mainstream audiences in the United States with this campaign, and to help define **Spotify** and stake a position that shows it's about music . . . In the heyday of "American Idol," the notion that its ratings could fall victim to a zombie slugfest or a standard crime drama would have been laughable. But with **Fox's** singing contest shedding about 20% of its audience so far this season, falling to new lows, the

show has been leapfrogged repeatedly in total viewership by series including the **CBS** procedurals "Person of Interest" and "NCIS." In an even harsher blow, "American Idol" has been overtaken this season by **AMC's** "The Walking Dead," despite the addition of new "Idol" judges **Mariah Carey**, **Nicki Minaj** and **Keith Urban**. "American Idol" also faces a crowded talent contest field and younger challengers like **NBC's** "The Voice." A second, spring edition of that show debuted March 25 and was up 9% over its fall premiere, with 13.4 million viewers, according to Nielsen. But in its 12th season, "American Idol" is still managing to hit the right notes with sponsors, even if not always with fickle viewers: It has retained its status as TV's advertising leader among series and the loyalty of its biggest backers, including **Ford** and **Coca-Cola**.

Think Tank

OPINION JOHN VILLASENOR

Kirtsaeng Copyright Decision

Why its impact on the music industry will be limited



applies to sales. By contrast, music download and cloud-based access services can be delivered using licenses that allow copyright holders to retain a much higher level of control over use of the work.

Not all licenses, however, are equivalent. For example, ReDigi has built an online digital music marketplace based in part on its belief that the iTunes terms of sale, in contrast with the terms of use for Amazon's online music store, provide for a transfer of title that allows iTunes customers to resell their songs. Whether that interpretation carries the day will depend on the outcome of an ongoing lawsuit filed against ReDigi by Capitol Records in a New York federal district court.

More generally, it is certainly possible—and very common—to design licenses in which customers do not become owners of a copy of a song. Under such licenses, music copyright holders can and routinely do impose restrictions on resale and geographic portability. Whether these sorts of restrictions are well matched to the ways in which people and information move in today's world is a debate for another day. But as profoundly important as Kirtsaeng is for copyright in the broader sense, it may have little impact on a music ecosystem increasingly built around licensing-based approaches for distributing “purchased” content. ●

John Villaseñor is a nonresident senior fellow at the Brookings Institution in Washington, D.C.

ON THE ROAD RAY WADDELL

Making The Jump

If you're an artist new to touring, should you play support or headline bigger venues? Here's how to decide



Once an act gets to the point where people will actually pay to see it in markets across the country—a major feat in itself—then it becomes decision time for said act. That's when it has to make tough touring decisions that can play a huge role in ongoing development: move up slightly in venue size, be a support act on a major tour, focus on playing festivals, jump into large-venue headlining waters or some combination of all of these?

These decisions are seldom made by the acts themselves, though each act must buy into what its agent, manager, promoters and talent buyers advise. That can be particularly tough when an act truly feels ready to headline the big buildings and is asked to wait one more cycle. Increasingly, artists are being advised to proceed with caution and test the waters with prudence.

In many cases, the decision comes down to the artist opting for steady career development over short-term payouts that can potentially damage a career. Beyond the “ego factor,” this is no easy call for an act that has often struggled through years of lean times to get to the point where it's actually making some money.

DIGITAL DOMAIN ALEX PHAM

Time Is Money For YouTube

With more people than ever watching, the video giant wants users to view fewer clips but for much longer



One out of every seven human beings on the planet watches YouTube at least once a month, according to an announcement the Google video platform made recently before an audience of advertisers and brand managers at its Pulse upfront event in Los Angeles.

But what are those billion viewers doing? A closer look shows that they may be watching fewer videos. YouTube had a 32% decline in views in February compared with a year earlier—11.3 billion vs. 16.7 billion in 2012, according to an analysis of comScore data by **Will Richmond**, an online video consultant.

One explanation is mobile views, which comScore doesn't report in its monthly Video Metrix survey. Like many online services, YouTube has been focused on growing its footprint on mobile devices,

.biz

The National Assn. of Recording Merchandisers and DigitalMusic.org will hold the inaugural Music Biz 2013 Summit May 6-7 in Los Angeles, as part of NARM's Music Biz 2013 conference.

On March 19, the Supreme Court issued its decision in *Kirtsaeng v. John Wiley & Sons*, a landmark copyright case examining the reach of the “first sale” doctrine. Under that doctrine, the owner of a copy of a work that was “lawfully made” in accordance with U.S. copyright law “is entitled, without the authority of the copyright owner, to sell or otherwise dispose” of it. For instance, if you purchase a lawfully produced music CD or movie DVD in the United States, you are free to later sell it at a garage sale, donate it to a library or loan it to a friend.

But what about goods made and sold overseas and then imported for resale? After all, there is another provision of copyright law that prohibits the importation into the United States, without the authority of the copyright owner, of copies of a work “acquired outside the United States.”

These two potentially contradictory features of copyright law were tested by **Supap Kirtsaeng**, who built a business around importing textbooks that had been lawfully made and sold overseas and then reselling them at a profit in the United States. After publisher John Wiley & Sons filed suit against Kirtsaeng in 2008, a federal district court found that his actions infringed Wiley's copyrights, and the Second Circuit affirmed. However, the Supreme Court reversed these decisions on March 19, holding that the first sale doctrine “applies to copies of a copyrighted work lawfully made abroad.” The ruling will make it very difficult for sellers of physical goods like music CDs to price the same products differently in different markets.

In an amicus brief filed in the case, the RIAA and Motion Picture Assn. of America warned against exactly the decision the Supreme Court has now made, stating it “would undermine the copyright protection on which artistic fields like the motion picture and music industries depend for their economic viability” and “have deleterious consequences for the U.S. economy as a whole.”

The Supreme Court's Kirtsaeng decision undeniably weakens the power of copyright holders. But it's a bit of a stretch to suggest that the entire U.S. economy might suffer significant harm as a result. In fact, the negative impact on music copyright holders will likely be far more modest than some people expect. Why? Because the first sale doctrine



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One recent, successful example of the graduation process is **Jason Aldean**.

Nowhere is the graduation process more successfully employed than in the world of country music, a genre that is producing more solid arena- and amphitheater-level headliners than any other, and this year will field more tours by contemporary, radio-active artists than ever in modern history.

The mantra of the live business these days is “no one size fits all,” which balances against a need for venues and promoters for headlining talent. In fact, “balance, or lack of it, is the single biggest pitfall any artist, manager and promoter can encounter,” says Live Nation country president **Brian O’Connell**, who has presided over many such graduations, most recently that of **Jason Aldean**. “The idea of playing in front of as many people as possible, while still earning a living, is a delicate issue, but once you get traction, you need to be patient and climb the ladder, one fan, one show at a time.”

Deep-pocketed buyers launching festivals left and right don’t make things easier, for any genre. “All of a sudden, an act that may have two really big singles under their belt is commanding X dollars in Festival Land, or as the [second] act on a major tour. Are they worth X dollars? They are if someone is willing to pay it.”

But that doesn’t mean it’s a good career move. In rock and other genres, where radio and fan bases are much more fragmented than country, an act’s box-office power can be hard to gauge. The clubs are so saturated with packages that it’s often tough to pinpoint who’s the real draw, though merchandise sales are a strong indicator.

The root of the conundrum is whether an act can pull off an hour to 90 minutes of solid performance—a “medley of its hits,” in some cases. If the act can’t, and 20,000 people see that lack of chops, serious career damage can result, and that is hard to overcome.

In this case, acts need to focus on becoming better artists and listen to their handlers, who rely on a combination of gut instinct and years of experience. “You kind of know when they’re ready when you see it,” O’Connell says. ●

TAKEAWAY: While their input is essential, artists need to be artists and let the pros they hire plot big touring moves.

VIDEOS VIEWED

FEB 2012 **16.7B**

FEB 2013 **11.3B**

Sources: comScore, Will Richmond

ADVERTISING MINUTES

Increase in advertising seen per minute of videos viewed.

24%

which viewers are increasingly using to watch video. YouTube head of content **Robert Kyncl** says 25% of its views come from tablets and phones—a proportion that continues to climb.

Much of the migration to mobile comes courtesy of Facebook, says **Perkin di Grazia**, an online video analyst with SNL Kagan. As Facebook users also shift to checking their feeds on smartphones and tablets, they’re also sharing more videos through mobile, di Grazia says.

Another big reason not to sweat too much over the Video Metric numbers is that some—though not all—

of the decline had to do with a methodology change in August 2012 that affected view counts across the board, not just YouTube.

However, YouTube’s view counts have also been slipping since the methodology change—down 13.5% from 15.5 billion views in August to 13.4 billion in February.

Again, there’s no reason to panic. YouTube has been quietly shifting away from clicks on the page toward ticks on the clock. For the past year, its algorithms have been tipping the scales in favor of recommending longer-form premium videos. As a result, YouTube viewers, on all platforms, are now watching more than 50 million more hours of video per day than they did a year ago, a 50% uptick. In the first six months of 2012, monthly video consumption on YouTube grew 33%, from 3 billion hours in January to 4 billion hours in June.

Some of that is organic growth as YouTube continues to expand its global reach. But it’s also the result of the platform pushing premium content. Not coincidentally, those happen to be videos that advertisers like as well. That appears in the minutes of advertising shown on YouTube. In August, YouTube showed one minute of ads for every 470 minutes of videos viewed, according to comScore. In February, that ratio improved to one minute of ads for every 356 minutes watched.

For the music industry, Google’s “click less, watch more” strategy is good news. It means longer formats—such as live concerts and professionally produced shows from Vevo, Warner Music, MTV.com and the Orchard—get higher visibility in YouTube’s recommendation algorithm. And the longer the video, the more ads can be shown and the more money the platform generates. ●

TAKEAWAY: More is better when it comes to time spent watching online video and the corresponding revenue opportunities.

QUESTIONS Answered

Bob Roux

Co-President, North American Concerts,
Live Nation Entertainment

What did you wake up thinking about this morning? North American Concerts' upcoming on-sale schedule, and making sure we have each individual show properly set up, from both marketing and pricing standpoints, in order to maximize our ticket sales for each event. In the next three or four weeks we are already confirmed to go on sale with a substantial number of concerts. Everything that's on sale right now is mind-blowing in terms of ticket sales. On a comparative basis to last year, I think we're already up about 20%.

Describe a lesson you learned from a failure. As an industry, we all learned in 2010 that double- or triple-dipping on one tour cycle can have its consequences. It's also been proven that the macro-economics in a given region of the world can absolutely impact the degree of success of our business, whether it's a city in the U.S. or challenged areas we know of across Europe today that weren't like that years back. At times, our business can be very resilient, but at other times you've got to weigh all those factors when you talk about things like ticket pricing and not going with one-size-fits-all, and maximizing every show, as opposed to straight-lining across an entire tour.

What will define your career in the coming year? I want to continue to build upon the core principles that my partner, Mark Campana, and I first set forth when we were asked to lead our Live Nation team as co-presidents of North America Concerts. We will continue to run our business with the utmost integrity, delivering quality results for our company, our division and our artist partners through hard work.

Who is your most important mentor, and what did you learn? [The late] Bruce Kapp, who owned Chicago-based concert company Celebration, gave me my first shot helping them on various shows they were promoting in downstate Illinois, and Bruce was fundamental in my getting hired at PACE Concerts. Bruce was a negotiating, talent-buying machine. PACE also gave me the opportunity to learn from Louis Messina [former PACE president and now president of TMG/AEG Live] and [PACE founder] Allen Becker. Louie is one of the best pure concert promoters in the business, and I learned how to truly "promote" concerts from him. He also taught me how to earn and develop lifelong relationships with agents, managers and artists. Allen is one of the most thoughtful and considerate people I have ever had the opportunity to know.

Name a recent project you're not affiliated with that has most impressed you. 12-12-12: The Concert for Sandy Relief. In a matter of weeks, Clear Channel and the Weinstein Co. were able to swiftly mobilize the music industry in a major way, and the end result was an incredible evening at Madison Square Garden. The concert itself, and the fund-raising efforts, were a terrific success.

Name a desert island disc. Bob Marley & the Wailers' *Legend*. The Rolling Stones' *Sticky Fingers*, if I somehow got two. —Ray Waddell

"The industry learned in 2010 that double- or triple-dipping on one tour cycle can have its consequences."



Bob Roux photographed in his office in Houston.

Age: 55

Favorite breakfast: "Huevo Hofbreau at Mama's Cafe in Houston."

First job: "1981, working for Telstar International, a small company I owned that primarily acted as a middle agency and sold concerts to colleges and universities across the Midwest."

Memorable moment: "When my now-wife, Laura, and I moved to Texas 23 years ago and I started working at PACE Concerts. I was living and working in Milwaukee, starting in concerts with [Live Nation senior VP] Randy McElrath. [SFX acquired PACE and its amphitheaters in 1996, one of the major pieces of what is now Live Nation.] It was memorable because I thought I had the opportunity to work for PACE nine months earlier and it never came to fruition."

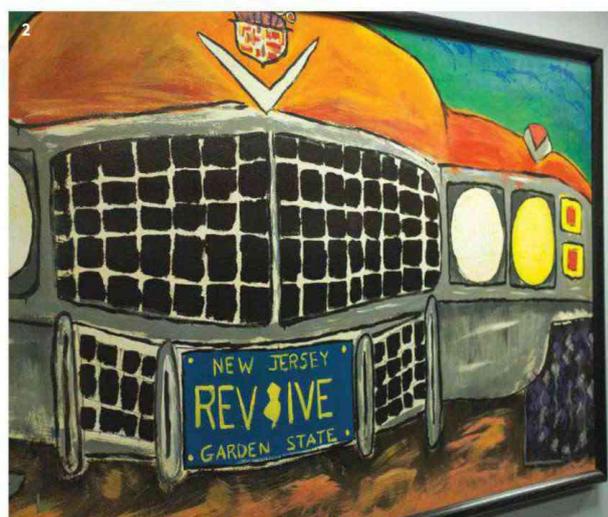
Advice for young industry executives: "Work hard early on at finding a specific career you really enjoy, and preferably one you're good at. Then put in the time and effort every day so you truly excel at your profession."



1 Pictures: "That's Stevie Ray Vaughan on the right and the Fabulous Thunderbirds on the left on the Texas Flood tour, a really cool show at the Virginia Theatre in Champaign, Ill."

2 Cadillac art: "This is Allen Becker's. I like it because it's got New Jersey plates, which always reminds me of Bruce Springsteen & the E Street Band. It's also got the little armadillo down in the lefthand corner, which reminds me of Texas."

3 Buffett art: "That came from the New Orleans Arena. Jimmy Buffett's one of my favorite artists, and that was one of the first shows there."





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BACKBEAT



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Olympic swimmer **Michael Phelps** (left) and DJ/producer/
Dim Mak Records founder **Steve Aoki** made it down to Miami
for Ultra Music Festival: @solrepublic Savoirs of Sound
#MichaelPhelps and #SteveAoki with each others' Tracks HD
headphones! @m_phelps00 @steveaoki

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

Beats On The Beach

Flanked by **Ultra Music Festival's** two weekends, Miami Music Week welcomed the international dance music industry to South Beach for meetings, mixers and as many pool parties as possible

1 Cool label, bro: Brobot boss and new Red Light client **Junior Sanchez** at the Red Light Electronic Division's industry mixer on March 20. "It's a big agency," Sanchez told Billboard. "I'm used to a more family vibe. But sometimes you have to just let go and say, 'OK, I trust you. Do it.'"

2 Booking agents **Brad Owen** (Windish), **Hunter Williams** (Creative Artists Agency) and **Kris Krajewski** (Bond Music Group) ring in the Red Light Management Electronic Division Industry mixer (from left).

3 Dubstep artist **Borgore** (right) and his manager **Richard Bishop** of Red Light make the scene at the SiriusXM Music Lounge at the W Hotel.

4 **Calvin Harris** (left) makes a surprise appearance at BBC legend **Pete Tong's** annual All Gone Pete Tong Pool Party, which doubled as the launch event for Evolution 93.5, Miami's new EDM station programmed by Tong, on March 22.

5 Girl power: **Rebecca Scheja** (left) and **Fiona Fitzpatrick**, aka Ultra Music artists Rebecca & Fiona, flank Billboard's **Kerri Mason** just after their video interview for Billboard.com's Code column.

6 Buzzy youngsters **Arty** and **Nicky Romero** (from left) join Avicii's manager **Ash Pournouri** of At Night at the Avicii Ralph Lauren House for Hunger benefit.

7 Revelers pack a private mansion for the Avicii Ralph Lauren benefit.

8 EDM royalty **Armin van Buuren** and **Avicii** relax with SiriusXM president **Scott Greenstein** (from left) at the SiriusXM Music Lounge.

9 Sol Republic's **Seth Combs** and Billboard's **Katie Morse** at Moto Music Lounge presented by Sol Republic and hosted by SiriusXM on March 20.

10 Former Swedish House Mafia capo **Steve Angello** leans into a new partnership with Kraft brand MiO Energy. He's shown with brand managers **Gabi Arrillaga** (center) and **Jessica Sheth** at his March 22 Myspace Secret Show at the Miami Museum of Art, where the partnership launched.



"Maybe EDM has peaked. But I don't think it's going to go away. It's going to evolve."

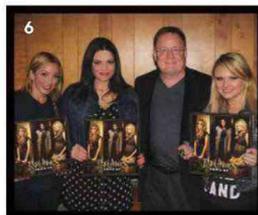
—Pete Tong



.biz

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.



Joining Forces

Save the Music and a **Red Hot Chili Pepper** made moves in Congress, while gospel legends like "First Lady of Gospel" **Shirley Caesar** honored the genre at BET's Celebration of Gospel 2013

1 Def Jam artist **Big K.R.I.T.** (center) rolls with BMI execs **Ian Holder** (left) and **Wardell Malloy** ahead of his performance at BMI's "Know Them Now" showcase held March 21 at New York's Canal Room.

2 Walmart executives celebrate after naming Sony Music their 2012 music supplier of the year. From left: Sony Music's **Bob Garbarini** and **Mark Griffin**, Walmart's **Chris Nagelson**, Sony Music's **Darren Stupak** and Walmart's **Tifanie Van Laar-Frever**.

3 In praise of heavenly sounds: Ten2One Entertainment's **Phil Thornton** walked tall with legends at BET's Celebration of Gospel on March 20, posing here with "First Lady of Gospel" **Shirley Caesar**.

4 Sen. **Joe Manchin**, D-W.Va. (far left), accepts his SupportMusic Award during the NAMM Advocacy Fly-In for Music Education held March 20 in Washington, D.C. Presenting the honor were (from left) VH1 Save the Music president **Paul Cothran**, VH1 president **Tom Calderone** and NAMM president/CEO **Joe Lamond**.

5 **Chad Smith** of the Red Hot Chili Peppers (left) and VH1 Save the Music's **Rob Davidson** (right) show their appreciation for Sen. **Jay Rockefeller**, D-W.Va., who also received a SupportMusic Award.

6 Hot vinyl! Sassy trio **Pistol Anniés'** **Ashley Monroe**, **Angaleena Presley** and **Miranda Lambert** (from left) mark the pressing of new vinyl for their LP *Annie Up* with Sony Nashville chairman/CEO **Gary Overton** on March 25 at United Pressing in Nashville.

7 Billboard's **Leila Cobo** (left) talks up her new book, *Jenni Rivera: La Increíble Vida de Una Mariposa Guerrera*, which debuted at No. 2 on Nielsen BookScan's list of the top-selling Spanish-language books in the United States, with "Primera Edición" co-host **Gabriela Teissier**. Penguin will publish the English edition on April 20.

T & E Report Glasgow



BROWSE While the Scottish are busy invading the United States April 6-14, when Scotland Week brings Tartan music and culture to New York and beyond, the music scene back in Glasgow has been heating up again. Glasgow has become a dynamic, modern city by cultivating the arts and the tech business. Music has long taken a distinct pride of place, and Press Here Publicity co-founder Chloe Walsh—a Glasgow native—says, “It’s always had an incredibly vibrant scene. One of the main factors is that it has a world-class university and art school, so there’s a constant influx of young people.” Igniting the most buzz at the moment is synth pop trio Chvrches (witness the glowing press from its recent electrifying South by Southwest shows), whose new EP *Recover* will be released March 26 on Glassnote. Singer/keyboardist Martin Doherty boasts that “Glasgow punches way above its weight” when it comes to turning out great bands (see story, right). The **West End** is where you’ll find the hip kids, while **Merchant City** is more upscale chic, and has the best nightlife.

STAY Simply Red vocalist Mick Hucknall was one of the original founding partners of the style-obsessed



From left: Alan McGee, Chloe Walsh and Biffy Clyro's James Johnston.

Malmaison hotel group (malmaison.com). Its Glasgow outpost, in a former Episcopal church, has hosted the likes of Rihanna, Oasis and Katy Perry. The opulent **Hotel du Vin One Devonshire Gardens** (hotelduvin.com/locations/glasgow) is the celeb fave, tucked away on a quiet street in the West End. Kylie Minogue, Britney Spears and Simon Cowell have all laid their heads on its luxurious pillows (left). Its Bistrot du Vin is excellent.

EAT Glasgow isn't exactly a stop on the culinary grand tour; but Biffy Clyro bassist James Johnston notes that the city has been experiencing “a bit of a renaissance” and cites **Fanny Trollopes** on Argyle Street “for a mix of traditional Scottish fare and more modern cuisine.” Try the Glenfarg lamb. Franz



Ferdinand's Paul Thompson is partial to **Stravaigin** (stravaigin.co.uk), “with locally sourced produce—the haggis with neeps and tatties [turnip and potato] is definitely worth trying.” JD Twitch, DJ/co-founder of the fabled **Optimo** club (optimo.co.uk) and its eponymous record label, loves the casual sophistication of **Café Gandolfi** (cafegandolfi.com) (above) “with great, reasonably priced food in an unpretentious environment.” For a more

classic local repast, legendary Creation Records honcho Alan McGee enthuses, “The curry houses in the West End are all great!” Franz Ferdinand's Alex Kapranos once worked at **Mother India Cafe** (motherindiaglasgow.co.uk), where bandmate Thompson says “the fried dry okra with tomatoes is so good.”

GIG The two music venues of legend are **King Tut's Wah Wah Hut** (kingtuts.co.uk)—where McGee discovered Oasis in 1993—and **Barrowland** (glasgow-barrowland.com), which he raves “has the best audience outside Mexico City—it just rocks.” But Thompson prefers **Nice 'N' Sleazy** (nicensleazy.com): “It’s an institution, and usually where you end up after the pubs have shut as it’s open until 3 a.m.” Solareye from innovative new hip-hop collective Stanley Odd was thrilled to play “the grandiose **Old Fruitmarket** [glasgowconcert halls.com], with its vaulted ceiling and Victorian market hall of cast iron pillars and balconies.” Twitch insists that “to DJ and dance, it’s the **Sub Club** [subclub.co.uk] and the **Berkeley Suite** [berkeleysuite.com].” Walsh also recommends **the Arches** (thearches.co.uk). For a civilized tippie, a favorite of Biffy Clyro's Johnston is **Ubiquitous Chip** (ubiquitouschip.co.uk) on Ashton Lane. “There’s great Scotch malts and interesting little nooks and crannies that you can park yourself in.” When going local, Thompson loves the Monday quiz nights at the **Sparkle Horse** (thesparklehorse.com), named after the band, and “co-owned by Sci-Fi Steven from Bis.” —Ken Scrudato



ON THE SCENE

TALK

@belles-glasgow
Happy Friday to you all!
Yo La Tengo are playing in a snowy Glasgow tonight. That's a pretty nice start to the weekend!
@TheRealYLT

@Johnny_Marr
Total love in Glasgow tonight. On and on and on.
@ollyofficial
GLASGOW!!!
2nd night was ace!!
Such a great place to be at a weekend!!
Lads & I have loved it!!
Now time to go out!!
But where???

@CHVRCHES
we are in Scotland now.
its pissing with rain/sleet/snow.
this seems like an age ago...
it's been less than a week.
@CalvinHarris
The legendary Andy Murray and myself!
#Scotland

Glasgow's Buzz Bands

Chvrches have already set the American music biz and fans' tongues wagging with their nouveau synth pop. Here are five more Glasgow acts to watch:

On the heels of its 2011 debut album, *Hope St.*, **Kassidy** quickly built a devoted U.K. following—leading to a well-received 2012 follow-up, *One Man Army*. Singer Barrie James O'Neil has already racked up the column inches, by way of his recent betrothal to Lana Del Rey. But the band's bluesy, neo-folk stylings have found it compared to the Black Keys, as well as Crosby, Stills, Nash & Young. Kassidy appeared as a part of Showcasing Scotland at South by Southwest this year, and is now writing a third album.



Young producer whiz kid **Miaoux Miaoux** (real name Julian Corrie) released the excellent debut album *Light of the North* on Chemikal Underground in late 2012. The glitchy electro brings to mind Hot Chip, but his particularly impressive knack for combining inviting pop hooks and lush atmospherics puts gems like “Better for Now” in the considerable company of Hurts and Pet Shop Boys. He also remixed Chvrches' “The Mother We Share” to stunning effect.



Three Blind Wolves released a 2011 EP, *Sound of the Storm*, on Communion, the label founded by Ben Lovett of Mumford & Sons—to whom they've been compared. But their visceral, country-tinged rock exhibits influences from Neil Young to My Morning Jacket, with their live shows often equaling the emotional intensity of the latter. A full album, *Sing Hallelujah for the Old Machine*, will be released in the spring.

Machines in Heaven are the likely bet to follow Chvrches as Glasgow's new synth-pop heroes. Their lush, squelchy electro has mild undercurrents of funk and is dressed up with stunningly ethereal guitar riffs—recalling post-punk Factory acts like Durutti Column and A Certain Ratio. An EP, *Glasgow Jihad*, was just released on Black Lantern Music, to be followed soon by a full-length debut.

Casual Sex harks back strikingly to Glasgow post-punk icons Josef K and Orange Juice, forwarding an indigenous brand of anxious modern pop—perfectly encapsulated in the single “The Sound of Casual Sex.” The group strikes a lyrical balance between pretty melodies and dark lyrical anxieties, with jagged, angular rhythms surely influenced by the Fall. Touted by some as the next Franz Ferdinand, the band's “Stroh 80” single is out in April on Moshi Moshi. —KS

Gear

Butch Walker's Modern History

Santa Monica studio blends old and new tech in the service of P!nk, Taylor Swift, Fall Out Boy and others

Rock history is spread throughout Butch Walker's Santa Monica, Calif., studio. The space, on Main Street, was where Bob Dylan set up shop to record *Street Legal* in 1978; the Studer MK 3 A800 was the tape machine that recorded the Smashing Pumpkins' *Siamese Dream* in Atlanta; and the console can be seen on the back cover of Steely Dan's *Countdown to Ecstasy* when it was housed at Village Recorders.

That 1971 Quad Eight 2082 board is the latest edition to Walker's studio, which he opened three-and-a-half years ago and has used to record Taylor Swift, Fall Out Boy, P!nk and others. Walker spotted a baby version of the board at Dan Auerbach's Easy Eyes studio in Nashville, and through "a weird and fateful thing" found one as soon as he returned to Los Angeles.

It showed up in pieces wrapped in plastic and required a few upgrades to make it a complete 24-track board. The upcoming Fall Out Boy album, *Save Rock and Roll*, was one of the first projects done on it.

Walker, a Georgia native, recorded and toured with bands like the Marvelous 3 in the '90s and as a solo artist since 2002. Once solo, he took on production and co-writing assignments, generating hits for Avril Lavigne, P!nk, Pete Dinklage and others. The new career led to him moving his operation to Malibu, Calif., from Atlanta.

In November 2007, he lost nearly everything in a house fire, including 60 vintage guitars and every master recording he'd ever made. The Santa Monica studio became his base after a year of working in other people's studios. He felt a need to open a space that he could call his own, store his vintage motorcycles and a "Six Million Dollar Man" pinball machine, plus set up a turntable with tube amps to "give my ears an analog massage at the end of the day."

"I wanted to find my own home again," he says. "My mind was so open to so many things and creating new starts that I thought, 'I'm going to start using tape again, use it in conjunction with Pro Tools.'" The first piece of equipment brought into the studio was the Studer recorder, which had sat in storage for 10 years while he was trying to sell it.

An 1890 upright Steinway grand sits in the live room. There's always a moment, he says, "when I get the eyebrow lift from the artist or the management and they say, 'Is that a real piano?' 'Are those real drums?' They're so used to asking, 'What samples are you using?' It's not that I'm pathetically old school, but I need to hear the air around the music. I find you have to combine stuff, the electronic and the real instruments." —Phil Gallo

1 After Walker's Malibu house burned down, P!nk met him at the site with a gift: a Les Paul tobacco sunburst guitar, the kind that, in the hands of Kiss' Ace Frehley, inspired him to learn.

2 After signing a recording contract, Walker splurged on this pinball machine.

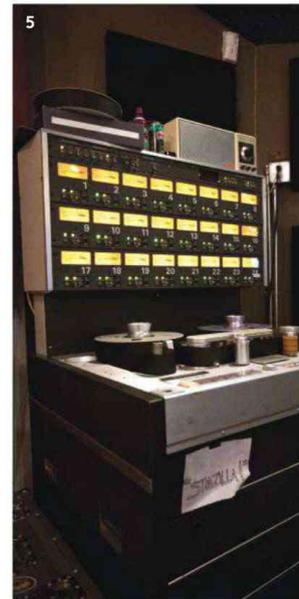


Name: Butch Walker

Biggest claims to fame: Co-writing and producing "The Best Damn Thing" and "My Happy Ending" by Avril Lavigne; "Leave Me Alone (I'm Lonely)" by P!nk.

Current projects: Fall Out Boy, Panic! at the Disco, Gin Wigmore, his next solo album.

Bet you didn't know: "When I die I hope I'm drinking wine and making wine in either Napa Valley or Tuscany, Italy."



3 Walker purchased his 1890 upright Steinway grand for \$1,000.

4 The 1971 Quad Eight 2082 that was in the Steely Dan room at Village Recorders is the centerpiece of Walker's control room.

5 This Studer MK 3 A800 was in storage for 10 years before Walker opened his studio.

"You want to make sure that every record has its own identity and that it's not 'the producer's sound.'"

Luke Bryan
photographed
in Nashville.

Team Luke Bryan

ARTIST Luke Bryan

ALBUM TITLE *Spring Break... Here to Party*

LABEL Capitol Records Nashville

RELEASE DATE March 5

MANAGEMENT Red Light Management

PRODUCER Jeff Stevens

A&R Brian Wright and Autumn House, UMG

PUBLISHING Sony/ATV, Peanut Mill Songs (BMI)

TOURING April 12-Oct. 26 (U.S. tour)

BOOKING AGENT Jay Williams, WME

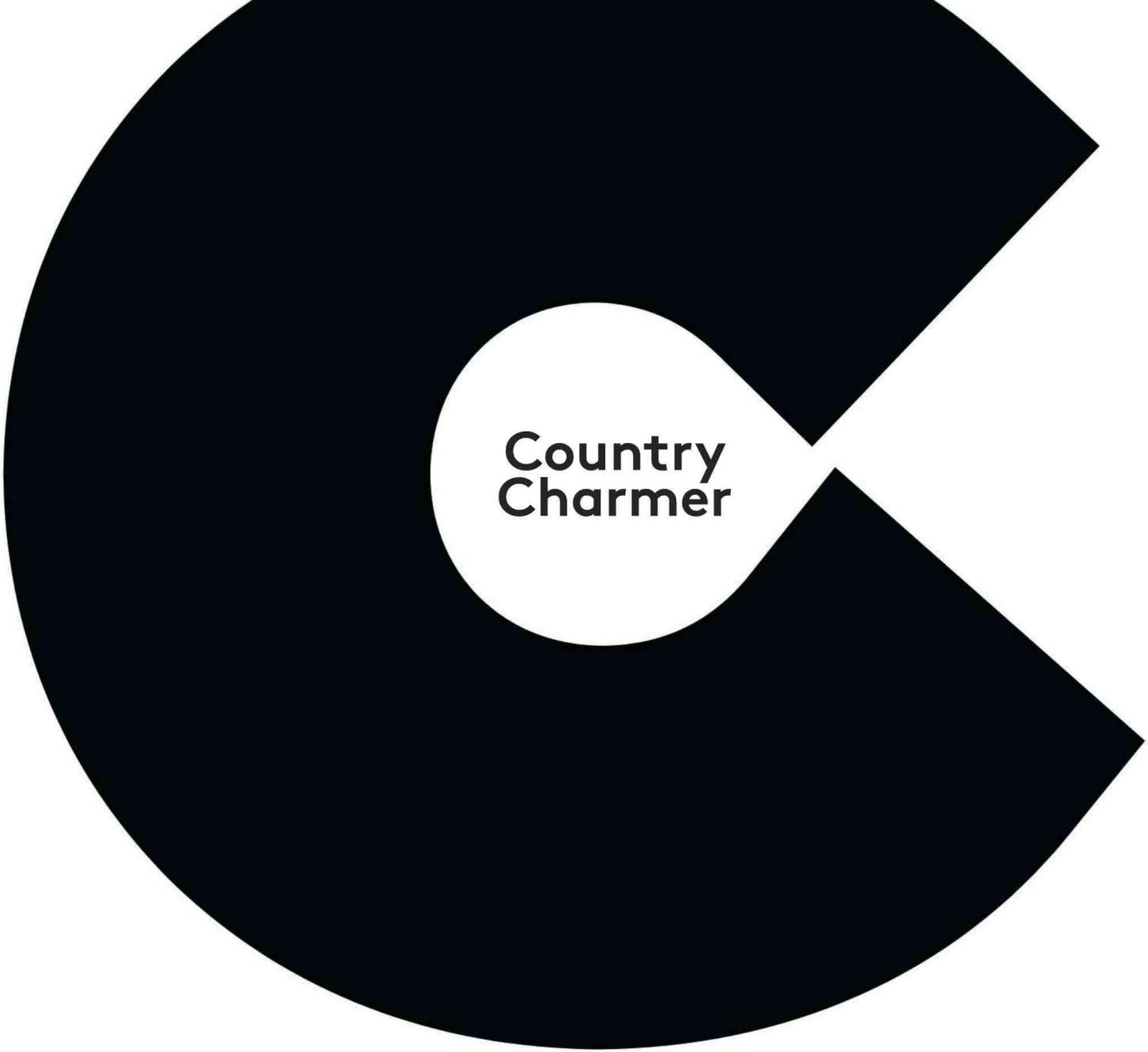
UPCOMING TV "The Talk" (April 4), "CBS This Morning" (April 6)

PUBLICITY Jessie Schmidt, Schmidt PR

ATTORNEY Mike Milom, Milom Horsnell Crow Rose & Kelley

SITE LukeBryan.com

TWEETS @lukebryanonline



Country Charmer

From sold-out 'Spring Break' tours to rocking the ACM Awards, Luke Bryan is country's next poster boy

By DEBORAH EVANS PRICE

PHOTOGRAPH BY DAVID McCLISTER

It's unseasonably chilly for the first day of spring, a fact Luke Bryan notes as he chit-chats with the photographer while ensconced in a Nashville studio for his Billboard cover shoot. He picks up a pair of dice and tumbles them, puts his baseball cap on, turns it backward and then picks up a guitar and begins singing Tracy Lawrence's 1993 hit "Alibis." It's obvious sitting still for a photo shoot is hard for the Georgia native—and not smiling in every shot is even harder.

That restless energy is serving Bryan well these days as his career has shifted into high gear. And he certainly has a lot to smile about. His March 5 release, *Spring Break... Here to Party*, the first full-length physical album from his five-year *Spring Break* series, debuted at No. 1 on the Billboard 200, marking his first time atop the all-genre chart. It has sold 210,000 copies, according to Nielsen SoundScan.

Every date on the 21-city first leg of Bryan's Dirt Road Diaries tour sold out. His recent headline appearance at the famed Houston Livestock Show and Rodeo attracted 75,242 fans, the second-largest crowd in the event's history, and he's prepping to co-host the 48th annual Academy

of Country Music (ACM) Awards with Blake Shelton on April 7 in Las Vegas (see story, below). Bryan is nominated for four awards—vocal event, male vocalist, entertainer and album for *Tailgates & Tanlines*.

"It's all a dream. All I ever wanted to be is a big ol' country star and I cannot believe it's happened," he says in his Southern drawl. "It's the time of my life and I'm loving every day."

"Luke simply has that elusive 'it' factor," says Mike Dungan, chairman/CEO of Universal Music Group Nashville (UMGN). "He is a ramped-up Elvis. His stage performance and persona are extraordinary. His genuineness and sincerity are evident in everything he does. And most important, his songs are right in the pocket. This one is going to be a force for a long time."

A native of Leesburg, Ga., Bryan honed his skills in local clubs before moving to Nashville in 2001. His first success came as a songwriter, penning songs for Travis Tritt and Billy Currington, who took Bryan's "Good Directions" to No. 1 on Billboard's Hot Country Songs

"Over these past four years, we have only released digital four-song EPs with the ultimate plan of linking this college base and these songs with his tour and his mainstream country base in year five by releasing *Spring Break* wide to both physical and digital accounts," Mabe says. "That would synch up with the start of his own headlining tour and growth of the demand of his fan base, who was anxious to get more music from Luke."

This year was the first time *Spring Break* was marketed as a mainstream release. Bryan continued his *Spring Break* tour, with an estimated 120,000 people on the beach for the concert in Panama City Beach, Fla., Mabe says. GAC featured a segment of the shows during its "Luke Bryan Farm Tour" special and CMT featured a *Spring Break* special. Bryan also performed on "Jimmy Kimmel Live!," "The Ellen DeGeneres Show," "Chelsea Lately" and Yahoo, as well as a special for country radio. In addition, Dr Pepper partnered with Walmart to put stand-ups and bins throughout the grocery and entertainment sections promoting the release. "That, in conjunction with an advertising plan and our strategic college marketing contesting, helped get the word out," Mabe says.

On the heels of *Spring Break*, Bryan is readying his fourth studio album with Stevens, due for release later this year. "We're 95% done. We'll be debuting the first single off of it at the ACMs," Bryan says. "It's twice as good as *Tailgates & Tanlines*. I've never been more confident about something than this album."

Bryan anticipates having four or five songs that he's written on the new album, and the rest will come from the talented pool of Nashville songwriters.

"With the success of *Tailgates & Tanlines*, it has opened the whole town of Nashville to send me some wonderful songs," he says. "I feel like I've never sang better before. With my first three albums, I'd run in off the road and try to get as many songs recorded as I could and then I was back out for a month. With this album, I've had plenty of time to be in the studio and sing and make it the best it could be."

Bryan shares credit for his success with his producer. "Jeff has been the one constant when it comes to recording. Jeff has been my producer since day one," he says. "We met through writing. We wrote great songs and when we demoed them, they sounded great."

Together they've forged a sound that is edgy and high-energy yet lyrically is steeped in the country boy themes that reflect Bryan's Georgia roots. "Girls obviously love him, but guys love him too because they want to hunt, fish or get drunk with him," says Bryan's booking agent Jay Williams, a partner at William Morris Endeavor. "He's one of those few artists who can bring a mass-appeal audience, and there are also some older farmers there. Luke is a great guy, and people see that he's very genuine. When you hang out with him, he doesn't turn it on and off. It's who he is."

He's not alone in singing Bryan's praises. "With all the fame that he has achieved, he is still the same South Georgia boy that we met on his radio tour," KRTY's Deaton says. "He still has that gleam in his eye when he talks about a new song, and that is exactly what he needs to do to keep the momentum: keep being himself."

Bryan's live show has been a key driver in his success, but Mabe admits that in the early days of his career, it was hard to secure opportunities for him, so the label decided to create its own. "Luke couldn't get a break on television. He wasn't getting on the huge arena tours as a support artist. We weren't big enough to fit into the big tent-pole events our industry has," she says, referring to the ACMs, the Country Music Assn. Awards and the CMA Music Festival. "We decided we needed to figure out how to break a new male by building his own tent-pole events. We took a different approach as we launched the first album and we built the first annual Luke Bryan Farm Tour in 2007."

"The Farm Tour was built for the rural college kids around Georgia. A range of agriculture sponsors came out to help us promote and build these shows. Luke wanted to ultimately take a massive concert and put it out in the middle of a farm field in a small town not too far outside of a college market where no artists ever played and throw a party, and it was a huge success. We were also able to give donations and scholarships back to the agriculture

"Luke has that elusive 'it' factor. He is a ramped-up Elvis." —Mike Dungan, UMG Nashville

chart. Bryan landed a deal with Capitol Records and his 2007 debut single, "All My Friends Say," peaked at No. 5 on Hot Country Songs and his first album, *I'll Stay Me*, hit No. 2 on Top Country Albums. Since then, he's placed 18 titles on Hot Country Songs, among them the No. 18 "Rain Is a Good Thing," "Someone Else Calling You Baby," "I Don't Want This Night to End" and "Drunk on You." The latter two are from Bryan's third studio album, *Tailgates & Tanlines*, which arrived in August 2011 and spent four weeks at No. 1 on Top Country Albums. It has sold 1.9 million copies, debuted and peaked at No. 2 on the Billboard 200 and was the eighth-biggest-selling album of 2012 overall. It moved 1.1 million copies last year, finishing at No. 2 on Billboard's year-end country tally. Bryan came in at No. 3 on the country artist list.

"Of all the artists that I know or have been associated with, he is as adept as any, if not the best, at recognizing a hit song," KRTY San Jose, Calif., GM Nate Deaton says. "I know Jeff Stevens, his producer, is a big part of that as well, but Luke has an uncanny ability to hear a hit in a work tape."

Deaton says that ability to identify hits coupled with the success of his first two records and his strong live show created a "perfect storm" to set up his third album. *Tailgates & Tanlines* was a game-changer for Bryan. "[The singles] took me to another place: 'Country Girl Shake It for Me' did one thing, but when we came out with 'I Don't Want This Night to End,' it sent it to a whole other level," Bryan says. "It was my third studio album and I had learned a lot from the previous two. I had been getting better as a singer in the studio and it just came together with the right songs, the right overall vibe, and then the name of the album says so much. That title embodies everything that we're about."

Bryan's frat boy/farm boy persona is key to his appeal and the label has been smart to use that to cultivate a young, active fan base. "When we first signed Luke, he was playing packed college clubs around Georgia and the fans knew the words to every song," UMG senior VP of marketing Cindy Mabe says. "None of these songs were on the radio. They were just songs he had written, and those fans were always important to the vision we had for Luke. The young college kids taught us that if we wanted to keep them, we'd have to figure a way to keep them engaged, and that was by releasing music targeted toward them faster and more deliberate. That was the birth of the *Spring Break* tour and EP."

The first EP, 2009's *Spring Break . . . With All My Friends*, was followed by 2010's *Spring Break 2 . . . Hangover Edition*, 2011's *Spring Break 3 . . . It's a Shore Thing* and last year's *Spring Break 4 . . . Suntan City*. All were digital releases without any singles going to radio. The 14-track *Spring Break . . . Here to Party* features two new tracks as well as songs from the EPs. Though there wasn't a single released from the album, Bryan issued a video for "Buzzkill," one of the new tunes.

Up Close And Personal

The ACM Awards want to bring intimacy to country's biggest party By Phil Gallo

Two weeks ago, Barry Adelman, the Dick Clark Productions executive who is executive producer of the Academy of Country Music Awards, came out of a planning meeting with a new idea—new to the ACMs, that is.

The concept—borrowed from the American Music Awards, another dcp show—was to capture artists fresh as they come offstage and tap the rush of emotion that follows a win or performance.

"It's intimate," Adelman says. "We liked what happened with that at the AMAs and want to see if we can bring that to the ACMs. I think it will be a whole different feel."

"Intimate" isn't a word frequently associated with awards shows, and with the ACMs held in the 16,800-capacity MGM Grand Garden Arena, it's not a given for a show that's been dubbed by organizers as "country music's biggest party." But the backstage access presents a chance to ramp up the fan-artist connection, a major goal for this year's broadcast, which includes fan-voted categories in entertainer of the year and new artist. It's the sixth year fans have been allowed to vote.

The ACMs take over Las Vegas for four days (five if the April 8 taping of a Tim McGraw special is included) and fill it with programming that includes the ACM Festival on April 5 with the Band Perry and five other acts and an April 6 lineup that includes Dierks Bentley and the Eli Young Band. Brad Paisley will headline the Fan Jam that takes place



Luke Bryan performing at the Amphitheater at the Wharf in Orange Beach, Ala., on March 14.



communities and schools who are so much a part of Luke's background."

Last year, Bryan opened for Jason Aldean and this year stepped out as a headliner on his own Dirt Road Diaries tour, taking along Thompson Square and Florida Georgia Line as his opening acts. "When we were discussing whether or not to be direct support to Jason Aldean, there were a few other options," Williams says. "One of them was to step out and try to headline and stay out of the way and do some smaller buildings, but we all sort of came to an agreement. Aldean was the perfect marriage of headliner/support act in that Luke's audience and Jason's audience sort of dovetail together. It's a lot like NASCAR when you are drafting behind somebody. There are so many tours out there, it's smart to wait and go out when you know you're ready and you can sell the tickets." Williams says album sales and merchandise numbers were a good indication Bryan was ready to headline.

"It's been amazing," Bryan says. "Rolling into every town knowing that all the seats have been sold out and

during the telecast.

"It's a simple philosophy," Adelman says of the telecast and the live events that surround it. "We want to definitely maintain the base audience, make it authentic and rewarding. If you lose your base, then you are doing something wrong."

Last year, the ACM Awards were part of the launch strategies for Lionel Richie's *Tuskegee* and Rascal Flatts' *Changed*. Richie's album debuted at No. 2 on the Billboard 200, climbing to the top of the chart two weeks later and selling 1.1 million to date, according to Nielsen SoundScan; Rascal Flatts sold 130,000 copies in its debut week to open at No. 1 on the Top Country Albums chart.

Those success stories are among the indicators that fan reaction to the ACM telecast is more immediate than ever. Of the acts that either won or performed on last year's show, which aired April 1, 17 posted weekly sales gains the night of the awards and in the week after, led by Miranda Lambert with a 107% sales increase.

Strides made in social media were even more significant, according to statistics compiled by Bluefin Labs. The 2012 ACMs generated 676,000 social media comments, a rise of 331% from the previous year. The two biggest social moments were during the end, when Blake Shelton won for male vocalist of the year and Taylor Swift was named entertainer of the year. While most of the night was in the 10,000-20,000 comments per five minutes range, Swift's win pushed the comment load beyond 35,000; after Shelton won, comments exceeded 30,000.

Those results led to the ACM putting more weight behind its digital press conference on Feb. 13 when this year's nominations were announced. The number of ACM-related tweets rose 1,240% while Facebook's daily People Talking About number rose 368%.

The 2011 press conference "was our test," ACM senior VP of creative and production Lisa Lee says, "and we got so much engagement from the artists that we figured we

people are trying to get into the show is a pretty wonderful feeling."

Mabe cites Bryan's live show as his "biggest asset. He has always had the attitude that if he can be out there having a great time and not taking himself too seriously, he will get the audience to join in with him creating one great big party. And that's what Luke does better than anyone out there right now. He dances. He sings unpredictable songs. He laughs and makes you laugh. He gets the party started with the fans and they jump right in there with him . . . You can't come to a show and not have fun. That is his mission."

According to John Shomby, director of programming and operations at WGH-FM Virginia Beach, Va., Bryan accomplishes that mission. "He puts on an incredible live show and his fan base has continued to grow," he says. "His music has gotten sexier. It really attracts the ladies but doesn't turn off the guys because it rocks."

That rock component has sometimes raised the ire of country purists who see acts like Bryan, Aldean and Eric Church as a little too rock'n'roll. "When I moved to Nashville 11 years ago, it was the same argument," Bryan says. "There's always going to be traditional. Country music today is about the ability to have traditional and the contemporary rockin' side. Heck, now you even see rap and hip-hop-type sounds bleeding over into country. At the end of the day, the fans will dictate what they want. There are probably a lot of country music purists that critique and even bash me on the way I may do my music, but I do my style and I have fun with it. That's all that matters and there will always be room for all forms."

Regardless of the production, Bryan's Georgia drawl keeps him in the country vein. "My voice will always be a country voice," he says. "My production and the way the songs sound can go in many different directions, but I'm going to sound like me,

which is going to be pretty country."

Fans will get their first taste of Bryan's upcoming album when he premieres his new single, "Crash My Party," at the ACM Awards. "It's a love song and the whole thing is, 'Baby, you can crash my party anytime whenever you're needing me,'" Bryan says. "It's almost like a mixture of 'Drunk on You' and 'Need You Now' wrapped all into one."

For a Southern boy who grew up watching the ACM Awards, co-hosting them is another dream come true. But, true to form, it hasn't exactly gone to his head: "I look forward to Blake Shelton saying something that makes me laugh my butt off onstage." ●

needed to move up by leaps and bounds. The press conference became an attraction—not just by the numbers, but how engaged those numbers are."

Across the board, the ACMs are expanding the role of social media, posting tweets on-air and asking fans to send in questions that artists will answer backstage on video that will be posted at the ACM and CBS websites.

Other numbers related to viewers, though, are unlikely to change much. CBS gets about 13 million viewers tuning in to the three-hour broadcast each year, an improvement over the nadir of 2007 when only 9.3 million viewers tuned in, but well removed from the 17.3 million-strong audience that watched in 1998, CBS' first year broadcasting the awards. (NBC had the show from 1979 until 1997.)

One 2013 goal is to produce highlights that live on as clips beyond the telecast. Last year, Toby Keith was in the cheap seats of the MGM Grand Garden Arena singing "Red Solo Cup" to such Vegas staples as Wayne Newton and Carrot Top, Kenny Chesney and Tim McGraw electrified the crowd with "Feel Like a Rock Star," and Carrie Underwood premiered her then-new single "Good Girl."

This year offers George Strait and Garth Brooks in a tribute to Dick Clark and several performers with new material to promote: The first week of sales for the Band Perry's *Pioneer* will include downloads bought in the hours after the group performs on the ACMs. Chesney's appearance is part of the setup for his April 30 album *Life on a Rock*, and Lady Antebellum has a fresh single, "Downtown," from its May 7 release *Golden*.

"You always hope something in your show is going to be newsworthy and creates chatter in the digital space," Adelman says, referencing the months of publicity that followed Tina Fey and Amy Poehler after they co-hosted the Golden Globes, which dcp produces. "The country audience is not quite as defined as it used to be. It's younger, more urban, more invested in social media. But there's a tremendous rooting interest that goes on—they're passionate fans and it's a big part of the experience." ●

odd man out

Two short years ago, Tyler, the Creator upended the music world with Odd Future's torrent of DIY releases and violent imagery. He's still doing things his own way, but is aiming to be taken more seriously by Justin Bieber, and the rest of the world

BY REGGIE UGWU

Nick and Kayla ditched school early on a Wednesday in Staten Island and caught a bus and then a train to 30 Rockefeller Center in Manhattan. They're high school sweethearts—Nick a thick-necked senior with a football player build and Kayla a fair-skinned junior with high cheekbones and black hair pulled back into a ponytail. The couple came to 30 Rock for a February taping of "Late Night With Jimmy Fallon," but they weren't there to see Donald Trump settled in on the couch to flog the latest season of "Celebrity Apprentice." Nick and Kayla's trans-borough trek was inspired by the musical guest, Tyler, the Creator, whose third album, *Wolf*, is due April 2 on Odd Future Records.

Unseen on TV, and to the surprise of those present at studio 6B, Tyler actually performed twice. The second performance was a redo of the first, and as the band got back into place and the cameras were repositioned, Nick saw the opening that he'd been waiting for. He stood up from his seat high in the auditorium.

"Tyler!" he shouted, adrenaline racing through his body. "I named my goldfish after you!"

"What?" Tyler called back from the stage, seated at a piano. "I can't hear you, I'm nervous as fuck!"

Tyler assured Nick that if he came down after the performance, he'd talk and take a picture with the teen and his girlfriend. He kept

his word. Later, Nick gushed that he'd once shaken hands with Jay-Z, but found meeting Tyler more meaningful. Kayla had never met a celebrity, and she called this the best moment of her life, hands down.

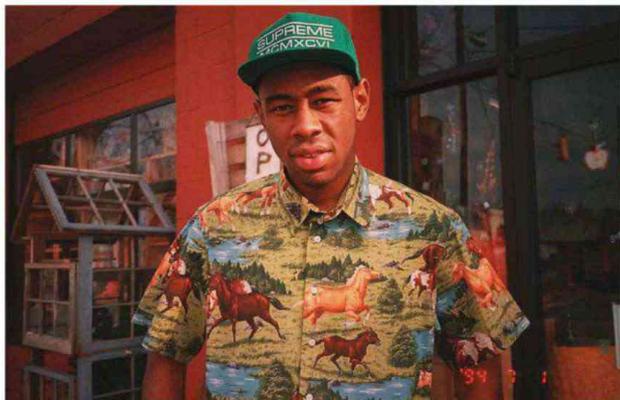
"He told me my freckles were gorgeous," she said, beaming and breathless. "He made me feel good about my freckles."

The first time Tyler, the Creator played "Fallon" in February 2011, it was his world that had been rocked. He was flanked by his crew of young rap rabble-rousers, Odd Future, and their electrifying performance helped catapult the collective to international stardom. Since then, he's put out a commercial debut (*Goblin* on XL) that reached No. 5 on the Billboard 200, won an MTV Video Music Award for best new artist, launched two seasons of the Odd Future TV show "Loiter Squad" on Cartoon Network's Adult Swim and brought his brand of foul-mouthed, absurdist and occasionally confrontational hip-hop to the masses through multiple world tours.

"I knew I was eventually going to be famous or something, but not so quickly," says Tyler, 22. "There's so much that's gone on in three years that I can't even comprehend it all."

At the height of Odd Future mania in 2011, Tyler Okonma, a California skater with a penchant for knee-length socks, camp caps and colorful language, had the unusual experience of becoming a poster boy for myriad social phenomena. His DIY approach to his art (he self-produces his music and designs and directs all of his own imagery) made him a paragon of the new, independent-minded music business. But because of his dark, often misogynistic and/or violent lyrics, the upstart rapper also became a pariah in certain circles. Canadian pop duo Tegan & Sara wrote an open





Tyler, the Creator (inset) performing at Brooklyn's Music Hall of Williamsburg on March 23 (top).

letter decrying homophobia in Tyler's music. And Justin Bieber, a pop star whom Tyler legitimately respects, offered only a qualified endorsement, telling a British magazine last year that he doesn't "get the whole, you know, demonic thing."

These days, Tyler's demons are relatively tame. He maintains his signature, petulant Twitter account, but has taken it upon himself to eliminate the word "rape" from his live shows. He still has a fondness for juvenile pranks, but takes time to make fans feel better about their insecurities. During an interview over a travel-size bowl of Lucky Charms, it's difficult to imagine why anyone would be afraid of him. He's playful at times, almost vulnerable at others.

"I think that's part of growing up a little bit," says Christian Clancy, who manages Tyler and Odd Future along with his wife, Kelly, and runs Odd Future Records with the members themselves. "It's part of anyone's evolution. We've had conversations about [offensive lyrics] and I think Tyler's grown a lot from that stuff."

The thing Tyler wants most of all now is to become a producer to the stars, like his Grammy Award-winning idol Pharrell Williams. But his own star isn't quite big enough yet, nor his image quite palatable enough, to land the kinds of artists with whom he dreams of working. He says he and Odd Future member Frank Ocean, who won two Grammys earlier this

year, wrote a song for Bieber's *Believe* album that got rejected. Tyler does have a credit on Miley Cyrus' forthcoming album, but only as a featured rapper. Like many emerging adults, he's confronted with the cruel gravity of his own limitations.

"I've got so many beats and songs, but no one's giving me a chance yet," he says. "I want to take Justin Bieber for a month and just lock him up in a cage where we sit and make music. He's one of the most successful people in the world, but his music could be so much tighter."

While that particular dream may be deferred, others continue to manifest themselves. Tyler and the Clancys' 4 Strike management group recently started a new creative agency called Camp Flog Gnaw, which aims to lend Tyler's brain to companies that want to engage the youth demographic. The first fruit of the new enterprise is a partnership with Mountain Dew, for whom Tyler has directed four left-of-center TV commercials starring a talking goat named Felicia.

"The agency is a way to stay true to Tyler and not do endorsements, but to allow companies to use his creative energy," Clancy says. "There's a demographic out there that corporate America has lost, but Tyler has managed to build a brand around it."

Tyler hopes the commercial work, and a string of recent music videos he's directed, might lead to more

Team Tyler, The Creator

ARTIST Tyler, the Creator

ALBUM *Wolf*

LABEL Odd Future Records

MANAGEMENT Christian and Kelly Clancy, 4 Strike

PRODUCER self-produced

PUBLISHER Sony/ATV

CHART HISTORY *Goblin* (2011), No. 5 Billboard 200, 50,000

BOOKING Brent Smith, William Morris Endeavor (United States), Steve Strange, X-Ray Touring (international)

SITE OddFuture.com

TWEETS @fucktyler

behind-the-camera opportunities. His favorite filmmaker is fellow auteur Wes Anderson, and he says in a few years he'd like to direct his own feature film that he'd also write and score.

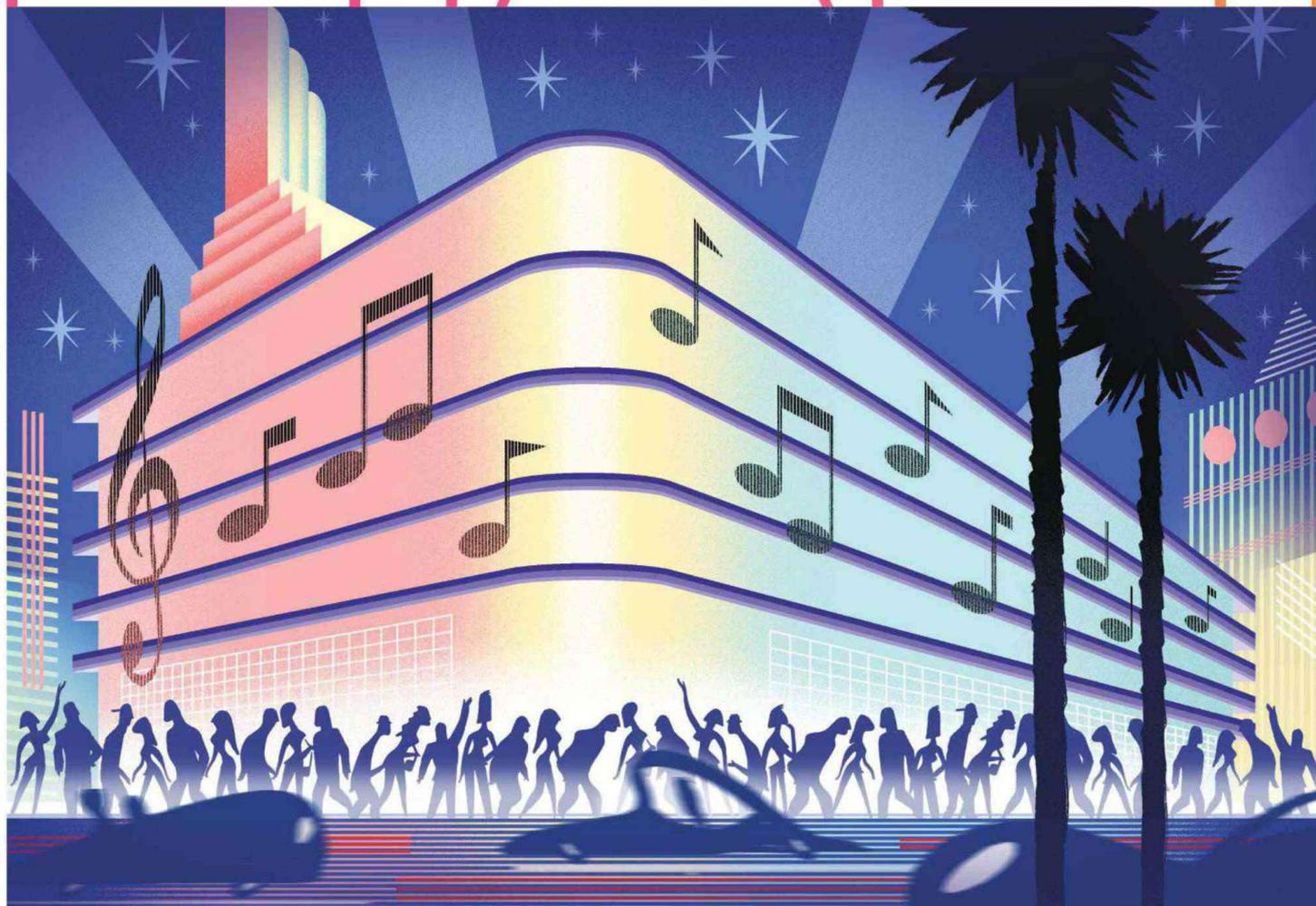
For now, the visions in Tyler's head come forth unabated on new album *Wolf*, which will be distributed through Sony's RED. He refused to play the album for press in advance ("They can hear it on April 2nd" he tweeted March 25, adding that he didn't care if the press reviewed it or not) but described some of his influences to Billboard. The project makes parents out of the mellow chords of Amel Larrieux and D'Angelo, and the dark, visceral autobiographies of early Eminem and Nas. He's performing the new songs on his first solo tour and will graduate from "Fallon" to "Late Show With David Letterman" the week of April 2.

Early at a sold-out show in Brooklyn in late March, Staten Island teens Nick and Kayla fronted a line of Tyler super-fans that wrapped around the block. Supreme caps, Vans sneakers and official, Odd Future-branded socks, hoodies and beanies collectively distinguished the kids in the crowd. Clancy cited this passionate, merch-buying fan base as his measure of success, even if radio play is nonexistent, or album sales modest.

"The margins on socks are better than CDs, but as long as it's still inspired by the music, who cares?" he says. (The socks retail for \$13 on Odd Future's website, while *Wolf* is \$13.99 on iTunes.)

And if the rest of the world should take its time embracing Tyler's music, the self-styled artist can at least claim one key convert. "My advice to him is to continue to search and never become complacent," Williams says. "As a producer, I am still as ambitious to make the ultimate song as I was when I began. In that sense, I think we are the same person." ●

MAMI



MIAMI'S MUSIC SCENE is much like the population of the city itself—multifaceted and multilingual, full of smaller worlds that are scenes unto themselves. From Latin pop superstars to dance music dons to underground garage rockers, you'll find a wide array of music folk who are recording, living and playing in this sunny city. Go high-brow at a symphony or hedonistic at a super club—both experiences, and others beyond, are essential parts of the new Miami. Here, our insider's guide to the top venues, studios and industry power players, as well as the up-and-coming acts to watch, who all help make Miami move.

BY ARIELLE CASTILLO, WITH JUDY CANTOR-NAVAS AND LEILA COBO

BILLBOARD IN MIAMI The 24th annual Billboard Latin Music Conference & Awards, presented by State Farm, touches down in Miami April 22-25, featuring speakers Gloria Estefan and Carlos Vives and such panelists as Don Omar. Register now at BillboardEvents.com.

TOP VENUES

WHERE TO SEE THE BEST LIVE BANDS, DJs AND OTHER PERFORMERS

Adrienne Arsht Center For The Performing Arts

Spanning two city blocks in the heart of downtown Miami, this performing arts complex boasts two separate major venues as well as black-box spaces. There's also an on-site fine dining restaurant, Prelude by Barton G.

INSIDER INTEL "I go to Prelude for pre-concert—or even post. I like to sit at the bar, which is beautiful and comfy, and love the fact that they have a terrific selection of wines by the glass, as well as some small plates. It's great if you are running to a show on your own and don't have time for a meal prior to the concert. If I have more time, I'll go to Bin 18 or Joey's." —**Elizabeth Sobol**, incoming president/CEO, *Decca Label Group*
1300 Biscayne Blvd., Miami.
305-949-6722, arshcenter.org

American Airlines Arena

This 19,000-plus-seater just south of the Arsht Center houses NBA champions the Miami Heat. It also welcomes tour stops by megawatt artists like Justin Bieber and Taylor Swift. A smaller space within, the Waterfront Theater, mounts acts drawing crowds of 3,000-5,000.

INSIDER INTEL "If there's a really popular event happening, you can always hop on the free Metro Mover monorail and get off at a stop within a couple blocks. Two sure-shot recommendations for downtown before a concert: Soya e Pomodoro, which offers fantastic Italian food in a super-chill bohemian atmosphere, and CVL.CHE 105, which has killer Peruvian ceviche." —**Aaron Fishbein**, producer/musician (*Beyoncé*, *Christina Aguilera*, the *Notorious B.I.G.*)
601 Biscayne Blvd., Miami.
786-777-1000, aaarena.com

Fillmore Miami Beach

The local outpost of Live Nation's Fillmore-branded venue chain, this 1,200-seat spot took over the historic Jackie Gleason Theater in 2007.
INSIDER INTEL "There are two places I frequent for dining before or after a concert: Rosinella on Lincoln Road for real Italian, or Yardbird, just off Lincoln, for great Southern cooking. For drinks, there's only one place to go: Club Deuce." —**Woody Graber**, president, *Woody Graber & Associates*
1700 Washington Ave., Miami Beach.
305-673-7300, fillmoremb.com

Grand Central

The longtime Miami indie tastemakers behind promotion group Poplife opened this independent downtown club in 2011, and quickly made larger booking forces sweat. Housed in a former train depot, this flexible, 1,000-capacity space offers nightclub and theater setups.
INSIDER INTEL "We take bands before or after shows to the Corner, which is a cocktail bar and cafe down the street, or to Will Call, another bar nearby. They're great meeting points for locals and for a very late-night bite." —**Mario Arango**, co-owner, *Grand Central*
697 N. Miami Ave., Miami.
305-377-2277
grandcentralmiami.com

La Covacha

Though it's far off the beaten Miami clubbing paths, practically hidden in the northwestern Miami-Dade County suburb of Doral, this is the essential venue for young, Latino Miami. This is a requisite stop for any Latin urban or alternative act hoping to make inroads with second-generation Latinos.
INSIDER INTEL "It's like a Caribbean village. They have all kinds of cocktails from Cuba and an outdoor stage." —**Kike Posada**, director, *Boom Media*
10730 NW 25th St., Doral.
305-594-3717, lacovacha.com

New World Symphony

This 26-year-old orchestral academy moved into its new Frank Gehry-



Living it up at LIV are Bryan Williams, Nicki Minaj, Mack Maine (middle row, from left) and Fred Durst.

LIV

Run by Dave Grutman's powerful MMG group, this sprawling, two-story venue in the over-the-top Fontainebleau resort defines the term "super club." It's a must-hit spot for dance mega-producers, models, industry moguls, pro athletes and foreign royalty.
INSIDER INTEL "LIV combines the high-end VIPs with die-hard rave heads—it really becomes a unity in there. They have a big black wall in the backstage area where every DJ that's come through there has written their name on. You'll see the most funny quotes and the biggest names." —**Laidback Luke**, DJ/producer
4441 Collins Ave., Miami Beach.
305-674-4680, livnightclub.com

designed digs in 2011. Featuring a circular concert hall as well as black-box theaters and other flexible spaces, it's an accessible, comfortable place to hear both classical and new works.
INSIDER INTEL "The outdoor Soundscape park next to the main building is the best place in town to catch free movies and concerts." —**Lauren Reskin**, co-owner, *Sweat Records*
500 17th St., Miami Beach.
305-673-3330, nws.edu

PAX

Short for "Performing Arts

Exchange," the focus here is on highly skilled, live performance. The programming leans toward the cross-cultural and bilingual, so expect to find the next upcoming fusion and Latin crossover acts.
INSIDER INTEL "The owner, Roxanne, and the staff treat each patron as a family member, making it hard for you to leave. The venue takes a risk on booking that probably no other venue in Miami would take." —**Roberto Somoza**, president, *World Clique public relations*
337 SW 8th St., Miami.
305-640-5847, paxmiami.com

King Of Diamonds

This "gentleman's club" in a former warehouse isn't quite a venue per se, but it's definitely the top late-night spot for the city's urban-industry kingpins.
INSIDER INTEL "It's kind of a drive up to KOD, but once you're there, it's quite the experience. Rick Ross had his latest album release party there. People are ripping open bags of cash and dumping them on the dancers. The environment is also very secure, which I'm sure is a draw for rappers. It's really high-end, too." —**Liz Tracy**, music editor, *New Times Broward-Palm Beach*
17800 NE Fifth Ave., Miami.
305-999-9500, kingofdiamondmiami.com

Space

Since 2000, Space has defined the after-hours scene in Miami, thanks to fighting for a specially zoned nightlife district with 24-hour liquor licenses.
INSIDER INTEL "The crowd is mostly real clubbers. And the location is unique; the roof can open up during sunrise and people are literally dancing into the sunlight. You won't find that at many other places in the world." —**Thomas Gold**, DJ/producer
 "One of my favorite dates at Space is Halloween. The costumes are amazing, and virtually nonexistent for the ladies. A whole lot of New Yorkers come down and it's just a crazy party from start to finish." —**DJ Boris**
34 NE 11th St., Miami.
305-374-0001, clubspace.com



"The roof can open up during sunrise and people are literally dancing into the sunlight."



Circle House

Owned by reggae act **Inner Circle**, this hidden house in North Miami hosts artists like Beyoncé, Justin Timberlake and Lenny Kravitz. "Circle House has all the first-class gear you would ever need and engineers that work like ninjas, but what really makes it special is the setting. The house, the pool and everything else create an atmosphere that takes the edge off the grind of a tough session. It keeps everyone in the right state of mind to create something great. Plus, you may run into your favorite rapper." —**Bill Meadows**, VP of music and celebrity talent, Crispin Porter & Bogusky

Cutting Cane

Songwriter/producer **George Noriega** won a Grammy Award in 2001 for his work on Gloria Estefan's *Alma Caribeña*. He also scored a Latin Grammy nomination for record of the year in 2004 for Robi Draco Rosa's "Mas y Mas." Now, he helms his own 14,000-square-foot facility in the suburbs north of Miami. "Surrounded by horse farms, it keeps the artists focused, away from South Beach and its distractions—and you can pull your car right up to the loading dock." —**Jodi Marr**, Grammy-winning songwriter/producer

Hit Factory

In the '60s and '70s, this building in a North Miami warehouse strip

was known as Criteria, and turned out hit after hit by titans like Eric Clapton, Bob Dylan and the Bee Gees. In 1999, it became Hit Factory and the de facto top studio for R&B/hip-hop and pop industry royalty. "It is really our temple of sound in South Florida. So many great records have been made there. It represents a history I'm grateful to be part of." —**Carlos Alvarez**, Grammy-winning engineer/mixer

Setai Recording Studio

Only A-listers can access this super-secret boutique facility that lies in the penthouse level of the ultra-luxe Setai hotel on Miami Beach. It's where artists like Kanye West and Lil Wayne head in the wee hours. "We opened the studio in January 2008 so that artists who travel to or through Miami have a world-class facility close to where they stay and play. The vibe is sexy." —**Matt Knobel**, co-owner, Setai Studio

South Beach Studios

You'll find this studio, the first in South Beach's southern tourist strip, in the historic Marlin Hotel. "Studio B has the best-sounding vocal booth in Florida—with a view—with the best microphone availability, and the beach right across the road. The mixing room is out of this world." —**Carlos Bedoya**, engineer (Weezer, Beyoncé, Daddy Yankee) ●

TOP 10 TO WATCH

MIAMI HAS LONG BEEN A BREEDING GROUND FOR NEW TALENT ACROSS MANY CULTURES AND GENRES. MEET THE NEXT WAVE



DJ Chino

Pitbull's manager discovered Chino while the DJ was spinning on the Miami club circuit, and Chino's manned the decks on tour for Pit while writing his own material. His debut artist album is forthcoming, and the first single, "Si Te Agarro," debuted at No. 40 on Billboard's Tropical chart. **djchino.net** **Mgmt:** Lorne Schwartz, Famous Artist Music



SpaceGhostPurrp

This left-field rapper emerged out of the same neighborhood as Rick Ross, but with a completely weirder vision. His 2012 debut album for 4AD, *Mysterious Phonk: The Chronicles of SpaceGhostPurrp*, reached No. 38 on the Heatseekers Albums chart. **facebook.com/steeloicce** **Mgmt:** Heathcliff Berru



Rachel Goodrich

Kazoos, toys and any number of other whimsical noisemakers are all fair game for indie-pop songstress Goodrich. You may recognize her song "Light Bulb" from a string of recent Crayola commercials. **rachelgoodrich.tumblr.com** **Mgmt:** self-managed



Plains

Plains frontman Michael McGinnis engineers production for clients like Burger King at Honor Roll Studios, then spins melancholic but poppy indie-rock in this quartet who's shared stages with bands like Dinosaur Jr. **facebook.com/plainsmusic** **Mgmt:** Will Suter



Jacuzzi Boys

Slightly swampy rock'n'roll is the specialty of this scrappy, independent threesome, which touches stylistically on glam, garage, psychedelia and '70s bubble gum. Signed to indie tastemaking label Hardly Art, they've performed at festivals across the globe, from Texas to Sweden. **jacuzziboys.com** **Mgmt:** Xavier Burt, Art and Council



Elain

Born in Cuba, Elain specializes in an introspective blend of jazz, bossa nova, flamenco and other tropical sounds with a pop touch. Last year, he scored two Latin Grammy Award nominations, for best new artist and best contemporary tropical album. **elainmusic.com** **Mgmt:** Euridice Ventura



Domino Saints

The performers behind this San Juan, Puerto Rico-raised duo honed their songwriting chops at Berklee College of Music, which they attended at the same time as Karmin. Their bilingual, crossover-ready pop touches on reggae, hip-hop and electronic sounds. **dominosaints.com** **Mgmt:** Roberto Somoza



Mayday!

From the beginning, these live hip-hopppers scored legions of fans the old-school way, by pounding the pavement nationally with a glove-tight show. Signed to Tech N9ne's Strange Music, their debut album, *Take Me to Your Leader*, reached No. 92 on the Billboard 200. **maydayonline.com** **Mgmt:** Andrea Casales, La Rue Management



Kat Dahlia

Sylvia Rhone discovered this Cuban-American R&B/hip-hop/pop singer, signing Dahlia to Vested in Culture, in 2012. Dahlia's first single, "Gangsta," led to a selection as a BET "Music Matters" artist. She was also among Billboard's top 20 breakout acts at SXSW this year. **katahdalia.com** **Mgmt:** Monica Escobar, 3 Collective



Afrobeta

This coed duo makes quirky electronic pop that touches on everything from retro Latin freestyle to techno and house. Signed to Do IT Music, a label run by a co-founder of the Ultra Music Festival, the pair has graced headlining stages from Miami to Ibiza to South Korea. **afrobeta.com** **Mgmt:** Adam Lewis, Planetary Group

It started with
"Criteria Recording Studios" in 1957

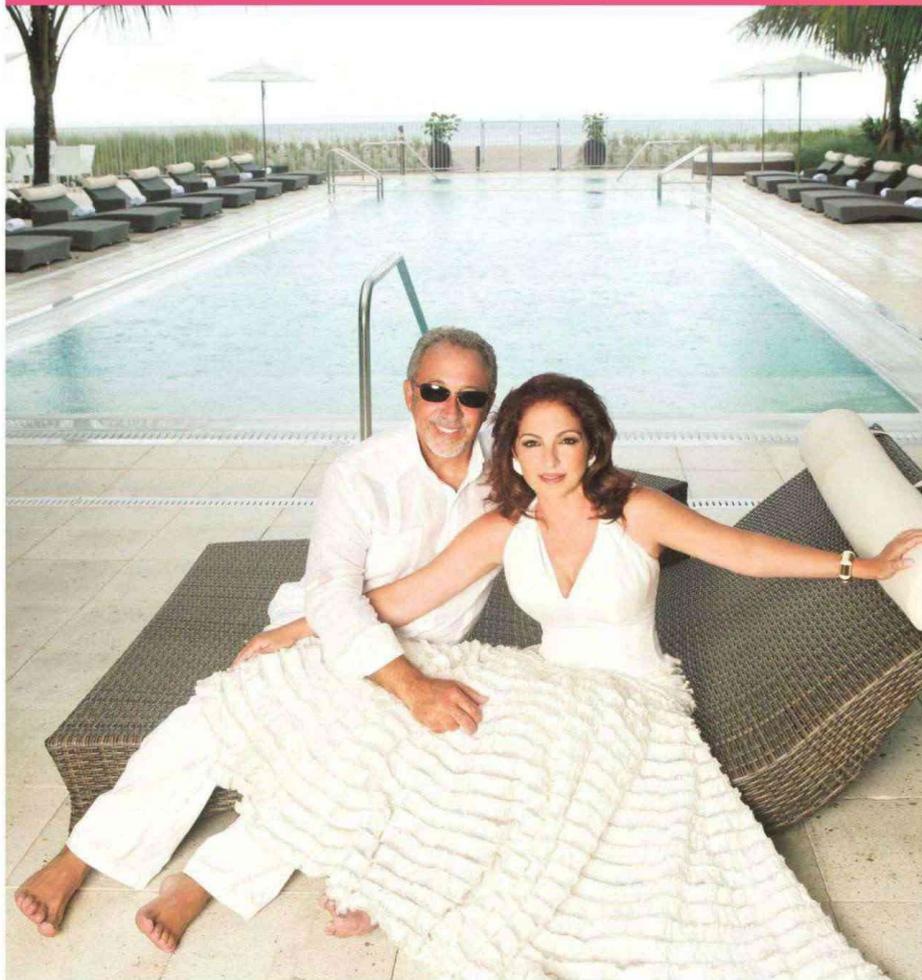


and the tradition continues...



Criteria
MIAMI

57 Years of history making music in Miami.



Emilio & Gloria Estefan

The semi-official king and queen of Miami's music industry, the Estefans' work in the '80s and '90s helped foment the eventual Latin crossover phenomenon. But the business innovations don't stop: Earlier this year, they announced they'd begin work on their first, Latin-themed Broadway musical. Emilio Estefan also recently launched a line of headphones and signed on as an ambassador for AARP. Relocation has never crossed their minds, says Emilio, who points to Miami's exponential growth. "We have become a treat for all senses—a beautiful city with great food, great music and the best of all cultures," he says. "Our love for Miami, which we proudly call home, is undeniable."

Between all of the aforementioned projects, Emilio still runs a semi-private studio in southwestern Miami-Dade County, where he also finds some of his favorite power lunch spots. "We've been going to the same restaurants close to the studio for the past 25 years: Tropical Chinese and Delicias de España. I also like to have lunch at Cafe Abracci in Coral Gables."

Rudy Perez & Desmond Child

Perez and Child recently co-founded the Latin Songwriters Hall of Fame, which holds its first induction gala at the New World Center on April 23. It's hard to imagine the radio landscape without these heavyweight hitmakers, who both have penned scores of chart-toppers through the years. Perez wrote such hits as Cristian Castro's 1997 smash "Lo Mejor de Mi" that spent six weeks atop Billboard's Latin Pop Airplay chart and 66 weeks on the tally. Child, meanwhile, is a Songwriters Hall of Fame member responsible for everything from Kiss' "I Was Made for Lovin' You" to Katy Perry's "Waking Up in Vegas."

"I've been making hit records in Miami as a producer and songwriter for about 30 years, and every year it just keeps getting better and better," Perez says. For Miami power lunches, he prefers Carpaccio at the Shops at Bal Harbour, and for unwinding after the studio, Cafe Prima Pasta in North Beach. Child likes Italian-American South Beach spot Macaluso's when celebrating with clients and friends. "Owner Michael D'Andrea uses his mom's Staten Island family recipes, which, with vino and Sinatra, make the perfect combo to close a big-budget record deal," he says.

Pitbull

No discussion of Miami's current landscape is complete without Armando Perez, the Cuban-American artist better-known as Pitbull. He turned an initial career as a struggling battle rapper into international pop superstardom, thanks to memorable dance songs built on inescapable, bilingual hooks. A savvy businessman, he owns a majority equity stake in Voli Vodka, an equity stake in Miami Subs Grill and serves as a spokesman or stakeholder for countless other brands, from Bud Light to Dr Pepper. He's also one of Miami's top international cheerleaders. "Miami is my second love behind my mother," he says. "It's the reason I can think out of the box when it comes to music, due to its diversity. It's the melting pot, Pandora's Box and the Magic City."

Bryan "Birdman" Williams & Ronald "Slim" Williams

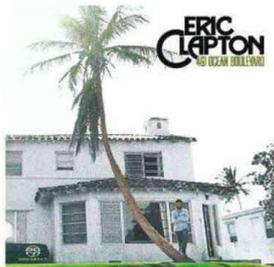
After Hurricane Katrina ravaged their New Orleans hometown, the two brothers and co-heads of Cash Money Records packed up and moved to Miami. Since then, Cash Money has grown into the industry's first independent operation valued at more than \$1 billion. Releasing only a handful of albums per year, the Williams brothers have also expanded into book publishing and genres beyond hip-hop. "As a team, we couldn't be happier with our staff, and how we make or break records," Bryan Williams says. "We work as a unit, but at the end of the day, everyone knows Slim is the godfather and shot-caller." For business dinners, Slim likes "Barton G in Miami, one of the hottest restaurants right now, and Prime 112," but starts his days with an invigorating workout, Miami-style, with an ocean view. "I go to the gym every day to get the blood pumping and my mind right, right on the beach, looking at the beautiful water."

The Opium Group

Brothers Eric and Francis Milon, along with colleagues Justin Levine and Roman Jones (stepson of Foreigner's Mick Jones), form this power foursome that runs most of South Beach nightlife. They took their company name from their first success story, the now-shuttered VIP palace Opium, and then spun off their success into a mini empire. Opium Group's holdings now include everything from bottle-service lounges like Wall and Mokai to such DJ-driven venues as Set to mega-clubs Mansion and Cameo. "South Beach is the Silicon Valley of nightlife. All trends originate here and we are the capital of multicultural entertainment," Jones says. "Miami is a booming economy that shows no signs of slowing down."

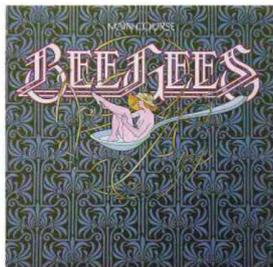
When Jones chooses to slow down, he likes to power lunch at Casa Blanca on the Miami River or visit artisanal cocktail lounge the Broken Shaker before a night out at one of Opium Group's venues. But when those venues close down for the night at 5 a.m., that doesn't mean the evening is over. "After South Beach, take me to Space," Jones says of the nearly 24-hour downtown club that he and Levine (but not Opium Group as a whole) recently bought. ●

FIVE ICONIC, HOME-GROWN ALBUMS



Eric Clapton
461 Ocean Boulevard (1974)

Clapton recorded his legendary 1970 album with Derek & the Dominoes in Miami, and returned to the city's Criteria Studios to complete his second solo set, whose title comes from the address of the home in which he resided during this period. It hit No. 1 on the Billboard 200, while "I Shot the Sheriff" yielded his only No. 1 on the Hot 100.



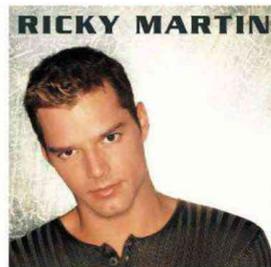
Bee Gees
Main Course (1975)

After the brothers Gibb relocated to Miami earlier that year, they headed to Criteria to record this career-revitalizing album that yielded the chart-topping single "Jive Talkin'." The album hit No. 14 on the Billboard 200.



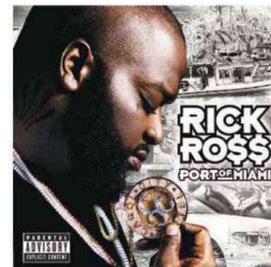
Gloria Estefan
Cuts Both Ways (1989)

By the late '80s, Cuban-born powerhouse Estefan had established herself as the top Latin crossover artist in the country. The single "Don't Wanna Lose You" launched her to No. 1 on the Hot 100. The album reached No. 6 on the Billboard 200 and scored a gold certification. She recorded it at, yes, Criteria.



Ricky Martin
Ricky Martin (1999)

Drawing on what Estefan started a decade before, the former Menudo member headed to Miami to record this bilingual album that touched off the late-'90s crossover craze for all things Latin. Miami-based hitmaker Desmond Child co-wrote its biggest hit, "Livin' la Vida Loca." The single topped the Hot 100, while the album has been certified platinum seven times by the RIAA.



Rick Ross
Port of Miami (2006)

This pounding, aggressive effort by the Miami-born entertainer re-established the city as a center for hard-hitting rap music. The album debuted at No. 1 on the Billboard 200.



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1 / 110



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MUSIC



LATIN

Welcome Back

Frankie J digs into his bicultural roots for first major-label album in five years

By Leila Cobo

In 2007, Frankie J was the voice of a new generation. Bilingual and bicultural, he initially made a name for himself as the voice of cumbia/pop Latin group Kumbia Kings. But in 2008, Frankie J broke big as a solo act on Columbia with *The One*, which has sold 912,000 copies in the United States, according to Nielsen SoundScan, and debuted at No. 3 on the Billboard 200. The album's lead single, "Obsession," an English-language cover of the Aventura track, rose to No. 3 on the Billboard Hot 100, propelled by Frankie J's wistful, entreating R&B stylings.

Then, Frankie J left Columbia and was scarcely heard from again, save for a small, indie effort. Until

last year, when he emerged with a deal with Universal Music Latino, under which he'll release *Faith, Hope y Amor* on May 21. The album is a mix of R&B and pop, English and Spanish, produced by names including Armando Avila (Luis Fonsi, Aleks Syntek), Nasri (Pitbull, Justin Bieber), Jeremy Skaller (Jay Sean, Lil Wayne) and Greg Pagani (Will Smith).

"I waited a long time before releasing something new," Frankie J says. "I took a step back from music and focused on my family: being a dad, being a husband, spending time at home. I was performing to make a living, but I waited before releasing something new because I really wasn't inspired."

Much has changed in six years. The market in general is far more open to Hispanic acts, radio is more receptive to the R&B sound that defines Frankie J, and overall, there are new channels and ways to market to a bilingual audience. "That Universal Latino has given me the chance to work again has just been a blessing," he says.

"Frankie is one of those true pioneers as a bilingual and bicultural artist who mixes not only languages but cultures," says Luis Estrada, managing director of Universal Music Latino/Machete. "His hit 'Obsession' became a flag for millions of first-, second- and third-generation Latinos, and also for mainstream listeners who simply saw him as an R&B act. Even eight years ago, we saw that as the path for artist development in the Latin market. In the next few years, we'll see these projects go from being the exception to the majority in label rosters."

Born Francisco Javier Bautista in Tijuana, Mexico,

ARTIST: Frankie J
ALBUM: *Faith, Hope y Amor*
LABEL: Universal Music Latino
MANAGER: Charles Chavez
PRODUCERS: various
PUBLISHERS: Soulsick Muzik (BMI), self-published
BOOKING AGENT: William Morris Endeavor
CHART HISTORY: *The One* (2005), No. 3 Billboard 200, 912,000; "Obsession (No Es Amor)," No. 3 Billboard Hot 100
TWITTER: @therealfrankiej

THE BIG NUMBER

Number of albums Frankie J has sold worldwide as a solo act, according to management.

2
MILLION

and raised in San Diego, Frankie J gravitated naturally toward R&B. His current manager, Charles Chavez, who also manages Pitbull, first saw the singer years ago when Frankie J was an 18-year-old singing at a teen club, and was instrumental in suggesting him as the new singer for the Kumbia Kings. The Kumbia Kings would explode in the Latin scene with their hybrid of styles and languages, and Frankie J eventually left the group to sign his solo deal with Columbia.

But management changed at Columbia, and Frankie J was eventually dropped over creative issues with his fourth album.

He lay relatively low until 2011, when he released *Courage*, an indie album on iTunes. Universal's Estrada reached out in early 2012 and asked to hear his new material, and says it "blew us out of the water."

While waiting for the album to be released, Frankie J sang on the finale of "America's Got Talent" and beauty reality show "Nuestra Belleza Latina." He opened up for the Enrique Iglesias/Jennifer Lopez tour and for Prince Royce.

A first single, "Tienes Que Creer en Mí," peaked at No. 37 on Billboard's Hot Latin Songs chart last year while new single "No Te Quiero Ver Con El" is bubbling under the chart. There are also plans to work English-language tracks, including "Beautiful," a duet with Pitbull, on mainstream radio.

"The English and Spanish have always been there," Frankie J says. "But now it's like a whole new era for Latinos to come back and do what we've always done." ●

ALBUM: *Tate Stevens*
 LABEL: Syco/RCA Nashville
 MANAGEMENT: Vector Management
 PRODUCER: Blake Chancey
 PUBLISHER: Sony/ATV
 BOOKING AGENT: Brett Saliba, Creative Artists Agency Nashville
 ATTORNEY: Linda Edell Howard
 TWITTER: @tatestevenscstry

COUNTRY

Worth The Wait

After seven years in the trenches, 'X Factor' winner Tate Stevens gets his shot with debut album
By Deborah Evans Price

After years of touring and banging on record company doors, "X Factor" winner Tate Stevens is finally realizing his dreams with the April 23 release of his self-titled debut on Syco Music/RCA Nashville.

"I wanted to make sure that on this album I was being true to me," says Stevens, the season-two winner of Fox's popular competition. "Traditional country is what I grew up listening to. It's what I love. We have a lot of elements of traditional on here with some edge to it. It's just me."

The album's lead single, "Power of a Love Song," rises 58-53 on Billboard's Country Airplay chart and went on sale March 12. "It's a big song," the Missouri-based artist says of the track, which is also available physically at Walmart. "I love singing and being able to just get out there and wail away at things, so 'Power of a Love Song' is that song for me. There's another ballad called 'Ordinary Angels' and it's one of those message songs that I believe in. The rest of [the album] is just fun. I've got three songs on there that I co-wrote. I'm real proud of it."

"Traditional country is what I grew up listening to. It's what I love. We have a lot of elements of traditional on the album with some edge to it." —TATE STEVENS



Stevens acknowledges that winning a TV competition can be both a blessing and curse—it provides a large fan base to launch a record, but often industry gatekeepers are skeptical of artists they feel haven't paid their dues. In Stevens' case, he's released three indie albums and toured extensively, performing more than 200 dates a year from 1994 to 1999. "The music is going to stand up on its own," he says of his Blake Chancey-produced debut. "I don't think the show is going to really matter that much at the end of the day. It just gave me a platform to come out and do this. It's the music that's going to be what sells it. I don't think the show is going to sell it or hurt it."

Sony Music Nashville senior director of marketing Tanya Welch agrees. "It's going to always come back to the music," she says. "The industry is typically harder on these artists than the consumers are obviously, but any opportunity we have to show them what he can do live, he blows people away."

Welch says "timing is everything" in launching new artists like Stevens. "If you don't strike while the iron is hot, you can lose folks," she says. "In Tate's case, we've fast-tracked this project. We knew by going with the album in April that we wouldn't necessarily have the benefit of months of radio airplay to ramp up to the album launch. However, with a consumer-driven marketing plan behind it to complement the airplay, it still was the best play for him."

Fans who supported Stevens on "The X Factor," aka the Tate Nation, will be part of the marketing team by sharing exclusive content on the artist's website. "They already feel invested and we wanted to make sure that we don't lose that, that they are still very much a part of this process," Welch says.

Stevens gained exposure during the Grammy Awards telecast through a Pepsi commercial featuring the song "Holler If You're With Me." The tune was released as a digital track and has sold 17,000 copies, according to Nielsen SoundScan. "We were still able to focus on our single, 'Power of a Love Song,' and to have that bonus of 'Holler If You're With Me' exposure has been awesome," Welch says.

"What I've learned is to be myself and just do what it is that I do," Stevens says. "Have fun and don't worry about what everyone thinks because at the end of the day, it's what your fans think. It's about what the people who love country music think." ●



HIATUS KAIYOTE

Australian "future soul" outfit Hiatus Kaiyote finally had the chance to meet its growing legion of U.S. fans face to face when the band played South by Southwest for the first time this year—including one Erykah Badu. "Erykah came up to me, gave me a hug and started singing 'Nakamarra,'" raspy-voiced lead singer Nai-Palm says, referring to the laid-back, jazzy lead single from the group's self-released 2012 debut, *Tawk Tomahawk*. "It was surreal." Another early supporter was Scott Barkham, now the band's U.S. rep, who reached out to its Melbourne-based manager, Si Jay Gould, to form a partnership. "I was a fan before I was one of the managers," Barkham says. "I bought the album off Bandcamp." Their collaboration has yielded a pending deal for a U.S. rerelease of *Tawk Tomahawk* and the band's stateside debut, which included five shows at SXSW and sold-out sets in New York, Chicago, Washington, D.C., and elsewhere. "Nakamarra" also impressed Roots drummer



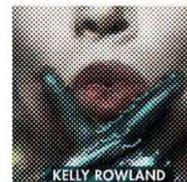
Ahmir "Questlove" Thompson, who recommended the band to his booking agent, Cara Lewis of Creative Artists Agency. "My music guru Questlove insisted Hiatus Kaiyote [was] a must-sign," Lewis says. "[It's] the perfect blend of genres of soul, jazz and hip-hop, with beautiful vocals and incredible musicianship." Next up, the act will head back to Melbourne to record a new album, before returning to New York in August to open for Shuggie Otis at Central Park's SummerStage. "We're trying to set them up to make beautiful music for decades to come," Barkham says. —Tanwi Nandini



Reggie Rouse, PD, WVEE Atlanta. Miguel, "How Many Drinks." This will be a big hit for V103. Miguel is the new face of R&B and he has a great future ahead of him. He makes music that listeners can sing along to. Plus, women love him, and that's always a big driver.



Alicia Keys featuring Maxwell. "Fire We Make." Alicia Keys and Maxwell—two superstars together on a love song. It gets no better than this. This is definitely a love song that can stand the test of time. I would pay to see Alicia and Maxwell perform this song in concert.



Kelly Rowland. "Kisses Down Low." This has hit written all over it. I was lucky enough to sit in the studio with Kelly and listen to her album, and I was amazed at the consistency of her music: She had hit after hit after hit. The single is a smash. And the album? Even better. It's great to see Kelly doing her thing.



ARTIST: Chris Brown

ALBUM: X

LABEL: RCA Records

MANAGERS: Tina Davis, Phase Too Management; Bu Thiam, BuVision Management

PRODUCERS: various

PUBLISHERS: Songs of Universal/Culture Beyond Ur Experience Publishing

BOOKING AGENT: Creative Artists Agency

CHART HISTORY: *Fortune* (2012, No. 1 Billboard 200, Top R&B/Hip-Hop Albums, 439,000)

TWITTER: @chrisbrown

HEY, MAMA WOLF: Venezuelan-American folk artist **Devendra Banhart** has announced an expansive tour following the recent release of his eighth studio LP, *Mala* (**Nonesuch**). Booked by **Martha Vlasic** of **ICM Partners** in North America and **Lucy Dickins** of **International Talent Booking** in Europe, the tour will begin at **Belly Up** in Aspen, Colo. (May 4) and roll through the **Rio Theater** in Santa Cruz, Calif. (May 18) and **Park West** in Chicago (May 31) before heading overseas to the **Old Market** in Brighton, England (June 28). **Le Trianon** in Paris (July 13) and **Piazza Napoleone** in Lucca, Italy (July 25).

BOILING OVER: MTV Jams has enlisted **Def Jam** artists **Fabulous** and **Pusha T** for the **Life Is So Exciting** tour. The six-week, 30-city trek across the United States and Canada will be promoted across MTV's channels. It jump-starts in Providence, R.I., at **Lupo's Heartbreak Hotel** (April 24), then plays the **Howard Theatre** in Washington, D.C. (April 27), **Epic** in Minneapolis (May 9) and **Mezzanine** in San Francisco (May 19) before closing at **Marquee** in Oshawa, Ontario (June 1).

HART ATTACK: **Beth Hart** will launch her first U.S. tour in nearly 12 years, following the release of *Bang Bang Boom Boom* (**Provogue Records/Mascot Label Group**). The tour will visit **Stubb's** in Austin (April 30), **3rd & Lindsley** in Nashville (May 4-5) and **City Winery** in New York (May 13, 16-17). Just prior, she'll join **Jeff Beck** at **Eric Clapton's Crossroads Guitar Festival** at New York's Madison Square Garden (April 12-13).

FROM THE HILLS: Enigmatic electro whiz **Will Wiesenfeld** will tour behind new album *Obsidian* (May 28, **Anticon**) under his moniker **Baths**. Booked by **Jay Moss** at **Flower Booking**, the run will hit **Middlebury (Vt.) College** (April 5) before playing the **Fox Theater** in Pomona, Calif. (April 15), **Magic Stick** in Detroit (June 8) and **El Rey Theatre** in Los Angeles (June 28). Baths will bring along openers **Houses** and **D33J** on select dates. —*Nick Williams*

R&B/HIP-HOP

Re-Rooted In R&B

Chris Brown previews tracks from upcoming sixth album, 'X'
By Gail Mitchell

Inside one of the recording rooms at Glenwood Studios in Burbank, Calif., Chris Brown is bopping his head to "Fine China." A seamless and engaging mesh of classic and contemporary R&B, the uptempo track and its video will bow April 1—the formal preambles to Brown's upcoming sixth album on RCA, *X*, slated for late August/early September.

The song—influenced by Stevie Wonder and Michael Jackson—is one of five tracks the singer/songwriter previewed for select journalists at Glenwood recently. Gauging from their sound and Brown's enthusiastic commentary, *X* marks a return to his R&B roots versus the pop/EDM vibes of his last album, 2012's *Fortune*.

While *Fortune* debuted at No. 1 on both the Billboard 200 and Top R&B/Hip-Hop Albums, the pop/EDM-oriented set didn't fare as well sales-wise (439,000 sold, according to Nielsen SoundScan) as its 2011 predecessor *F.A.M.E.* The latter, also a No. 1 on the Billboard 200 but more steeped in R&B/hip-hop, has sold 915,000. Brown's biggest seller is his self-titled 2005 debut album, with 2.2 million.

Brown—dressed in black Hammer pants with a gold zipper and black jacket over a black, brown and white jersey emblazoned with "NVRMND 00" across the front—says *X* is his most personal album to date. "I've been going through my own trials and tribulations, persevering through things. And my release is the studio, that and painting. You can see it in my artwork. And

hopefully when people hear *X*, they will be blown away."

The album's title is derived from both a numerical—*X* is the 24th letter in the alphabet and Brown turns 24 on May 5—and a personal standpoint, as in something forbidden or bad. Brown says he wanted "to put it all on the table: my emotions, my past experiences, life in general as a 23- and 24-year-old man. I just wanted to go back to what people love me for: my music."

In addition to the Rocstar and PK-produced "Fine China" that defines the qualities of a woman, Brown played the Diplo-produced, bass-heavy title track, which talks about crossing out the past and moving forward ("Why trip off the bullshit when I'm on the good shit"). Rounding out the preview: "Autumn Leaves," a reflective and laid-back track about life and love that will feature Kendrick Lamar and is a potential single; "Lady in Glass Dress," a metaphor about being hurt and heartbroken but not letting that stand in the way of finding love again; and "Add Me In," another uptempo nod to Wonder that has Brown using math metaphors ("What's the problem, girl?") to attract a female's romantic attention.

Brown co-wrote all five tracks, collaborating with his CBE artist Sevyn, Dewain Whitmore Jr., Sam Hook and Eric Bellinger. Producers Timbaland and Danja (who worked on Brown's No. 1 *Fortune*) and Diplo (onboard for Brown's No. 1 *F.A.M.E.* in 2011) were announced in a press release several weeks ago. Additional collaborators include BAM, Drumma Boy, Camper, C.P. Dubb, Mel & Mus and Verse Simmonds. Brown co-directed the "Fine China" video with Sylvain White ("Stomp the Yard").

"I'm not one who always loves to stand in front of the camera with flashy cars and big-booty girls," Brown says. "I tweeted the other day that chivalry ain't dead. In this video you'll see me taking care of the girl, doing gentlemanly things. Showing another side of me. I know my female audience sees it. But the naysayers might say, 'No, that's not him.'"

Brown's public image continues to be fodder for those naysayers. His reconciliation with Rihanna still has tongues wagging. Not to mention talk about ongoing anger management issues stemming from recent altercations involving Brown and his entourage: a club brawl between the singer and Drake, an alleged fight with Frank Ocean in the parking lot of a West Hollywood recording studio and a run-in with a parking lot valet.

Asked if a guest feature with Rihanna is in the works since he paired with her most recently on "Nobody's Business" on her current album, he says, "I've got a couple of songs we've done with me just writing. And she did do a song for my album. It's great but it's in the pot with all the other songs. So right now, we're still debating."

The track "Home," whose documentary video Brown released a few weeks ago, will be an iTunes bonus track. In the song, Brown talks about wishing to be able to go back and change a thing or two. Asked what he would change, Brown replies, "Basically perception, choices in life. If I could go back and say, 'Look, you're about to mess up, Chris. Don't do this.' That would be my goal. If I could just retrace the steps, I would do it." ◉

For the full interview with Chris Brown, go to Billboard.com.

"I wanted to put it all on the table—my emotions, my past experiences, life in general—and go back to what people love me for: my music." —CHRIS BROWN

Reviews

Pistol Annies

"Hush Hush" (3:25)

PRODUCERS: Chuck Ainlay, Frank Liddell, Glenn Worf

WRITERS: Miranda Lambert, Ashley Monroe, Angaleena Presley

PUBLISHER: BMI

RCA



COUNTRY

Pistol Annies' Steadfast Sass

Pistol Annies—the trio of country superstar Miranda Lambert, Ashley Monroe and Angaleena Presley—relit an old-school flame within the country genre on their 2011 debut, *Hell on Heels*. For "Hush Hush," the lead single off sophomore set *Annie Up*, that spark still flickers as the group sticks to its strong points: constructing narratives and keeping its country roots on full display. "Hush Hush" presents a family in denial, as the narrators won't

acknowledge the truth that a brother was in rehab. "Hush hush, don't you dare say a word/Hush hush, don't you know the truth hurts," the chorus urges, tongue-in-cheek. Pistol Annies understand the importance of allowing all three vocalists to exhibit their personalized sass, and despite the heavy-handed subject matter, "Hush Hush" contains its fair share of humor and translates the trio's combined power into uptempo fun. —JM

On "Hush Hush," the group sticks to its strong points: constructing narratives and keeping its country roots on full display.



LIVE

ARTIST: Vicente Fernández

VENUE: Staples Center, Los Angeles

DATE: March 24

Wearing traditional charro clothing and later donning a white brim sombrero, iconic ranchera singer Vicente Fernández held up a drink after nearly every song and was toasted back by thousands of fans who came to see the 73-year-old artist before he retires with a three-night stand at Los Angeles' Gibson Amphitheatre in late April. With an opening set by his son, Vicente Fernández Jr., the three-hour concert featured more than

40 songs, including the classic "Guadalajara," the romantic "Si Nos Dejan" (If They Leave Us) and the climactic "Volver Volver" (To Return, to Return). Each composition has an iconic place in Mexican music, but no one delivers them quite like Fernández. His thundering voice, operatic in nature, ultimately puts the crooner in a league all of his own. In full command of the stage, Fernández thanked fans for five decades of support, sending the crowd of approximately 18,000 into near hysteria. Fernández may be scaling back, but his music will live on. —JÁ

SINGLES

HIP-HOP

EARL SWEATSHIRT

"Whoa" (3:23)

PRODUCER: Tyler, the Creator

WRITERS: Thebe Kgositsile, Tyler Okonma

PUBLISHERS: Randomblackdude Publishing/Golf Wang Steak Sauce, administered by Sony/ATV Songs (BMI)

Tan Cressida/Columbia

"Whoa," Earl Sweatshirt's latest single, is a free-associative mess, but that's the environment in which the 19-year-old thrives. When Odd Future cohort Tyler, the Creator's intricate production flourishes—jazzy piano changes, horror-film synths, dusty percussion—meet the MC's stoned flow, the effect is unlike anything else in modern hip-hop. —RR

R&B

CIARA

"Body Party" (3:57)

PRODUCER: Mike WILL Made-It

WRITERS: various

PUBLISHERS: various

Epic Records

"There's no need to rush," Ciara croons on her seductive new single. "We can go another round if that's what you want." Co-written by Ciara's boyfriend Future, "Body Party" is a slow jam set in a druggy electronic soundscape, with a sugary melisma and slippery high-hats that make it downright engrossing. —RR

HIP-HOP

MACKLEMORE & RYAN LEWIS FEATURING RAY DALTON

"Can't Hold Us" (4:19)

PRODUCER: Ryan Lewis

WRITERS: Ben Haggerty, Ryan Lewis

PUBLISHERS: Macklemore Publishing/Ryan Lewis Publishing (BMI)

Macklemore/Alternative Distribution Alliance/Warner Bros.

Built around twinkling piano and a soulful assist from fellow Seattle-ite Ray Dalton, "Can't Hold Us" is additional proof (for those who needed it) that the duo of Macklemore and Ryan Lewis is more than a one-trick pony. Naturally, the "Thrift Shop" stars can't help but shout-out some sartorial savvy—in this case, Bob Barker's "suit game." —DH

ELECTRONICA

ZEDD FEATURING FOXES

"Clarity" (4:32)

PRODUCER: Zedd

WRITERS: Zedd, Matthew Koma, Porter Robinson, Holly Hofferman

PUBLISHERS: various

Interscope

Just like David Guetta did with Sia on "Titanium," Zedd builds a pulse-rattling electronic carpet upon which U.K. artist Louisa Rose Allen, aka Foxes, can let her vocals soar. The singer proselytizes of tragic love, frozen waves and bursting clocks as the German electronic dance music producer whips up an epic (if slightly overindulgent) anthem. —DH

DANCE

KREWELLA

"Alive" (4:51)

PRODUCER: Rain Man

WRITERS: various

PUBLISHERS: various

Krewella/Columbia

The dance trio of Jehan Yousaf, Yasmine Yousaf and Kris Trindl has made noise on the Billboard Hot 100 with "Alive," a fragile yet festive single made up of whimsical slow-downs and relentless speed-ups. Fans of DJ Sammy's enduring rave-up "Heaven" may have just stumbled upon another stop-start sandstorm. —JL

LEGEND & CREDITS

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

CONTRIBUTORS:

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SEE ALSO:

Tabletop
iMini's addition to this free "modular music environment" is a coup for San Francisco-based Retronyms, whose flagship product has more than 30 purchasable in-app devices.

Animoog
Moog Music's first professional polyphonic synth for the iPad was updated with Retina graphics and more features to its four-track recorder.

Korg iMS-20
Improved Virtual MIDI helps the analog synth studio play a little nicer with other apps, yet the replication of Korg's legendary MS-20 is intimidating.



Arturia's app emulates the Minimoog, which debuted in 1971.

APP

Arturia Gets Synth Fans In The Moog

Aspiring Daft Punks are going to be doing the robot to the \$9.99 Arturia iMini—the first faithful re-creation of the iconic 1971 Minimoog synthesizer for iPad 2, 3 and Mini.

Dr. Robert Moog's original Minimoog synth had fans like Stevie Wonder, Depeche Mode, Kraftwerk and Devo, but the hardware can easily be damaged on tour. After the digital revolution, French developer Arturia cut its teeth mastering analog emulation software with its 2003 Mini V, and the company has gone on to emulate a swath of legendary synths like the Roland Jupiter-8.

Released in March, the iMini re-creates the famous front face of the Minimoog with its friendly keyboard and intimidating knob bank. It's very easy to cue up one of the iMini's 500 presets and begin pumping out the warmest, fattest tones in iPad histo-

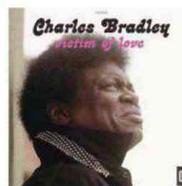
ry. Simplify things by hitting the "gear" button above the keyboard to set a key and scale and zoom in on the keys to make them bigger. (For those who aren't fans of the touch-pad interface, there's MIDI keyboard connectivity.) Or, dive into the abyss of synth creation, tweaking the three oscillators and 45 dials like volume, chorus, delay, waveform and oscillator modulation. Even crazier, go into "perform" mode and customize two X/Y axis pads to your liking.

Arturia's latest creation makes it incredibly delightful to get lost tweaking sounds. And when it's time to turn them into songs, iMini is "tabletop"-ready: Drop the device into the Tabletop app, chain it to a classic Akai MPC and a sequencer, set the output to SoundCloud seeder or .wav file, and voilà—a professional studio on a tablet. Easy to use yet creatively deep, iMini could become a defining iPad music app. —DD

SOUL

A 'Love' Supreme

Upon releasing his 2011 debut, *No Time for Dreaming*, Bradley unleashed a spot-on take of revivalist soul for the modern era. On *Victim of Love*, the 64-year-old shows no sign of wear, nailing the crinkly retro aesthetic without bowing to the pressures of contemporary recording. The album is simultaneously loose and intense, driven by reverb-soaked arrangements shaped by producer/co-writer Thomas Brenneck. Throughout, the "Screaming Eagle of Soul" packs a wallop with his frayed, powerful vocals, capable of expressing agony on the guitar-ballad title track and toughening an allegiance of romance on "You Put the Flame on It." There are shades of Al Green and James Brown here, but it's Bradley's continuum of stamina and offbeat phrasing that distinguishes him from his peers. Some might find the exercise in musical nostalgia to be dated, but Bradley shows that soul still has blood pumping in its veins. —SJM



ARTIST: Charles Bradley
ALBUM: *Victim of Love*
PRODUCER: Thomas Brenneck
Dunham/Daptone Records
RELEASE DATE: April 2
CHART HISTORY: *No Time for Dreaming* (2011), No. 37
Heatseekers Albums, 32,000

ALBUMS

ROCK

RILO KILEY

RKives

PRODUCERS: various

Little Record Co.

RELEASE DATE: April 2

From lonesome country to a feature by Too \$hort, this rarities collection gathers all of Rilo Kiley's sounds. Standout "All the Drugs" offers a dose of the band's best qualities, including Jenny Lewis' yearning vocals and sparkling electric riffs. With no signs of life since 2007's *Under the Blacklight*, it's a worthy memorial. —DG

ROCK

THE STROKES

Comedown Machine

PRODUCER: Gus Berg

RCA Records

RELEASE DATE: March 26

Comedown Machine is an enthusiastic departure for the Strokes. The rockers split time between channeling Phoenix ("Tap Out") and A-ha ("One Way Trigger"), while returning to garage-rock on "50/50" and "All the Time." As "Call It Fate, Call It Karma" gently concludes, it's clear *Comedown Machine* captures a band back on its way up. —DG

COUNTRY

THOMPSON SQUARE

Just Feels Good

PRODUCERS: New Voices

Stoney Creek Records

RELEASE DATE: March 26

Rest assured, there's no dreaded sophomore slump for husband-and-wife duo Shawna and Keifer Thompson. The tender first single "If I Didn't Have You" is a vocal showcase that also shows the group's fun side. "Testing the Water" and the exuberant title track are destined to be fan favorites as well. —CD

ELECTRONIC

DEPECHE MODE

Delta Machine

PRODUCER: Ben Hillier

Columbia Records

RELEASE DATE: March 26

The latest from synth-pop icon Depeche Mode follows the band's usual formula of sadistic yet hummable sentiments delivered in the undead lounge-singer style of Dave Gahan. There's no "Strangelove" or "Personal Jesus" here, but the tightly wound "Secret to the End" and techno-driven "My Little Universe" have strident, dark hooks that stick. —KM

LATIN

LOS AMIGOS INVISIBLES

Repeat After Me

PRODUCERS: Los Amigos

Invisibles

Nacional Records

RELEASE DATE: April 2

The rapid-fire energy never dulls on *Repeat After Me*, the latest album from Latin disco-funk trailblazers Los Amigos Invisibles. The well-placed beats and endearing whimsical style are sure to fire up any mood. Check the hypnotic "Corazon Tatu" and the sensual, dreamy "Stay." —JA

NEW & NOTEWORTHY

STEPHEN STILLS

Carry On

PRODUCERS: Graham Nash,

Joel Bernstein, Stephen Stills

Rhino

RELEASE DATE: March 26

The vaults yielded nearly one-third of this boxed set's 82 tracks: a duel with Jimi Hendrix that's a study in intonation and style; a sumptuous demo of "So Begins the Task"; and "The Treasure" from 1970 that bridges *Déjà Vu* and *Crosby, Stills & Nash*. Band work is well-represented, but revelations abound in his poised early-'70s solo work. —PG

.biz

MTV's Video Music Awards are Brooklyn bound. For the 30th anniversary of the cable network's awards show, the VMAs will be held at the Barclays Center on Aug. 25. It will be the first major awards show televised from the New York borough.



Juicy J's "Bandz a Make Her Dance" has sold nearly 1 million copies.

R&B/HIP-HOP

Juicy J's Trippy Return

The purveyor of ratchet regains hip-hop's throne 18 years after chart debut

By Sowmya Krishnamurthy

Juicy J is back, for the first time. The rapper/producer renowned for his work with Memphis collective Three 6 Mafia—the group debuted on Billboard's Top R&B Albums chart in 1995 with *Mystic Stylez* and won the Academy Award for best original song in 2006 for "It's Hard Out Here for a Pimp"—is breaking out as a chart-topping solo force.

In the past five months, Juicy J has appeared on the Hot R&B/Hip-Hop Songs chart with four releases: his own "Bandz a Make Her Dance," which peaked at No. 6; as a featured guest on Wiz Khalifa's "Medicated," which hit No. 44; on B.o.B's "We Still in This B****," which reached No. 26 on March 23; and his new single, "Show Out," which is No. 29 this week. Juicy J's last footing on that chart dates back to Project Pat's "Good Googly Moogly," which peaked at No. 7 in 2006.

He also helmed three tracks on Lil Wayne's newly released *I Am Not a Human Being II* and is featured on the album's "Trippy." Cumulatively, Juicy J's solo singles have sold more than 1.5 million copies, according to Nielsen SoundScan, led by strip-club homage "Bandz a Make Her Dance," which has moved 912,000 units.

Juicy J approaches his resurgence more as a neophyte than a veteran. "I feel like it's brand-new for me,"

he says. He's stewarding his ship this time around and enjoying the autonomy of going solo. "I'm calling all my own shots. My singles, anything I drop, it's all me. It's my decision."

One of those decisions was to link up with Khalifa's Taylor Gang Entertainment and Dr. Luke's Kemosabe Records (through Columbia) to release his forthcoming *Stay Trippy*, slated for mid-summer.

Taylor Gang's Will Dzombak points to Juicy J's years of relationship-building in the music industry and DIY work ethic as attributing to the great success of "Bandz." "He really put the fire behind that record and put the fire under Wiz and me to really get it out there," Dzombak says. "With Juicy working it with all the DJs, he pretty much did it damn near himself."

Mark McCray, PD of KBFB Dallas-Fort Worth, Texas, remembers the song as an instant hit. "Bandz a Make Her Dance" was a smash for us. That record, from the minute we put it on the air, really resonated with our audience." He cites Juicy J's "Down South vibe" as appealing to Three 6 Mafia loyalists and a new, younger generation that Juicy J has engaged due to his affiliation with Khalifa.

DJ Sour Milk, a radio personality at KPWR Los Angeles, further explains that the Mike WiLL Made It-produced "Bandz" proved to be a radio breakthrough because it ushered in a slew of sonically similar hits including Rihanna's "Pour It Up" (also produced by Mike WiLL). "That song made it a lot easier for half the songs to make it on the radio," Sour Milk says. He points to Juicy J spearheading the "ratchet" subgenre, known for its melodic synths, rattling drums, high-energy machismo and often ignorant or silly lyrics, which others like Tyga and YG have adopted. "It's just speaking your mind," Juicy J says of the genre's name. "It's straight raw."

He may lead the pack, but don't expect Juicy J to strictly adhere to this signature in 2013. The rapper has plenty of surprises planned, including an upcoming tour with buzzy newcomer ASAP Ferg, a remix of Baauer's "Harlem Shake," impending TV and liquor projects and what he promises will be a "crazy" secret feature on *Stay Trippy*. After nearly two decades in hip-hop, Juicy J's firmly in control and what he wants, goes. "I want to do it the way I want to do it," he says. ●

THE Numbers

Kids' Choice Awards

Nickelodeon's 26th annual Kids' Choice Awards was its usual slime-tastic event boasting celebrities of all stripes. Among those on hand at the live March 23 event were host Josh Duhamel and performers Pitbull, Christina Aguilera, Ke\$ha, Selena Gomez and Katy Perry. Winners were chosen in 22 categories by kids who cast a record 392 million votes between Feb. 14 and March 23.

↑ **284%**
148M

Out of a record 392 million votes cast for the awards, a record 148 million came from outside the United States (up 284% from 2012). The awards' international presence has expanded in recent years due to custom versions of the show that include country-specific categories.

↓ **6.5%**
5.8M

According to Nielsen, 5.8 million viewers watched the initial broadcast—a decline of 6.5% compared with 6.2 million viewers in 2012. But Nickelodeon says 12 million viewers watched this year's three broadcasts during the March 23-24 weekend, compared with 11 million who watched the 2012 edition's three airings.

↑ **80K**

On the day of the show, Ariana Grande's Twitter account earned the most mentions on the social network (80,000) compared with all of the music stars at the event, according to Next Big Sound. The actress/singer is the former co-star of Nickelodeon's "Victorious" and future co-star of "Sam & Cat."

↓ **2%**
189K

The four songs that Pitbull, Aguilera and Ke\$ha sang during the show sold a combined 189,000 downloads in the week ending March 24, according to Nielsen SoundScan. That's a decline of 2% versus the prior week (192,000). The lack of sales gain isn't surprising, as the show targets a young demographic that likely doesn't purchase music on its own.

—Keith Caulfield and William Gruger



Gorgon City's 'Real' Big Start

Already a top 10 hit on the Official U.K. Dance Singles chart, Gorgon City's "Real," featuring vocalist Yasmin, is now eyeing an American crossover. The duo—producers Foamo (né Kye Gibbon) and RackNRuin (Matt Scott)—is scheduled to tour the United States in April and May. "Real" hit digital retail in February on Black Butter Records; a major-label pickup of the single is in the works.

Healthy 'Bones'

After penning tracks for acts including Christina Aguilera and Adam Lambert, New Zealand pop singer/songwriter Ginny Blackmore draws her first Billboard chart ink as an artist, as her debut single "Bones" (Epic) enters Adult Top 40 at No. 40. Blackmore left school at 16 to become a musician, but she didn't quit—she was asked to leave by her principal, who believed she should focus full-time on her career, a move her parents supported. WKRC Cincinnati led all Adult Top 40 panelists with 33 plays for "Bones" in the March 18-24 Nielsen BDS tracking week.

Burt's Alabama Influence

Weston Burt is poised to make his first appearance on Country Airplay with "Lucky Sometimes." Originally from Fort Payne, Ala., Burt shares a hometown with Randy Owen, Teddy Gentry and Jeff Cook, three of the four founding members of Country Music Hall of Fame group Alabama. In fact, he learned to play guitar by listening to Alabama records (the first song he mastered was the band's 1983 hit "Dixieland Delight"). Currently on a national radio tour, Burt is the flagship artist on the recently launched Hit Shop label, distributed by Warner Music Nashville.

Marcel 'Waiting' To Debut

Oakland, Calif., crooner Adrian Marcel is closing in on a Mainstream R&B/Hip-Hop bow as "Waiting" (L7/Universal Republic) rises by 67% in plays. The track is the lead single from his upcoming mixtape *7 Days of Weak*, executive-produced by Raphael Saadiq and featuring production from J.J.S.T.I.C.E. League and 1500 or Nothing. Marcel's SoundCloud page boasts nearly 84,000 listens.

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

Drop City Yacht Club plans to release its debut album in the fall.

head of promotion Ben Berkman says the label, looking to give the song extra traction at the rhythmic format, recruited Jeremih to redo the hook. "We wanted someone with a rhythmic base so it could fit there," he says. "He's a singer with R&B credibility but he's had pop success." (Jeremih's debut single, "Birthday Sex," topped Hot R&B/Hip-Hop Songs for two weeks in 2009, and has sold 1.8 million, according to Nielsen SoundScan.)

When the label began servicing the single at the end of January, KKFR Phoenix was one of the first stations to get onboard, playing the song 241 times since Feb. 1, according to Nielsen BDS. "You can play it on a hip-hop station, you can play it on rhythmic, [and] it has the ability to cross over to pop because it's so melodic," PD Mikey Fuentes says.

A colorful lyric video debuted Feb. 1, and the song hit iTunes three weeks later, selling just 13,000 to date. But the push behind "Crickets" is still unrolling. An official video debuted days after the band's four-show run at South by Southwest, the song is iTunes' free single of the week, it's featured on Clear Channel's "Rhythmic Premium Choice" syndicated programming, and the band is in the middle of promotional visits at radio—in between trying to find time to record its debut.

"We want to make sure it's fresh," A Wolf says of the album, expected in the fall. "We try to do what we think people are going to be doing a year or two from now." ●

POP/HIP-HOP

Full Speed Ahead

Drop City Yacht Club takes off at rhythmic radio with debut single 'Crickets'

By Alex Gale

For a song about getting rejected, Drop City Yacht Club's "Crickets" is getting a lot of love. Thanks to its multiformat appeal and a breezy Jeremih hook, the summery song jumps 26-19 in its third week on Billboard's Rhythmic Top 40 chart and moves 24-21 on Rap Airplay.

"Crickets" first picked up steam last summer, when the pop-rap trio, then known as the Freshmen, released an earlier version without Jeremih for free online. "We haven't had one bad response to this record," the group's A Wolf says, noting the song's genre-jumping sound. "It's somewhere between Beastie Boys and Beach Boys."

In October, the group signed to A&M/Octone through a joint venture with Exit 8 Records, founded by radio promoter Danny Coniglio. A&M/Octone executive VP/

Battle Plan: Kerli



Thanks to the No. 1 Hot Dance Club Songs hit "The Lucky Ones" and an aggressive campaign, Estonian singer/songwriter Kerli debuts at No. 9 on Dance/Electronic Albums with *Utopia* EP.

5 MONTHS AGO

Having moved from rock to dance with singles "Army of Love" and "Zero Gravity," as well as contributions to the "Almost Alice" and "Frankenweenie Unleashed" soundtracks, Kerli began the campaign for *Utopia* with the Oct. 29 release of "The Lucky Ones." "Kerli has such an abundance of great material, it wouldn't fit on one album, so the strategy is for multiple EP releases over the course of the next year," Island Records VP of marketing David Grant says. Co-manager Greg Mertz of Chalkboard Music acknowledges that Justin Bieber and Robyn have also used the multi-EP approach, but in Kerli's case "it allows us to navigate across different platforms organically."

3 MONTHS AGO

The video for "The Lucky Ones" debuted Dec. 5 on Vevo, with remixes sent to dance clubs. Kerli continued to perform what Grant calls "a mixture of EDM shows and gay clubs," including the fourth annual NOH8 Anniversary Celebration on Dec. 12 in Los Angeles. "The Lucky Ones," which has sold about 10,000 copies, was also licensed to NFL playoff broadcasts and on NBC's "Fashion Star," while Kerli's team used social media to "continue to feed a fan base that's very avid and hungry for Kerli's creative output," including a close relationship with the SpinMedia group for exclusive content like behind-the-scenes footage and blog postings.

RELEASE WEEK

Kerli marked *Utopia*'s March 19 arrival with some high-profile appearances. In the midst of a 10-day Countdown on Facebook and other platforms, featuring exclusive content each day leading up to the EP's release, she played Perez Hilton's One Night in Austin show on March 16 at South by Southwest. Meanwhile, she performed at the Ultra Music Festival in Miami, with a strong promotional presence at the Winter Music Conference. *Utopia* also coincided with another single and video, for "Love Me or Leave Me." The EP sold 3,000 copies in its first week, according to Nielsen SoundScan, and debuts at No. 196 on the Billboard 200.

WHAT'S AHEAD

The pop mainstream push will continue, and Grant, Mertz and co-manager Bruce Roberts are going after film and TV licenses for "Love Me or Leave Me." "That shows the authenticity of her more singer/songwriter side, which follows on her success as the writer of 'Skyscraper' for Demi Lovato," Mertz says. "We're not building a plan that's based on one hit single. It's based on building Kerli's musical identity while delivering music that ultimately can resonate in the mainstream." Kerli will continue to play live dates, while the second EP is slated for a summer release, though her team says that may change depending on *Utopia*'s reception. —Gary Graft

MARKETPLACE

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CHARTS

SALES OF BON JOVI'S WHAT ABOUT NOW THIS WEEK
29,000
 ⬆️ 71%

R&B ALBUM SALES, YEAR TO DATE
11.1 MILLION
 ⬆️ 12%

SALES OF PINK'S JUST GIVE ME THIS WEEK
241,000
 ⬆️ 42%

OVER THE COUNTER KEITH CAULFIELD

Justin Timberlake's '20/20' = 968,000

The pop star blazes in at No. 1 on the Billboard 200 with third-largest week for a digital album



While it was a sure thing that Justin Timberlake's *The 20/20 Experience* would debut at No. 1 on the Billboard 200, it's still pretty amazing to see the whopping sales the album racked up.

The RCA Records set crashes in with 968,000 copies sold in its first week, according to Nielsen SoundScan, scoring the 19th-largest sales week since SoundScan started tracking sales in 1991. Amazingly, Timberlake well outpaced the initial pre-release forecast for the album, which had placed its first week at 500,000-plus. But, as you already know if you read this column last week, *20/20* exploded once it hit stores. The day after *20/20* was released on March 19, its projection was raised to 750,000. A day later, it rose to 850,000-900,000, and then by Sunday, March 24, it climbed to 950,000-975,000. To say *20/20* overperformed would be appropriate.

Timberlake's start is easily his best sales week ever. His last album, *FutureSex/LoveSounds*, debuted at No. 1 with 684,000 while his 2002 debut, *Justified*, bowed and peaked at No. 2 with a 439,000 start.

20/20's launch is the biggest overall sales frame since Taylor Swift's *Red* debuted with 1.2 million on Nov. 10, 2012. Among male artists, Timberlake has the biggest sales week in nearly five years. The last larger frame by a man was when Lil Wayne's *Tha Carter III* debuted with 1 million on June 28, 2008.

Impressively, *20/20* instantly becomes the year's best-selling album, easily surpassing Mumford & Sons' *Babel* (658,000).

To put *20/20*'s sales in further perspective: In all of 2012, only 11 albums sold more than what *20/20* did this week. Last year's top seller was Adele's *21*, with 4.4 million sold. The 11th-biggest was Maroon 5's *Overexposed*, with 988,000.



Overall, Timberlake's *20/20* also logs the third-largest sales week for a male singer in the SoundScan era, behind only Usher and Garth Brooks. Usher's *Confessions* (2004) and Brooks' *Double Live* (1998) debuted with 1.10 million and 1.09 million, respectively. *20/20* was a massive digital seller, too. The set sold 452,000 downloads in its debut frame, making it the third-largest week ever for a digital album. Only Lady Gaga's *Born This Way* (662,000 in 2011) and Swift's *Red* (465,000 in 2012) sold more downloads in a single week.

Sources say Apple's iTunes store moved the most copies of *20/20* for the week, with Target its No. 2 account. iTunes sold an astounding 44% of *20/20*'s overall debut, while Target locked up about 34% of the week (see story, page 8). The latter was the only retailer with an exclusive version of the album that includes two bonus songs unavailable anywhere else: "Dress On" and "Body Count." Target has been heavily promoting the album in a series of TV commercials, the first of which premiered during CBS' broadcast of the Grammy Awards on Feb. 10. For its part, iTunes had an exclusive stream of *20/20* that premiered March 11, more than a week before the album arrived March 19.

While Timberlake didn't hit the magic million mark, his proximity to the figure elicited questions by outside media along the lines of: "Who can sell a million next?" Does everyone else remember the time when folks were saying the era of million-selling weeks was over? After 50 Cent's *The Massacre* started at No. 1 with 1.1 million on March 19, 2005, we waited a long three years for the next million week (Lil Wayne's *Tha Carter III* in 2008). Since then, there have been three million-selling weeks (two by Swift and one by Lady Gaga, though the latter was goosed tremendously by Amazon MP3's deep discounting).

So, who's got next? Certainly Adele's third album is a likely candidate to sell a million its first week. She has the across-the-board appeal required to achieve a blockbuster debut. But let's face it: In this age of streams and track sales, the fact that we're discussing the possibility of million-selling weeks is flabbergasting. But, as Timberlake and Swift have proved, superstars can still rack up enormous sales frames.

Next week: Timberlake should maintain his grip on No. 1 on the Billboard 200 for a second week, while Lil Wayne's new *I Am Not a Human Being II* is on course to arrive in the runner-up slot. The latter may sell around 200,000 copies, so say industry forecasters. Wayne will be one of a number of new arrivals in the top 10, which will also boast bows from Blake Shelton, Depeche Mode and the Strokes, among others. Ⓞ



Solo, So High
 Justin Timberlake's *The 20/20 Experience* blasts onto the Billboard 200 at No. 1 with a slew of notable sales achievements (see story, left). Another way to frame the former 'N Sync member's latest success? He's just the seventh artist in the chart's 57-year history to notch multiple No. 1 albums both with a group and as a soloist, an exclusive club that features three Beatles: Paul McCartney, John Lennon and George Harrison. In addition to Timberlake, who tallied two No. 1s with 'N Sync and previously reigned on his own with 2006's *FutureSex/LoveSounds*, Beyoncé, Eminem and Eric Clapton have each also reigned more than once both in a group and solo. —Gary Trust

THE BIG NUMBER

19

Justin Timberlake's *20/20* debut of 968,000 is the 19th-largest sales week since Nielsen SoundScan began tracking data in 1991. The 18 weeks that exceed it were all million-selling frames.



Read more Chart Beat at billboard.com/chartbeat.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,076,000	2,537,000	24,776,000
Last Week	5,579,000	2,381,000	24,571,000
Change	8.9%	6.6%	0.8%
This Week Last Year	5,462,000	2,108,000	25,623,000
Change	11.2%	20.4%	-3.3%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	71,676,000	67,507,000	-5.8%
Digital Tracks	334,644,000	328,171,000	-1.9%
Store Singles	643,000	798,000	24.1%
Total	406,963,000	396,476,000	-2.6%
Album w/TEA*	105,140,400	100,324,100	-4.6%

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

Digital Track Sales

2012	334.6 Million
2013	328.2 Million

Sales by Album Format

	2012	2013	CHANGE
CD	43,667,000	36,400,000	-16.6%
Digital	27,064,000	29,774,000	10.0%
Vinyl	929,000	1,235,000	32.9%
Other	16,000	99,000	518.8%

Sales by Album Category

	2012	2013	CHANGE
Current	34,140,000	33,527,000	-1.8%
Catalog	37,536,000	33,980,000	-9.5%
Deep Catalog	30,170,000	27,250,000	-9.7%

Current Album Sales

2012	000.0 Million	04.1 Million
2013	000.0 Million	00.0 Million

Catalog Album Sales

2012	37.5 Million
2013	34.0 Million

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

For week ending March 24, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

SWIFT: SARAH BARLOW; ZEDD: NICK WALKER; BIEBER: BEN WHITS

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
33	43	47	DIAMONDS STARGATE, BENNY BLANCO (S. FURLER, B. LEVIN, M. S. ERIKSEN, E. HERMANSEN)	Rihanna SRP/DEF. JAM/IDJMG	▲	1	26
36	42	48	ONE MORE NIGHT MAX MARTIN, SHELLBACK (A. LEVINE, SHELLBACK, S. KOTECHE, MAX MARTIN)	Maroon 5 A&M/OCTONE/INTERSCOPE		1	40
50	52	49	GET YOUR SHINE ON J. MOI (T. HUBBARD, B. KELLEY, R. CLAWSON, C. TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE		49	9
53	51	50	I DRIVE YOUR TRUCK K. JACOBS, M. MCCLURE, L. BRICE (J. ALEXANDER, C. HARRINGTON, J. YEARY)	Lee Brice CURB		50	12
68	57	51	ALIVE RAIN MAN (I. YOUSAF, YOUSAF, K. TRINDL, N. LIM, J. UDELL)	Krewella KREWELLA/COLUMBIA		51	6
44	45	52	ALL GOLD EVERYTHING D. GALLASPY (N. WILLIAMS)	Trinidad James THINKTYSAGAME/DEF. JAM/IDJMG		36	15
70	60	53	POWER TRIP J. L. COLE (J. COLE, H. LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA		53	6
55	54	54	SOMEBODY'S HEARTBREAK D. HUFF, H. HAYES (A. DORFF, L. LAIRD, H. HAYES)	Hunter Hayes ATLANTIC/WGN	●	54	18
43	44	55	TWO BLACK CADILLACS B. MRIGHT (C. UNDERWOOD, J. KEAR, H. LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	41	15
62	58	56	PIRATE FLAG B. CANNON, K. CHESNEY (R. COPPERMAN, D. L. MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		56	7
67	66	57	IF I DIDN'T HAVE YOU N. V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square STONEY CREEK		57	12
59	56	58	LOVEEEEEEE SONG FUTURE (N. WILBURN, R. FENTY, D. ANDREWS, G. S. JACKSON, L. S. ROGERS) SRP/DEF. FUTURE	Rihanna Feat. Future FUTURE		55	8
60	61	59	R.I.P. D. MUSTARD (J. JENKINS, D. MCFARLANE, J. PEPPI, M. DE VAUGHN, J. YOUNG, M. RIGHT, L. PATTERSON, D. JACKSON, G. WINTER, A. K. LANDL, BONNER, J. MIDLER, BROOKS, S. MORGISON, M. JONES, M. PERCI) (C. DEF. JAM/IDJMG)	Young Jeezy Featuring 2 Chainz DEF. JAM/IDJMG		59	7
100	59	60	GONE, GONE, GONE G. WATTENBERG (D. FUHRMANN, T. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE		59	3
65	67	61	NEXT TO ME C. CRAZE, H. OAX (A. E. SANDE, H. CHEGWIN, K. CRAZE, A. PAUL)	Emeli Sande CAPITOL		61	5
51	55	62	KISS YOU C. FALK, R. AM (SHELLBACK, R. YACOB, C. FALK, S. KOTECHE, K. LUNDIN, K. FOGELMARK, A. NEDLER)	One Direction SYCO/COLUMBIA		46	13
61	65	63	I'M DIFFERENT D. MUSTARD (T. PEPPI, D. MCFARLANE)	2 Chainz DEF. JAM/IDJMG		27	19
NEW		64	PUSHER LOVE GIRL T. MIBLAND, J. TIMBERLAKE, J. ROC (T. MIBLAND, T. V. MOSLEY, J. HARMON, J. E. FAUNTROY II)	Justin Timberlake RCA		64	1
84	81	65	HIGHWAY DON'T CARE B. GALLIMORE, T. MCGRAW (B. WARREN, B. WARREN, M. IRWIN, J. KEAR)	Tim McGraw With Taylor Swift BIG MACHINE		59	4
NEW		66	MOLLY S. Z. DYKAMIC, M. LALLY, M. MALL, M. NGUYEN, STEVENSON, C. THOMAS, J. JACKSON, L. SASHID, M. PAPIC, D. DEPASO (A. E. CID)	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall YOUNG MONEY/CASH MONEY/REPUBLIC		66	1
72	71	67	GIVE IT ALL WE GOT TONIGHT T. BROWN, G. STRAIT (M. BRIGHT, P. O'DONNELL, T. JAMES)	George Strait MCA NASHVILLE		67	12
48	63	68	ONE OF THOSE NIGHTS B. GALLIMORE, T. MCGRAW (L. LAIRD, R. CLAWSON, C. TOMPKINS)	Tim McGraw BIG MACHINE	●	32	17
80	72	69	LOVE AND WAR D. CAMPER, JR. (M. RIDDOCK, L. DANIEL, S. BRAXTON)	Tamar Braxton STREAMLINE/EPIC		57	9
66	69	70	NEVA END MIKE WILL MADE-IT (N. WILBURN, M. L. WILLIAMS II, P. R. SLAGHTER)	Future A-1/FREEBANDZ/EPIC		52	16
76	78	71	I CAN TAKE IT FROM THERE J. STROUD (C. YOUNG, R. AKINS, B. HAYS/SLIP)	Chris Young RCA NASHVILLE		71	7
96	80	72	KISSES DOWN LOW MIKE WILL MADE-IT, MARZ (B. R. SIMMONS, JR., M. L. WILLIAMS II, M. MIDLER, BROOKS, T. THOMAS, S. THOMAS, C. ROWLAND)	Kelly Rowland REPUBLIC		72	3
58	68	73	C'MON DR. LUKE, BENNY BLANCO, CIRKUT (K. SEBERT, L. GOTTWALD, B. LEVIN, MAX MARTIN, B. MCKEE, H. WALTER)	Ke\$ha KEMOSABE/RCA		27	14
81	84	74	LIKE JESUS DOES J. JOYCE (C. BEATHARD, M. CRISWELL)	Eric Church EMI NASHVILLE		74	5
75	82	75	WE STILL IN THIS B**** MIKE WILL MADE-IT, MARZ (B. R. SIMMONS, JR., M. L. WILLIAMS II, M. MIDLER, BROOKS, C. J. HARRIS, JR., H. JOUSTON)	B.o.B Feat. T.I. & Juicy J REBELBOCK/GRAND HUSTLE/ATLANTIC		75	6
78	79	76	BATTLE SCARS PRO J (W. JACO, G. SEBASTIAN, D. R. HARRIS)	Lupe Fiasco & Guy Sebastian 1ST & 15TH/ATLANTIC		73	13

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
69	73	77	MERRY GO 'ROUND L. LAIRD, S. MCANALLY, K. MUSGRAVES (K. MUSGRAVES, L. OSBORNE, S. MCANALLY)	Kacey Musgraves MERCURY NASHVILLE		63	15
NEW		78	RICH AS F**K T. MINUS, N. SEETHARAM (D. CARTER, T. PEPPI, T. WILLIAMS, N. SEETHARAM)	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		78	1
57	70	79	TORNADO J. JOYCE (N. HEMBY, D. MAID)	Little Big Town CAPITOL NASHVILLE	●	51	20
-	93	80	1994 M. KNOX (THOMAS RHETT, L. LAIRD, B. DEAN)	Jason Aldean BROKEN BOW		80	2
98	75	81	SHOW OUT MIKE WILL MADE-IT (I. HOUSTON, J. WJENKINS, S. M. ANDERSON)	Juicy J Featuring Big Sean And Young Jeezy KEMOSABE/COLUMBIA		75	3
NEW		82	WOP M. WIESE, SR. (J. DASH)	J. Dash STEREOTYPE	●	82	1
64	74	83	ONE WAY OR ANOTHER (TEENAGE KICKS) J. BINETTA, J. RAY (D. HARRY, N. HARRISON, J. O'NEILL)	One Direction SYCO/COLUMBIA		13	6
RE-ENTRY		84	BITCH, DON'T KILL MY VIBE S. MUMFORD (K. DUCKWORTH, M. SPEARS, BRAUN, VINDAHL, L. LYKKE, SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		84	5
93	92	85	MORE THAN MILES D. HUFF (J. EDDIE, B. GILBERT)	Brantley Gilbert VALORY		85	4
NEW		86	CLARITY ZEDD (A. ZASLAVSKI, M. MATTHEW KOMA, P. ROBINSON, S. GRAY)	Zedd Featuring Foxes INTERSCOPE		86	1
-	87	87	DONE. D. HUFF (P. PERRY, N. PERRY, J. DAVIDSON, J. BRYANT)	The Band Perry REPUBLIC NASHVILLE		87	2
85	95	88	CUPS (PITCH PERFECT'S WHEN I'M GONE) C. BECK, M. KILIAN (A. P. CARTER, L. GERSTEIN, D. BLACKETT, J. H. TUNSTALL-BEHRENS, J. FREEMAN)	Anna Kendrick UME/REPUBLIC		64	13
73	85	89	WHO BOOTY RAW SMOOV (D. GRIZZELL, S. A. WILLIAMS, K. H. KARBDOUCH)	Jonn Hart Featuring iamSU! COOL KID CARTEL/EPIC		66	15
RE-ENTRY		90	ALL AROUND THE WORLD A. MESSINGER, H. ATWEH, N. LAMBROZZA (J. BIBBER, N. ATWEH, N. LAMBROZZA, C. B. BRIGGS)	Justin Bieber Feat. Ludacris SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		22	4
92	98	91	CHANGED D. HUFF, RASCAL FLATTS (G. LEVOX, N. THRASHER, K. MOBLEY)	Rascal Flatts BIG MACHINE		73	5
NEW		92	ANYWHERE WITH YOU J. MOI, R. CLAWSON (B. HAYS/SLIP, D. L. MURPHY, J. YEARY)	Jake Owen RCA NASHVILLE		92	1
RE-ENTRY		93	KARATE CHOP (REMIX) METRO (N. WILBURN, R. BUICE, L. WAYNE, D. CARTER)	Future Feat. Lil Wayne A-1/FREEBANDZ/EPIC		93	3
-	77	94	FREAKS RICO LOVE, E. THOMASON (K. KHARBOUCH, D. T. MARAJ, RICO LOVE, D. L. DAVIS, Q. RILEY, E. BONNER, S. DUNBAR, J. C. TAYLOR, L. O. WILLIS)	French Montana Feat. Nicki Minaj BAD BOY/INTERSCOPE		77	2
86	96	95	DOPE M. ROBERTS (M. NGUYEN-STEVENSON, J. ROBERTS II, M. ROBERTS, J. JACKSON, C. C. BRODUS JR., C. WOLFE, A. YOUNG)	Tyga Featuring Rick Ross YOUNG MONEY/CASH MONEY/REPUBLIC		68	9
87	89	96	STUBBORN LOU R. HADLOCK (W. SCHULTZ, J. FRAITES)	The Lumineers DUALTONE		70	15
NEW		97	HEY PRETTY GIRL B. JAMES (K. MOORE, D. COUCH)	Kip Moore MCA NASHVILLE		97	1
79	88	98	THE ONLY WAY I KNOW M. KNOX (D. L. MURPHY, B. HAYS/SLIP)	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW	●	40	20
RE-ENTRY		99	BEAT THIS SUMMER B. PAISLEY (B. PAISLEY, C. DUBOIS, L. LAIRD)	Brad Paisley ARISTA NASHVILLE		97	2
90	94	100	LEVITATE LOADSTAR (HADOUKEN, A. SMITH, N. HILL, G. HARRIS)	Hadouken! SURFACE NOISE		90	4



'Shop' Back On Top

"Thrift Shop," by Macklemore & Ryan Lewis (above) featuring Wanz, returns to No. 1 on the Billboard Hot 100 for a fifth cumulative week, narrowly edging out Baauer's "Harlem Shake" after the latter led the past five weeks. While both register declines in overall weekly chart points, another week of decreasing viral momentum for "Shake" enables "Shop" to reign again. "Shop" revisits the Hot 100's top rank despite dipping 1-2 on Hot 100 Airplay and Hot Digital Songs. It decreases by 1% to 118 million audience impressions, departing the airplay summit after two weeks on top, and by 13% to 234,000 downloads, falling from the top of Hot Digital Songs after 10 weeks. Still, "Shop" becomes just the ninth rap title to pass 5 million in digital sales (see chart, below). "Shop" shoots back to the Hot 100's pinnacle due largely to continued losses in streaming for "Shake." The viral smash registered a fifth consecutive week of declines in YouTube streaming, posting a 30% decrease to 20 million streams. That's down from 28 million last week and 48 million the week before. At its peak, it registered 103 million streams upon its Hot 100 debut on March 2. —Gary Trust

THE TOP-SELLING RAP DIGITAL DOWNLOADS, ACCORDING TO NIELSEN SOUNDSCAN



SALES DATA COMPILED BY NIELSEN SOUNDSCAN

The Billboard 200

April 6
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 JUSTIN TIMBERLAKE RCA	The 20/20 Experience		1	1
		2	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	1
		3	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	15
1	3	4	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1	3
12	11	5	P!NK RCA	The Truth About Love	▲	1	27
8	12	6	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	●	2	29
-	1	7	BON JOVI ISLAND/IDMG	What About Now		1	2
39	59	8	GG SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables	●	1	14
			<p>The soundtrack flies back into the top 10 with a 221% sales gain after it was reissued March 19 with a bonus CD of extra songs from the film. Its total sales surpass the half-million mark, rising to 526,000.</p> 				
4	9	9	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	26
6	13	10	RIHANNA SRP/DEF JAM/IDMG	Unapologetic	●	1	18
-	2	11	DAVID BOWIE ISO/COLUMBIA	The Next Day		2	2
			<p>David Bowie's significant second-week decline of 70.5% was expected, as his debut was so front-loaded with pre-orders. However, less expected was how Bon Jovi, who beat Bowie to No. 1, has a slightly larger second-week drop: 70.9% (No. 7 with 29,000).</p> 				
9	15	12	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	7
11	16	13	FUN. FUELED BY RAMEN	Some Nights	▲	3	57
5	17	14	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	24
NEW		15	CLUTCH WEATHERMAKER	Earth Rocker		15	1
			<p>The rock band's first full-length album since 2009 gives the act its best sales week yet (22,000) and highest rank on the chart. The group's previous biggest sales frame came in 2007 with the debut of <i>From Beale Street to Oblivion</i> (15,000).</p> 				
7	14	16	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMIG	Here's To The Good Times		7	16
33	18	17	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	18
14	22	18	TAYLOR SWIFT BIG MACHINE/BMIG	Red	▲	1	22
10	19	19	THE LUMINEERS DUALTONE	The Lumineers	▲	2	51

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
2	10	20	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels		2	3
13	23	21	ADELE XL/COLUMBIA	21	◆	1	109
18	27	22	SOUNDTRACK UME	Pitch Perfect	●	3	22
-	7	23	ERIC CLAPTON BUSHBRANCH/SURFDOGG	Old Sock		7	2
29	35	24	MAROON 5 ASM/OCTONE/IGA	Overexposed	▲	2	39
20	29	25	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	2	22
28	40	26	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	19
25	36	27	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	28
15	25	28	ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	8
34	45	29	JASON ALDEAN BROKEN BOW/BMIG	Night Train	▲	1	23
NEW		30	DRACO ROSA SONY MUSIC LATIN	Vida		30	1
21	37	31	TIM MCGRAW BIG MACHINE/BMIG	Two Lanes Of Freedom		2	7
26	41	32	VARIOUS ARTISTS WALT DISNEY	Shake It Up: I <3 Dance		26	3
-	6	33	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		6	2
16	26	34	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	7
NEW		35	BLACK REBEL MOTORCYCLE CLUB ABSTRACT DRAGON/VAGRANT	Specter At The Feast		35	1
37	38	36	ALICIA KEYS RCA	Girl On Fire	●	1	17
180	98	37	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds	▲	1	87
			<p>It's no surprise to see Justin Timberlake's first two albums bound back onto the list, fueled by his No. 1 debut with his latest release. <i>FutureSex/LoveSounds</i> gains by 95% while <i>Justified</i> jumps by 52% (No. 65).</p>				
44	33	38	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	10
19	28	39	ALABAMA SHAKES ATO	Boys & Girls	●	6	47
38	46	40	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	157
42	53	41	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	18
47	57	42	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	87
31	55	43	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	17	58
40	56	44	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	47
41	51	45	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	85
23	39	46	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	51
-	8	47	SOUNDTRACK ROSWELL/RCA	Sound City—Real To Reel		8	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
27	47	48	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		2	9
52	58	49	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲		3	127
35	52	50	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	10
51	24	51	ED SHEERAN ELEKTRA	+ ●		5	41
NEW		52	ANTHRAX MEGAFORCE	Anthems (EP)		52	1
53	62	53	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	20
-	92	54	SOUNDTRACK AMC/REPUBLIC	The Walking Dead: AMC Original Soundtrack - Vol. 1 (EP)		54	2
36	60	55	THE WEEKND XO/REPUBLIC	Trilogy ●		4	19
72	142	56	PS KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul ●		5	18
				Venue sales of the album on Kid Rock's just-launched concert tour help push the set's 112% increase. The run kicked off March 15 in St. Paul, Minn.			
71	78	57	ONE DIRECTION SYCO/COLUMBIA	Up All Night ▲		1	54
17	49	58	BOZ SCAGGS 429/SLG	Memphis		17	3
NEW		59	PHOSPHORESCENT DEAD OCEANS	Muchacho		59	1
-	4	60	PASSION SIXSTEPS/SPARROW/CAPITOL CMG	Let The Future Begin		4	2
59	71	61	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	25
69	76	62	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash ▲		5	110
97	86	63	TAMELA MANN TILLYMANN	Best Days		14	28
NEW		64	BRIAN MCKNIGHT MR. SOLANE/EDONE	More Than Words		64	1
175	111	65	JUSTIN TIMBERLAKE JIVE/RCA	Justified ▲		2	75
46	63	66	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	9
68	74	67	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record ●		3	71
183	101	68	MERCYME FAIR TRADE/COLUMBIA	The Hurt & The Healer		7	26
75	31	69	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	18
49	64	70	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	14
54	69	71	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights		1	11
56	80	72	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	8
64	85	73	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	25
70	91	74	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story ●		1	32

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
66	83	75	LANA DEL REY POLYDOR/INTERSCOPE/JGA	Born To Die ●		2	60
NEW		76	LOW SUB POP	The Invisible Way		76	1
74	90	77	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe ▲		1	40
50	81	78	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino ▲		2	68
24	72	79	ATOMS FOR PEACE XL	Amok		2	4
-	68	80	STEVEN CURTIS CHAPMAN SCC/CRACKER BARREL	Deep Roots		68	2
90	97	81	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013 ●		35	26
NEW		82	VARIOUS ARTISTS ULTRA	Ultra Music Festival 2013		82	1
167	138	83	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool ◆		3	104
NEW		84	THE GREATER ALLEN CATHEDRAL RCA INSPIRATION	Rev. Floyd Flake Presents: The Worship Experience		84	1
77	84	85	RED ESSENTIAL	Release The Panic		7	7
86	99	86	LEE BRICE CURB	Hard 2 Love		5	46
92	107	87	KID ROCK LAVA/AG	Cocky ▲		3	112
125	128	88	ERIC CLAPTON CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	77
155	124	89	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ◆		10	253
NEW		90	WALK OFF THE EARTH COLUMBIA	R.E.V.O		90	1
				The band's debut full-length starts with 5,000 copies and arrives at No. 19 on Alternative Albums and No. 29 on Rock Albums. The set features its breakthrough cover of Gotye's "Somebody That I Used to Know" (148 million YouTube views).			
100	102	91	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It		1	30
63	88	92	CHARLIE WILSON P MUSIC/RCA	Love, Charlie		4	8
84	100	93	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	16
78	103	94	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●		1	37
45	89	95	EMMYLOU HARRIS & RODNEY CROWELL NONESUCH/WARNER BROS.	Old Yellow Moon		29	4
112	117	96	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		81	19
32	43	97	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Breaking Dawn: Part 2		3	18
149	137	98	LYNYRD SKYNYRD MCA/UME	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		60	109
99	125	99	AWOLNATION RED BULL	Megalithic Symphony		87	72
82	105	100	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013		43	8



A Lotta 'Love' For Levon

The all-star live tribute album to **Levon Helm**, *Love for Levon: A Benefit to Save the Barn*, arrives at No. 7 on Compilation Albums and No. 164 on the Billboard 200 (3,000 sold, according to Nielsen SoundScan). The set, culled from the concert of the same name, was recorded at the Izod Center in East Rutherford, N.J., on Oct. 2, 2012.

The show featured a bevy of talent, including **John Mayer**, **Mavis Staples**, **Joe Walsh** and **Eric Church**. All net proceeds from the concert support the estate of the late Helm and his famed *Midnight Ramble* sessions. The sessions—a series of live concerts held at Helm's farm in Woodstock, N.Y.—launched in 2004 and continued almost until he died on April 19, 2012.

On Music Video Sales, the home video version of the concert debuts at No. 2 with 5,000. —Keith Caulfield



Anthrax's Old-School Arrival

For likely the first time ever, **Anthrax** can be mentioned in the same breath as **David Bowie**, **Boz Scaggs** and **Emmylou Harris**.

The veteran metal band debuts at No. 52 on the Billboard 200 this week with its covers EP *Anthems* shifting 8,000, according to Nielsen SoundScan. The group made its Billboard 200 debut on Dec. 21, 1985, making it one of a handful of elder statesmen on the chart with new material.

On the Billboard 200, there are only six acts (with newly recorded albums) whose chart history pre-dates Anthrax. Seven, if one counts **Charlie Wilson** (No. 92), who didn't debut as a solo act until 2001, but notched numerous albums in the '70s and '80s with the **Gap Band** (see list, below). —*Keith Caulfield*

Artist, Rank This Week, Billboard 200 Debut

Bon Jovi, No. 7, Feb. 25, 1984

David Bowie, No. 11, April 15, 1972

Eric Clapton, No. 23, July 25, 1970

Boz Scaggs, No. 58, March 15, 1975

Emmylou Harris, No. 95, April 17, 1971

Rodney Crowell, No. 95, April 26, 1980

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
62	87	101	MADELEINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room		62	3
103	119	102	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	84
94	95	103	TEGAN AND SARA VAPOR/WARNER BROS.	Heartthrob		3	8
48	93	104	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPTOL CMG	Zion		5	4
30	195	105	HOW TO DESTROY ANGELS HTDA/COLUMBIA	Welcome Oblivion		30	3
132	150	106	PINK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	76
		NEW 107	MISTY EDWARDS FORERUNNER	Only A Shadow		107	1
		RE-ENTRY 108	SOUNDTRACK WATERTOWER	The Hobbit: An Unexpected Journey		30	9
				Following the March 19 DVD release of "The Hobbit," its companion soundtrack takes an 88% jump, selling 4,000. It's the best frame for the album since the week ending Jan. 27.			
							
		70	AUDIO ADRENALINE FAIR TRADE/COLUMBIA	Kings & Queens		70	2
95	131	110	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	83
		RE-ENTRY 111	SOUNDTRACK HBO/FUELED BY RAMEN	Girls: Volume 1		66	4
				The March 17 season finale of HBO's "Girls" drives the 120% gain for its soundtrack. Only one song from the album was featured in the finale: fun.'s "Sight of the Sun."			
							
88	106	112	EMELI SANDE CAPITOL	Our Version Of Events		28	19
104	126	113	CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		29	14
133	177	114	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	1	828
108	110	115	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	43
79	116	116	BULLET FOR MY VALENTINE RCA	Temper Temper		13	6
87	118	117	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	15
146	135	118	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	24
65	120	119	COLTON DIXON 19/SPARROW/CAPTOL CMG	A Messenger		15	8
130	149	120	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of Bob Marley And The Wailers	◆	18	260
		RE-ENTRY 121	TAYLOR SWIFT BIG MACHINE/BMLG	The Taylor Swift Holiday Collection (EP)	●	20	39
				Your eyes aren't deceiving you. There is indeed a Christmas album on the April 6 chart. It sold 4,000 last week—up from essentially zero copies a week earlier—thanks to Target blowing out its exclusive CD at a deep discount.			
							

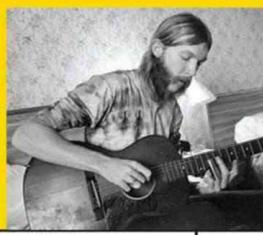
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
141	147	122	JASON ALDEAN BROKEN BOW/BMG	My Kinda Party	▲	2	124
85	121	123	RODRIGUEZ LIGHT IN THE ATTIC	Cold Fact		78	13
91	112	124	KEYSHIA COLE GEMINI/IGA	Woman To Woman		10	18
116	143	125	JENNI RIVERA FONOVSIA/UMI	Joyas Prestadas: Pop		51	15
120	160	126	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	66
89	115	127	FUTURE A-1/FREEBANDZ/EPIC	Pluto		8	46
144	141	128	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	70
		RE-ENTRY 129	TASHA COBBS EMI GOSPEL/EMI CMG	Grace (EP)		61	3
43	123	130	ASHLEY MONROE WARNER BROS. NASHVILLE/WMN	Like A Rose		43	3
		RE-ENTRY 131	CASEY ABRAMS CONCORD	Casey Abrams		101	2
				After the 2011 "American Idol" contestant returned to the "Idol" stage on March 21, his album zooms back onto the list with a 1,816% gain. The rise comes even though he didn't sing a song from the album, opting instead to cover a Beatles tune (in keeping with last week's "Idol" theme).			
							
174	122	132	BON JOVI ISLAND/IDJMG	Greatest Hits	●	5	49
		NEW 133	WOODKID GREEN UNITE/ISLAND/IDJMG	The Golden Age		133	1
		178	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	39
109	148	135	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	3	51
173	169	136	KATY PERRY CAPITOL	Teenage Dream	▲	1	135
		RE-ENTRY 137	FLO RIDA POE BOY/ATLANTIC/AG	Wild Ones		14	37
197	183	138	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	33
101	130	139	FRANK OCEAN DEF JAM/IDJMG	Channel Orange	●	2	37
134	136	140	CHRISTOMLIN SIX STEPS/SPARROW/CAPTOL CMG	How Great Is Our God: The Essential Collection		40	27
96	151	141	JACK WHITE THIRD MAN/COLUMBIA	Blunderbuss	●	1	42
181	181	142	CASTING CROWNS BEACH STREET/REUNION/PYG	Come To The Well	●	2	64
163	163	143	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	59
129	104	144	DROPKICK MURPHYS BORN & BRED	Signed And Sealed In Blood		9	11
153	152	145	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry	▲	4	121
164	154	146	NICKELBACK ROADRUNNER	Silver Side Up	▲	2	84
117	145	147	ADELE XL/COLUMBIA		▲	19	4

ARTISTS: MATTHEW ROZEK; ANTHRAX: WETTER/REMAN; FORMOS; STEVE GALLER; ALLMAN: MICHAEL LOCUS; BRANTLEY GILBERT: IMAGES; BEAVER: APPLE CORPS

SALES DATA COMPILED BY nielsen SoundScan. See Charts Legend on Billboard.com for complete rules and methodology. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen SoundScan.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
200	192	148	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection Geffen/UMe			67	55
165	134	149	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light		51	9
140	161	150	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	224
RE-ENTRY	151		CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}		35	5
166	190	152	SKRILLEX BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)		49	88
RE-ENTRY	153		SHINEDOWN ATLANTIC/AG	Amaryllis		4	33
123	155	154	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels		11	9
158	157	155	THE TEMPTATIONS MOTOWN/UMe	Best Of The Temptations-The 60's/20th Century Masters The Millennium Collection	▲	73	45
160	167	156	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	▲	52	173
137	166	157	KE\$HA KEMOSABE/RCA	Warrior		6	16
136	127	158	CELTIC THUNDER CELTIC THUNDER/VERVE/AG	Mythology		51	5
83	146	159	THE MAVERICKS VALORY/BMLG	In Time		39	4
126	140	160	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		44	16
98	156	161	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		14	15
RE-ENTRY	162		SOUNDTRACK WALT DISNEY	Sofia The First		149	4
RE-ENTRY	163		THIRD DAY ESSENTIAL/PLG	Miracle		10	16
NEW	164		VARIOUS ARTISTS BLACKBIRD PRODUCTION AND PARTNERS/STARVISTA/TIME LIFE	Love For Levon: A Benefit To Save The Barn		164	1
RE-ENTRY	165		THE BEATLES APPLE/CAPITOL		1	1	140
 <p>Speaking of the Beatles (see No. 131), the Fab Four tally their best sales (3,000) for the 1 hits album since January, after the group was celebrated on "American Idol" last week.</p>							
RE-ENTRY	166		ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY/UMe	Rocket Man: Number Ones	●	9	65
NEW	167		SWOLLEN MEMBERS BATTLE AXE/SUBURBAN NOIZE	Beautiful Death Machine		167	1
-	199	168	THE DRIFTERS ATLANTIC/FLASHBACK/RHINO	All-Time Greatest Hits		168	2
122	159	169	THE GAME REZERYOIR/DGC/IGA	Jesus Piece		6	15
194	198	170	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 43	●	1	31
124	171	171	JENNI RIVERA FORNOVISA/UMe	La Misma Gran Senora		38	15
135	168	172	BRITT NICOLE SPARROW/CAPITOL CMG	Gold		41	9
157	188	173	BEYONCE PARKWOOD/COLUMBIA		4	1	58
-	96	174	MEGAN HILTY PORTRAIT/MASTERWORKS/SONY MASTERWORKS	It Happens All The Time		96	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
193	200	175	THREE DOG NIGHT MCA/UMe	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	▲	109	51
RE-ENTRY	176		SOUNDTRACK WATERTOWER	Rock Of Ages		5	22
-	197	177	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	87
RE-ENTRY	178		EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	1	137
113	174	179	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	Until Now		14	17
NEW	180		LYDIA 8123	Devil		180	1
RE-ENTRY	181		LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	16
185	182	182	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	88
RE-ENTRY	183		CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	12
172	196	184	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven		161	14
RE-ENTRY	185		BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG	Extended Versions		82	21
110	132	186	PLUMB CURB	Need You Now		56	4
RE-ENTRY	187		FLORENCE + THE MACHINE REPUBLIC	Ceremonials	●	6	71
RE-ENTRY	188		GUNS N' ROSES Geffen/UMe	Greatest Hits	▲	3	263
NEW	189		JOSH ROUSE YEP ROC	The Happiness Waltz		189	1
NEW	190		DUANE ALLMAN UNIVERSAL SPECIAL MARKETS/RHINO/ROUNDER/CONCORD	Skydog: The Duane Allman Retrospective		190	1
<p>Allman, who died in 1971, makes his Billboard 200 debut with this lavish archival set, which sells 3,000 copies. Containing 129 tracks, the seven-disc collection is numbered and limited to 10,000 copies. On Blues Albums, it bows at No. 2. —Keith Caulfield</p> 							
105	164	191	RODRIGUEZ HEY DAY/LIGHT IN THE ATTIC/LEGACY	Searching For Sugar Man (Soundtrack)		76	14
RE-ENTRY	192		NE-YO MOTOWN/IDJMG	R.E.D		4	17
RE-ENTRY	193		CHER LLOYD SYCO/EPIC	Sticks & Stones		9	19
RE-ENTRY	194		MAROON 5 AS&M/OCTONE/IGA	Songs About Jane	▲	6	118
121	180	195	ATLAS GENIUS WARNER BROS.	When It Was Now		34	5
NEW	196		KERLI ISLAND/IDJMG	Utopia (EP)		196	1
RE-ENTRY	197		LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	148
RE-ENTRY	198		MICHAEL JACKSON EPIC/LEGACY	Thriller	◆	1	182
102	189	199	FLEETWOOD MAC WARNER BROS.	Greatest Hits	▲	14	40
138	187	200	TREY SONGZ SONGBOOK/ATLANTIC/AG	Chapter V		1	26



Q&A

Jamie N Commons

"Lead Me Home" is the first song on the "Walking Dead" soundtrack, which is No. 54 on the Billboard 200 after its first full week of sales. How did you capture the

vibe of the show so well? I was traveling in L.A. when that song came together. I watched the second season, and afterward I wrote it in my hotel room, which made a lot of sense. I was thinking what the show's about: people trying to get home. I started with that phrase and went from there. To have my song on such a cool episode was incredible.

"Lead Me Home" and your recent EP, *Rumble & Sway* (KidinDaKorner/Interscope), are part of a long tradition of British bands playing the blues and catching on stateside. Have some of those groups influenced you?

Big time. [Led] Zeppelin are possibly my favorite band of all time. And the Beatles, of course. My dad had a very good record collection. But I first got into blues around '98, when Moby's *Play* album and Everlast's *Whitey Ford Sings the Blues* came out. In one year those came out and introduced me to the music. I started with that and then worked my way backward to the real stuff.

You appeared on "Talking Dead," the talk show that recaps each episode, to promote the soundtrack. What was that like?

That was very new to me. My first TV performance was "Conan," which was definitely going in on the deep end. But this was still odd. The worst part was hanging out on the couch before my performance and just talking with the host and other guests on camera. I'm not so good at that yet.

You're used to letting the music speak for itself.

Well, "Lead Me Home" only has like three lines in it. [laughs] —Alex Gale



Q&A

J. Dash

Things changed dramatically for Florida-based hip-hop artist **J. Dash** on March 21, as his single "WOP" vaulted from obscurity and went viral with the help of **Miley Cyrus**. The latter uploaded a video of herself twerking to the song on Facebook, and soon after, celebrities like **Pharrell**, **LeBron James**, **Amber Rose** and **Will.i.am** began socially spreading the clip. In turn, the track debuts at No. 82 on the Billboard Hot 100.

How did you first hear about "WOP" taking off?
I was bedridden with a stomach virus and all of a sudden my phone just starts buzzing from a friend of mine asking, "Have you seen it? Have you seen it?" I get a message on Twitter from Miley asking, "Did you check my page yet?" The video had been up there for about an hour at this point and it had about 12,000 likes. I told her I loved it. We joked about getting matching unicorn tattoos. [Cyrus wears a unicorn costume in the clip.]

Had you and Cyrus previously met?

She was a fan of my record, and she reached out a while back saying she loved the Wop [dance] and we should make a video, but that was a while ago so I never thought it would happen for real. We've never actually met in person.

How did the Wop come to be?

When I made the record, me and my friends of mine would do this particular dance to other people's music and it started to catch on. People would ask what it was called and we came up with "Wop," because that's what you thought of when you saw it.

Is this the moment that twerking went mainstream?

Without a doubt. From not a lot of people knowing what twerking was, to now receiving news reports from Bollywood, from people making twerk videos in Australia. It's insane, and to have it all attached to "WOP" is amazing. Had Miley not made that video, it would not be as mainstream as it is right now. —William Gruger

Social/Streaming

April 6
2013
billboard

LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	#1	SINGHA JUNG WWW.MYSPACE.COM/JUNGSINGHA	110
2	2	DJ BL3ND WWW.MYSPACE.COM/BLENDZZY	114
37	3	YUNA WWW.MYSPACE.COM/YUNA	55
4	4	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	113
3	5	PORTA WWW.MYSPACE.COM/PORTA1	110
6	6	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	69
9	7	FLOSSTRADOMUS WWW.MYSPACE.COM/FLOSSTRADAMUS	5
8	8	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	104
10	9	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS	103
15	10	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	101
7	11	NOISIA WWW.MYSPACE.COM/DENISOISIA	113
5	12	AEROPLANE WWW.MYSPACE.COM/AEROPLANE MUSIC/LOVE	91
12	13	BORGORE WWW.MYSPACE.COM/BORGORE	85
16	14	JAKE MILLER WWW.MYSPACE.COM/JAKEMILLER MUSIC/	21
11	15	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	97
45	16	K.FLAY WWW.MYSPACE.COM/KFLAY	4
13	17	UMEK WWW.MYSPACE.COM/DJUMEK	73
21	18	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	58
31	19	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	29
25	20	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	80
20	21	PITTY WWW.MYSPACE.COM/BANDAPITTY	99
RE	22	MORD FUSTANG WWW.MYSPACE.COM/MORDFUSTANG	34
18	23	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	18
RE	24	IAMX WWW.MYSPACE.COM/IAMX	43
28	25	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	47
34	26	SKA-P WWW.MYSPACE.COM/SKAP	3
17	27	SKREAM WWW.MYSPACE.COM/SKREAM/UK	25
48	28	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	87
30	29	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	92
50	30	METRONOMY WWW.MYSPACE.COM/METRONOMY	101
40	31	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL	85
24	32	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN	103
22	33	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	104
RE	34	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	41
RE	35	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI	28
RE	36	JAKWOB WWW.MYSPACE.COM/JAKWOB	11
RE	37	MAC LETHAL WWW.MYSPACE.COM/MACLETHAL	15
RE	38	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	71
NEW	39	KVELERTAK WWW.MYSPACE.COM/KVELERTAK	1
RE	40	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	47
27	41	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC	71
RE	42	AMORPHIS WWW.MYSPACE.COM/AMORPHIS	13
RE	43	FELGUK WWW.MYSPACE.COM/FELGUK	45
RE	44	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUDMUSIC	28
44	45	JOHN GRANT WWW.MYSPACE.COM/JOHNWILLIAMGRANT	2
29	46	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS	40
46	47	ARTY WWW.MYSPACE.COM/ARTYLIVE	4
RE	48	TESLA BOY WWW.MYSPACE.COM/TESLABOY/FOUND	3
41	49	BEFORE YOU EXIT WWW.MYSPACE.COM/BEFOREYOUEXIT	10
33	50	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA	67

LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
6	#1	JUSTIN TIMBERLAKE RCA	93
1	2	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	122
3	3	RIHANNA SRP/DEF JAM/IDMG	122
5	4	TAYLOR SWIFT BIG MACHINE	122
4	5	ONE DIRECTION SYCO/COLUMBIA	72
11	6	BEYONCE PIERWOOD/COLUMBIA	121
2	7	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	121
8	8	BRITNEY SPEARS RCA	119
7	9	BRUNO MARS ATLANTIC	111
9	10	EMINEM WEBB/SHADY/AFTERMATH/INTERSCOPE	121
13	11	PINK RCA	86
14	12	SELENA GOMEZ YOUNG MONEY/CASH MONEY/REPUBLIC	120
10	13	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	122
20	14	SHAKIRA SONY MUSIC LATIN/EPIC	122
18	15	JENNIFER LOPEZ ISLAND/IDMG	108
15	16	MACKLEMORE & RYAN LEWIS MACKLEMORE	10
16	17	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	120
25	18	MICHAEL JACKSON A&J/EPIC	112
27	19	USHER RCA	110
12	20	DEMI LOVATO HOLLYWOOD	112
19	21	LADY GAGA STREAMLINE/PROMISE/INTERSCOPE	122
23	22	LINKIN PARK MACHINE SHOP/WARNER BROS.	122
26	23	DAVID GUETTA WHAT A MUSIC/CASTRALWEMERS/CAPITOL	122
17	24	KATY PERRY CAPITOL	122
21	25	ALICIA KEYS RCA	68
RE	26	MILEY CYRUS HOLLYWOOD	50
28	27	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	90
22	28	PINK FLOYD HAYES/CAPITOL	10
39	29	THE BEATLES APPLE/CAPITOL	40
29	30	CHRISTINA AGUILERA RCA	24
33	31	THE BLACK EYED PEAS INTERSCOPE	114
24	32	WILL.I.AM INTERSCOPE	12
35	33	50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	111
36	34	MARIAH CAREY ISLAND/IDMG	18
34	35	MARON 5 ABM/OCTONE	61
31	36	ADELE XL/COLUMBIA	112
38	37	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	109
43	38	WIZ KHALIFA ROSTRUM/ATLANTIC	118
32	39	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	118
RE	40	ARIANA GRANDE REPUBLIC	19
37	41	CHRIS BROWN RCA	120
46	42	AVRIL LAVIGNE EPIC	119
RE	43	KESHA KEMOSABE/RCA	59
44	44	ED SHEERAN ELEKTRA	19
RE	45	COLDPLAY CAPITOL	117
49	46	METALLICA WARNER BROS.	24
42	47	BOB MARLEY TUFF GONG/ISLAND/UMI	69
RE	48	GREEN DAY REPRISE/WARNER BROS.	67
40	49	2PAC DEATH ROW	17
30	50	PSY YG/SCHOOLBOY/REPUBLIC	33



Make 'Way' For Yuna

Yuna makes an animated jump this week on Uncharted, as the singer vaults 37-3. The uptick was caused by buzz generated from her collaboration with **Owl City** on "Shine Your Way," from the animated film "The Croods."

The movie opened March 21, while the video for "Shine Your Way" bowed March 15. The video has accumulated more than 400,000 views in the week-and-a-half since its debut on Vevo. The track first premiered March 4 on Idolator, and the duo then performed the song on NBC's "The Tonight Show With Jay Leno" (March 14).

Yuna's boost on Uncharted comes from the addition of 10,500 Facebook fans (up 71%), driven by more than 41,500 people talking about her (up 81%) on the platform. A healthy amount of buzz comes from a cross-pollination of fan bases between her and Owl City (their combined Twitter and Facebook audience is more than 9.6 million strong). For the week ending March 24, Yuna received 255,000 Vevo views, a 470% increase over the previous week.

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
6	1	#1 R&B SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	9
1	2	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	23
2	3	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	5
3	4	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	7
NEW	5	MIRRORS RCA	Justin Timberlake	1
5	6	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	29
4	7	F*CKIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	Drake, 2 Chainz & Kendrick Lamar	15
7	8	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	8
NEW	9	PUSHER LOVE GIRL RCA	Justin Timberlake	1
9	10	HO HEY DUALTONE	The Lumineers	37
8	11	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	22
14	12	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/ADA/WARNER BROS.	Ray Dalton	8
12	13	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	15
13	14	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	32
11	15	DON'T YOU WORRY CHILD ASTRALWERKS/CAPTOL	Swedish House Mafia Feat. John Martin	22
10	16	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	15
15	17	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	24
NEW	18	DON'T HOLD THE WALL RCA	Justin Timberlake	1
18	19	SAIL RED BULL	AWOLNATION	50
NEW	20	STRAWBERRY BUBBLEGUM RCA	Justin Timberlake	1
16	21	SWIMMING POOLS (DRANK) TOP DRWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	23
17	22	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	26
20	23	LITTLE TALKS REPUBLIC	Of Monsters And Men	48
NEW	24	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	1
NEW	25	TUNNEL VISION RCA	Justin Timberlake	1
21	26	POETIC JUSTICE TOP DRWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	16
NEW	27	THAT GIRL RCA	Justin Timberlake	1
36	28	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	3
22	29	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	18
19	30	HARLEM SHAKE JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	5
23	31	SOME NIGHTS FUELED BY BAMBEN/RRP	fun.	55
NEW	32	SPACESHIP COUPE RCA	Justin Timberlake	1
50	33	HEART ATTACK HOLLYWOOD	Demi Lovato	2
NEW	34	LET THE GROOVE GET IN RCA	Justin Timberlake	1
26	35	ALL GOLD EVERYTHING THINKT/SAGAME/DEF JAM/IDMG	Trinidad James	7
NEW	36	BLUE OCEAN FLOOR RCA	Justin Timberlake	1
28	37	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	13
32	38	BITCH, DON'T KILL MY VIBE TOP DRWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	15
30	39	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	21
29	40	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	17
31	41	ADORN BYSTORM/BLACK ICE/RCA	Miguel	24
35	42	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	28
27	43	THINKIN BOUT YOU DEF JAM/IDMG	Frank Ocean	36
25	44	BEAUTY AND A BEAT SCHOOLBOY/RYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Nicki Minaj	20
38	45	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	11
37	46	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	18
34	47	ONE MORE NIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	33
40	48	DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	6
45	49	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	2
NEW	50	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	1

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 R&B GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	32
1	2	HARLEM SHAKE JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	6
3	3	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	17
RE	4	MIRRORS RCA	Justin Timberlake	2
4	5	EL POLLITO PIO GLOBOS/DO IT YOURSELF	Pulcinio Pio	4
5	6	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	6
12	7	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	7
13	8	22 BIG MACHINE/REPUBLIC	Taylor Swift	2
8	9	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	7
NEW	10	BAD MOTHERFUCKER BITING ELBOWS	Biting Elbows	1
6	11	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	15
7	12	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	17
10	13	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	22
NEW	14	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	1
11	15	ONE WAY OR ANOTHER (TEENAGE KICKS) SYCO/COLUMBIA	One Direction	4

MYSPACE SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 R&B SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	9
3	2	LOVE THE WAY YOU LIE WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	97
2	3	ONE MORE NIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	32
5	4	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	12
4	5	SET FIRE TO THE RAIN XL/COLUMBIA	Adele	80
6	6	SOMEONE LIKE YOU XL/COLUMBIA	Adele	87
8	7	TAKE A BOW SRP/DEF JAM/IDMG	Rihanna	9
7	8	ROLLING IN THE DEEP XL/COLUMBIA	Adele	98
10	9	POKER FACE STREAMLINE/KON LIVE/CHERRYTREE/INTERSCOPE	Lady Gaga	30
9	10	MOVES LIKE JAGGER ASAP/OCTONE/INTERSCOPE	Maroon 5 Feat. Christina Aguilera	63
11	11	HALO MUSIC WORLD/COLUMBIA	Beyonce	18
15	12	BLEEDING LOVE SYCO/J/RMG	Leona Lewis	7
14	13	NOT AFRAID WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	33
17	14	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	8
13	15	IF I WERE A BOY MUSIC WORLD/COLUMBIA	Beyonce	15

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	ADANA TWINS
2	BROOKE CANDY
3	KAYTRANADA
4	NICO PUSCH
5	PEER KUSIV
6	OLIVER SCHORIES
7	ISOSINE
8	LULU JAMES
9	NAHKO AND MEDICINE FOR THE PEOPLE
10	JORIS DELACROIX
11	QUADRON
12	T.RONE
13	JAKWOB
14	CASSIAN
15	MISS NINE

Radio Airplay

April 6 2013

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 R&B DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	17
3	2	GG WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	10
1	3	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	15
8	4	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	10
6	5	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	18
4	6	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	18
9	7	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	8
5	8	DON'T YOU WORRY CHILD ASTRALWERKS/CAPTOL	Swedish House Mafia Feat. John Martin	24
7	9	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	16
11	10	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	9
10	11	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	23
15	12	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	13
13	13	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	25
12	14	HO HEY DUALTONE	The Lumineers	24
16	15	HEART ATTACK HOLLYWOOD	Demi Lovato	4
21	16	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	4
17	17	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	11
20	18	ALIVE KREWELLA/COLUMBIA	Krewella	7
19	19	LITTLE TALKS REPUBLIC	Of Monsters And Men	15
27	20	22 BIG MACHINE/REPUBLIC	Taylor Swift	3
25	21	CARRY ON FUELED BY BAMBEN/RRP	fun.	9
23	22	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/7 FUELED BY BAMBEN/ISLAND/IDMG	Fall Out Boy	6
28	23	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	6
26	24	TRY RCA	P!nk	20
30	25	ALL AROUND THE WORLD SCHOOLBOY/RYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Ludacris	5

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 R&B HOME 19/INTERSCOPE	Phillip Phillips	30
2	2	TRY RCA	P!nk	12
3	3	CATCH MY BREATH 19/RCA	Kelly Clarkson	13
6	4	GG HO HEY DUALTONE	The Lumineers	12
7	5	SOME NIGHTS FUELED BY BAMBEN/RRP	fun.	30
5	6	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz	48
4	7	WIDE AWAKE CAPITOL	Katy Perry	36
8	8	ONE MORE NIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	28
9	9	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gatye Feat. Kimbra	45
11	10	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	12
13	11	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	10
12	12	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	13
14	13	BRAVE REPRISE/WARNER BROS.	Josh Groban	10
16	14	DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	8
15	15	BECAUSE WE CAN ISLAND/IDMG	Bon Jovi	11
17	16	GIRL ON FIRE RCA	Alicia Keys	8
18	17	WANTED ATLANTIC/RRP	Hunter Hayes	9
19	18	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	6
21	19	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	3
20	20	NEXT TO ME CAPITOL	Emeli Sande	10
22	21	LITTLE TALKS REPUBLIC	Of Monsters And Men	7
23	22	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	5
25	23	JUST A FOOL ATLANTIC/RHINO	Christina Aguilera With Blake Shelton	5
24	24	TWO HEARTS BREAKING ATLANTIC/RHINO	Jewel	7
NEW	25	ALMOST HOME WALT DISNEY/ISLAND/IDMG	Mariah Carey	1

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited 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 discs or songs receiving widespread airplay and sales activity for the first time. Stations are electronic airplay members at least 7 days. See charts.billboard.com for complete rules and explanations. All charts © 2013 Entertainment Weekly. All rights reserved.

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 DAYLIGHT JAM/OCTONE/INTERSCOPE	Maroon 5	18	
3	2	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	25	
4	3	HO HEY DUALTONE	The Lumineers	26	
5	4	CATCH MY BREATH 19/BCA	Kelly Clarkson	23	
8	5	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	9	
2	6	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	17	
7	7	CARRY ON FUELED BY RAMEN/RRP	fun.	12	
6	8	TRY RCA	P!nk	22	
9	9	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	25	
10	10	LITTLE TALKS REPUBLIC	Of Monsters And Men	36	
19	11	GG JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	4	
14	12	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	10	
13	13	MADNESS HELIUM-3/WARNER BROS.	Muse	20	
15	14	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	26	
12	15	MERMAID COLUMBIA	Train	16	
18	16	NEXT TO ME CAPITOL	Emeli Sande	11	
16	17	DON'T YOU WORRY CHILD ASTRAVEBERG/CAPITOL	Swedish House Mafia Feat. John Martin	13	
11	18	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	16	
20	19	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	6	
21	20	BECAUSE WE CAN ISLAND/IDJMG	Bon Jovi	11	
25	21	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	5	
22	22	COME ALONG REPUBLIC	Vicci Martinez Feat. Cee Lo Green	19	
24	23	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	7	
23	24	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	9	
26	25	REBEL BEAT WARNER BROS.	Goo Goo Dolls	8	

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	12	
3	2	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	24	
4	3	I DRIVE YOUR TRUCK CUBB	Lee Brice	17	
6	4	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	9	
2	5	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	20	
8	6	I CAN TAKE IT FROM THERE RCA NASHVILLE	Chris Young	23	
9	7	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square	23	
11	8	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	14	
10	9	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	8	
12	10	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	16	
13	11	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	21	
14	12	LIKE JESUS DOES EMI NASHVILLE	Eric Church	12	
16	13	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	12	
15	14	MORE THAN MILES VALORY	Brantley Gilbert	23	
18	15	1994 BROKEN BOW	Jason Aldean	6	
17	16	SHE CRANKS MY TRACTOR BROKEN BOW	Dustin Lynch	20	
21	17	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley	4	
27	18	GG HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	7	
22	19	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	12	
20	20	CHANGED BIG MACHINE	Rascal Flatts	14	
29	21	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	7	
26	22	DONE. REPUBLIC NASHVILLE	The Band Perry	4	
23	23	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henningsens	15	
25	24	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	12	
24	25	CAN'T SHAKE YOU EMBLEM/WARNER BROS./WAR	Gloriana	28	

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 RADIOACTIVE KID/NAKORNER/INTERSCOPE	Imagine Dragons	30	
2	2	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	30	
3	3	STUBBORN LOVE DUALTONE	The Lumineers	17	
4	4	THE PIT DANGERBIRD	Silversun Pickups	28	
5	5	MADNESS HELIUM-3/WARNER BROS.	Muse	31	
9	6	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	13	
8	7	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	19	
7	8	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	45	
12	9	PANIC STATION HELIUM-3/WARNER BROS.	Muse	10	
6	10	LITTLE BLACK SUBMARINES NONESUCH/WARNER BROS.	The Black Keys	38	
13	11	SWEATER WEATHER 19/EVOLVE/COLUMBIA	The Neighbourhood	15	
11	12	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	33	
NEW	13	GG UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	1	
14	14	ENTERTAINMENT LOYALTYE/CLASSNOTE	Phoenix	5	
15	15	HO HEY DUALTONE	The Lumineers	47	
16	16	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECAVDANCE/FUELED BY RAMEN/ISLAND/IDJMG	Fall Out Boy	7	
18	17	TIMELESS MAJORDOMO/ISLAND/IDJMG	The Airborne Toxic Event	9	
17	18	NOW FUELED BY RAMEN/RRP	Paramore	9	
19	19	CARRIED AWAY FRENCH/ISS/COLUMBIA	Passion Pit	14	
24	20	HERO FOFY/NETTWERK	Family Of The Year	13	
23	21	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	11	
20	22	INHALER TRANSGRESSIVE/WARNER BROS.	Foals	10	
22	23	HOLDING ON TO YOU FUELED BY RAMEN/RRP	Twenty One Pilots	13	
25	24	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	7	
26	25	OUT OF MY LEAGUE ELEKTRA/ATLANTIC	Fitz And The Tantrums	6	

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	14	
2	2	ADORN BYSTORM/BLACK ICE/RCA	Miguel	40	
4	3	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7	
3	4	POETIC JUSTICE TOD DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	21	
5	5	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	12	
6	6	F**KIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	21	
7	7	LOVEEEEEEE SONG SRP/DEF JAM/IDJMG	Rihanna Feat. Future	14	
8	8	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	15	
9	9	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	10	
11	10	BAD MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas	7	
10	11	NEVA END A-1/FREEBANDZ/EPIC	Future	22	
13	12	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	12	
16	13	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	8	
12	14	R.I.P. CITE/DEF JAM/IDJMG	Young Jeezy Feat. 2 Chainz	11	
15	15	KISSES DOWN LOW REPUBLIC	Kelly Rowland	7	
19	16	KARATE CHOP (REMIX) A-1/FREEBANDZ/EPIC	Future Feat. Lil Wayne	6	
23	17	SWIMMING POOLS (DRANK) TOD DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	32	
14	18	ALL GOLD EVERYTHING THINKTSGAME/DEF JAM/IDJMG	Trinidad James	19	
17	19	WICKED GAMES KO/REPUBLIC	The Weeknd	26	
20	20	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	23	
21	21	YOU & I MO-B/CAPITOL	Avant Feat. Keke Wyatt	28	
18	22	DO NOT JUDGE ME REPUBLIC	Chris Brown	30	
25	23	REMEMBER YOU ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd	24	
22	24	I'M DIFFERENT DEF JAM/IDJMG	2 Chainz	24	
26	25	FUMBLE SONGBOK/ATLANTIC	Trey Songz	10	

ROCK™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 RADIOACTIVE KID/NAKORNER/INTERSCOPE	Imagine Dragons	26	
2	2	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	27	
3	3	MADNESS HELIUM-3/WARNER BROS.	Muse	31	
4	4	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	33	
5	5	STUBBORN LOVE DUALTONE	The Lumineers	20	
10	6	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	13	
9	7	HO HEY DUALTONE	The Lumineers	49	
7	8	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	33	
NEW	9	GG UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	1	
8	10	LITTLE BLACK SUBMARINES NONESUCH/WARNER BROS.	The Black Keys	37	
6	11	CARRY ON FUELED BY RAMEN/RRP	fun.	22	
13	12	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	12	
11	13	THE PIT DANGERBIRD	Silversun Pickups	25	
12	14	HOLLOW VIRGIN/CAPITOL	Alice In Chains	14	
14	15	BONES WIND-UP	Young Guns	20	
16	16	THE HIGH ROAD RCA	Three Days Grace	11	
17	17	FREAK LIKE ME ATLANTIC	Halestorm	11	
20	18	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECAVDANCE/FUELED BY RAMEN/ISLAND/IDJMG	Fall Out Boy	7	
21	19	PANIC STATION HELIUM-3/WARNER BROS.	Muse	9	
22	20	SWEATER WEATHER 19/EVOLVE/COLUMBIA	The Neighbourhood	10	
19	21	ENTERTAINMENT LOYALTYE/CLASSNOTE	Phoenix	5	
23	22	HERO FOFY/NETTWERK	Family Of The Year	15	
24	23	WHERE DID THE ANGELS GO ELEVEN SEVEN	Papa Roach	11	
25	24	BY CROOKED STEPS SEVEN FOUR/REPUBLIC	Soundgarden	7	
30	25	TIMELESS MAJORDOMO/ISLAND/IDJMG	The Airborne Toxic Event	10	

RAP™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7	
1	2	F**KIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	19	
4	3	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	11	
2	4	POETIC JUSTICE TOD DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	18	
5	5	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ	Macklemore & Ryan Lewis Feat. Wanz	15	
9	6	BAD MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas	6	
8	7	SWIMMING POOLS (DRANK) TOD DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	30	
7	8	R.I.P. CITE/DEF JAM/IDJMG	Young Jeezy Feat. 2 Chainz	10	
6	9	NEVA END A-1/FREEBANDZ/EPIC	Future	20	
11	10	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	9	
12	11	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	8	
10	12	ALL GOLD EVERYTHING THINKTSGAME/DEF JAM/IDJMG	Trinidad James	17	
15	13	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	4	
14	14	KARATE CHOP (REMIX) A-1/FREEBANDZ/EPIC	Future Feat. Lil Wayne	6	
16	15	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	4	
20	16	FREAKS BAD BOW/INTERSCOPE	French Montana Feat. Nicki Minaj	3	
18	17	READY DESERT STORM/DEF JAM/IDJMG	Fabulous Feat. Chris Brown	5	
17	18	BATTLE SCARS 1ST & 13TH/ATLANTIC	Lupe Fiasco & Guy Sebastian	14	
19	19	SHOW OUT KEMOSABE/COLUMBIA	Juicy J Feat. Big Sean And Young Jeezy	5	
NEW	20	GG BITCH, DON'T KILL MY VIBE TOD DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	1	
24	21	CRICKETS EXIT 8/8&M/OCTONE/INTERSCOPE	Drop City Yacht Club Feat. Jeremih	2	
NEW	22	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON	Macklemore & Ryan Lewis Feat. Ray Dalton	1	
21	23	DOPE YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Rick Ross	7	
22	24	ALL THAT (LADY) REZERVOR/DGC/INTERSCOPE	The Game Feat. Lil Wayne, Big Sean, Fabulous & Jeremih	3	
NEW	25	BELIEVE IT MAYBACK/ATLANTIC	Meek Mill Feat. Rick Ross	1	



Maroon 5 Extends Record

"Daylight" by Maroon 5 (above) rises 2-1 on Mainstream Top 40, padding the quintet's record for the most No. 1s (six) by a group in the chart's 20-year history. Among multi-year acts, **Boyz II Men** rank second with four No. 1s, followed by **3 Doors Down**, **Ace of Base**, the **Black Eyed Peas**, **No Doubt** and **Savage Garden** (three each). Among all acts, Maroon 5 ties **Beyoncé** and **Mariah Carey's** six No. 1s apiece. The trio trails **Katy Perry** and **Rihanna** (nine each), **P!nk** (eight) and **Lady Gaga** and **Britney Spears** (seven each). "Daylight" is the third No. 1 from Maroon 5's album *Overexposed*, following "Payphone," featuring **Wiz Khalifa**, and "One More Night." The set becomes just the second by a group to yield a trio of Mainstream Top 40 chart-toppers, following **Ace of Base's** *The Sign* in 1993-94 ("All That She Wants," the title cut and "Don't Turn Around").

Drake extends his own record on Rap Airplay, as "Started From the Bottom" lifts 3-1 to become his 16th No. 1. (**Kanye West** ranks second with 10.) Drake's previous leader? That would be last week's chart-topper, **ASAP Rocky's** "F**kin' Problems," on which he's featured with **2 Chainz** and **Kendrick Lamar**. The track falls to No. 2 after eight weeks at No. 1.

On Alternative, **Muse** scores its 10th top 10, as "Panic Station" rises 12-9. Prior single "Madness" (5-5) set the mark for the most weeks at No. 1 (19) in the chart's 24-year archives.

Digital Songs

April 6
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker		11	
1	2	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	●	12	
3	3	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert		11	
4	4	DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum		7	
5	5	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line		17	
6	6	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift		7	
8	7	CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	▲	41	
7	8	PIRATE FLAG BLUE CHAIR/COLUMBIA/NASHVILLE	Kenny Chesney		7	
14	9	GIVE IT ALL WE GOT TONIGHT MCA/NASHVILLE	George Strait		17	
18	10	MERRY GO 'ROUND MERCURY	Kacey Musgraves		25	
13	11	I DRIVE YOUR TRUCK CUBB	Lee Brice		15	
9	12	WANTED ATLANTIC/WMN	Hunter Hayes	▲	52	
12	13	TWO BLACK CADILLACS 19/ARISTA/NASHVILLE	Carrie Underwood	●	16	
10	14	BETTER DIG TWO REPUBLIC/NASHVILLE	The Band Perry	▲	21	
19	15	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square		19	
15	16	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	●	21	
11	17	DONE REPUBLIC/NASHVILLE	The Band Perry		2	
NEW	18	POINT AT YOU VALORY	Justin Moore		1	
21	19	LIKE JESUS DOES CAPITOL/NASHVILLE	Eric Church		6	
23	20	1994 BROKEN BOW	Jason Aldean		4	
17	21	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	●	20	
24	22	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore		5	
29	23	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen		7	
20	24	TORNADO CAPITOL/NASHVILLE	Little Big Town	●	24	
16	25	BUZZKILL CAPITOL/NASHVILLE	Luke Bryan		3	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 DANZA KUDURO VARI/SORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	136	
2	2	LIMBO EL CARTEL/CAPITOL/LATIN	Daddy Yankee		24	
3	3	WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshground	▲	150	
4	4	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		168	
5	5	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		30	
6	6	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		38	
7	7	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		36	
9	8	HEROE INTERSCOPE/UMLE	Enrique Iglesias		168	
8	9	PORQUE EL AMOR MANDA FONOVISA/UMLE	America Sierra Feat. 3BallMTY		3	
10	10	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		125	
11	11	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		132	
16	12	LA PREGUNTA NELFLOW	J Alvarez		35	
15	13	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		82	
14	14	VOLVI A NACER GAIKA/WK/SONY MUSIC LATIN	Carlos Vives		25	
17	15	HASTA QUE SALGA EL SOL ORFANATO/MACHETE/UMLE	Don Omar		47	
13	16	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		52	
18	17	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos		18	
19	18	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	166	
21	19	DUTTY LOVE ORFANATO/MACHETE/UMLE	Don Omar Feat. Natti Natasha		54	
23	20	SUERTE EPIC/SONY MUSIC LATIN	Shakira		166	
20	21	POR QUE LAS MIENTES ON FIRE/SIENTE	Tito El Bambino & El Patron Feat. Marc Anthony		22	
41	22	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz		5	
28	23	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce		6	
27	24	RABIOSA EPIC/SONY MUSIC LATIN	Shakira		126	
26	25	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		149	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 RADIOACTIVE KIDINA KORNER/INTERSCOPE	Imagine Dragons	●	35	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK DECA/DANCE/FUELED BY RAMEN/ISLAND/IDJMG	Fall Out Boy		7	
3	3	CARRY ON FUELED BY RAMEN/RRP	fun.		21	
5	4	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	33	
4	5	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		12	
10	6	MADNESS HELIMU3/WARNER BROS.	Muse	●	31	
7	7	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	60	
6	8	HO HEY DUATONE	The Lumineers	▲	46	
9	9	SAIL RED BULL	AWOLNATION	▲	103	
8	10	IT'S TIME KIDINA KORNER/INTERSCOPE	Imagine Dragons	▲	49	
11	11	HOME 19/INTERSCOPE	Phillip Phillips	▲	44	
12	12	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	57	
NEW	13	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars		1	
13	14	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		64	
15	15	STUBBORN LOVE DUATONE	The Lumineers		19	
18	16	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gofye Feat. Kimbra	▲	68	
14	17	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	▲	45	
16	18	CLOSER VAPOR/WARNER BROS.	Tegan And Sara		4	
17	19	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	69	
20	20	DEMONS KIDINA KORNER/INTERSCOPE	Imagine Dragons		16	
22	21	ON TOP OF THE WORLD KIDINA KORNER/INTERSCOPE	Imagine Dragons		5	
NEW	22	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend		1	
31	23	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran		5	
21	24	BECAUSE WE CAN ISLAND/IDJMG	Bon Jovi		3	
32	25	BOHEMIAN RHAPSODY HOLLYWOOD	Queen	●	61	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		17	
1	2	HARLEM SHAKE JEFFREY'S/MAD DOGNET/WARNER BROS.	Baauer		7	
NEW	3	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber		1	
4	4	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX		9	
3	5	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	▲	11	
6	6	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	24	
5	7	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin		28	
8	8	ALIVE KREWELLA/COLUMBIA	Krewella		7	
7	9	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	34	
9	10	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	66	
10	11	CLARITY INTERSCOPE	Zedd Feat. Foxes		10	
14	12	I COULD BE THE ONE LEZELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero		9	
12	13	AS YOUR FRIEND WALL/ISLAND/IDJMG	Afrojack Feat. Chris Brown		5	
19	14	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	116	
18	15	SEXYBACK JIVE/RCA	Justin Timberlake	▲	147	
13	16	CINEMA ULTRA	Benny Benassi Feat. Gary Go		105	
15	17	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	●	65	
21	18	GOOD FEELING POE BOY/ATLANTIC	Flo Rida	▲	29	
16	19	STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	52	
20	20	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDJMG	Ne-Yo		23	
23	21	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	112	
24	22	LEVELS LEZELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii		72	
22	23	SEXY AND I KNOW IT PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO	▲	86	
25	24	WE FOUND LOVE SRP/DEF JAM/IDJMG	Rihanna Feat. Calvin Harris	▲	55	
26	25	FOREVER NOW MOTOWN/IDJMG	Ne-Yo		7	

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		30	
3	2	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		7	
2	3	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	10	
4	4	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		10	
5	5	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		6	
7	6	POUR IT UP SRP/DEF JAM/IDJMG	Rihanna		18	
35	7	MOLLY YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall		4	
NEW	8	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		1	
6	9	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		29	
8	10	F**KIN' PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	▲	22	
9	11	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross		8	
11	12	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas		7	
NEW	13	PUSHER LOVE GIRL RCA	Justin Timberlake		1	
10	14	NEXT TO ME CAPITOL	Emeli Sande		7	
18	15	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel		6	
14	16	POETIC JUSTICE TOP DAWG/AFFIRMAT/INTERSCOPE	Kendrick Lamar Feat. Drake		22	
15	17	BATTLE SCARS 151 & 151H/ATLANTIC	Lupe Fiasco & Guy Sebastian		21	
13	18	ALL GOLD EVERYTHING TRINIDAD JAMES SAMPLER/DEF JAM/IDJMG	Trinidad James		16	
16	19	R.I.P. CIE/DEF JAM/IDJMG	Young Jeezy Feat. 2 Chainz		7	
17	20	DIAMONDS SRP/DEF JAM/IDJMG	Rihanna	▲	25	
21	21	WE STILL IN THIS B**** REBEL ROCK/GRAND HOSTILE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		11	
19	22	I'M DIFFERENT DEF JAM/IDJMG	2 Chainz		25	
20	23	LOVEEEEEEE SONG SRP/DEF JAM/IDJMG	Rihanna Feat. Future		17	
NEW	24	IMMORTAL WICKED AWESOME/6.6.0.0./REPUBLIC	Kid Cudi		1	
22	25	SWIMMING POOLS (DRANK) AFTERMATH/INTERSCOPE	Kendrick Lamar	●	34	

ALTERNATIVE™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 RADIOACTIVE KIDINA KORNER/INTERSCOPE	Imagine Dragons	●	35	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK DECA/DANCE/FUELED BY RAMEN/ISLAND/IDJMG	Fall Out Boy		7	
3	3	CARRY ON FUELED BY RAMEN/RRP	fun.		18	
4	4	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	33	
9	5	MADNESS HELIMU3/WARNER BROS.	Muse	●	31	
6	6	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	58	
5	7	HO HEY DUATONE	The Lumineers	▲	45	
8	8	SAIL RED BULL	AWOLNATION	▲	100	
7	9	IT'S TIME KIDINA KORNER/INTERSCOPE	Imagine Dragons	▲	48	
10	10	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	57	
NEW	11	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars		1	
11	12	STUBBORN LOVE DUATONE	The Lumineers		19	
14	13	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gofye Feat. Kimbra	▲	68	
12	14	CLOSER VAPOR/WARNER BROS.	Tegan And Sara		3	
13	15	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	69	
16	16	DEMONS KIDINA KORNER/INTERSCOPE	Imagine Dragons		11	
17	17	ON TOP OF THE WORLD KIDINA KORNER/INTERSCOPE	Imagine Dragons		4	
NEW	18	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend		1	
18	19	PARADISE CAPITOL	Coldplay	▲	74	
RE	20	SWEATER WEATHER RIEVOLE/COLUMBIA	The Neighbourhood		2	
21	21	ROLLING IN THE DEEP XL/COLUMBIA	Adele	▲	100	
22	22	LITTLE LION MAN GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	▲	83	
25	23	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men		14	
19	24	TOO CLOSE REPUBLIC	Alex Clare	▲	36	
20	25	TAKE A WALK FRENCHKISS/COLUMBIA	Passion Pit		32	

Country

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2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
	1	1	#1 SURE BE COOL IF YOU DID S.HENDRICKS (R.CLAWSON,C.TOPPKINS,I.ROBBINS)	Blake Shelton WARNER BROS./WMN	●	1	12
11	5	2	DG WAGON WHEEL FROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE		2	11
3	2	3	DOWNTOWN PWOLFE/LADY ANTEBELLUM (L.LAIRDS,M.CANALLY,N.HEYMBY)	Lady Antebellum CAPITOL NASHVILLE		2	9
2	3	4	MAMA'S BROKEN HEART J.LIBBE/L.C.JOHNSON/C.WORRY (D.LIBBE,R.SCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE		2	13
8	7	5	AG GET YOUR SHINE ON J.MOI (J.HUBBARD,K.FELLEY,R.CRAWSON,C.TOPPKINS)	Florida Georgia Line REPUBLIC NASHVILLE		5	23
9	6	6	I DRIVE YOUR TRUCK K.JACOBS,M.MCCLELLER,L.BRICE (L.ALEXANDER,C.HARRINGTON,J.YEARY)	Lee Brice CUBB		6	16
10	8	7	SOMEBODY'S HEARTBREAK D.HUFF,K.HAYES (A.DORFF,L.LAIRD,H.HAYES)	Hunter Hayes ATLANTIC/WMN	●	7	22
4	4	8	TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,K.FEAR,L.LINDSEY)	Carrie Underwood RCA NASHVILLE	●	4	19
14	10	9	PIRATE FLAG B.CANNON,K.CHESEY (R.COPPERMAN,D.L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		9	8
15	14	10	IF I DIDN'T HAVE YOU N.V (S.THOMPSON,K.THOMPSON,S.LELLES,F.JENKINS)	Thompson Square STONEY CREEK		10	21
13	11	11	CRUISE J.MOI (B.KELLEY,HUBBARD,J.MOL,RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	35
26	21	12	HIGHWAY DON'T CARE T.MCGRAW (B.WARREN,B.WARREN,M.BROWN,K.LAD)	Tim McGraw With Taylor Swift BIG MACHINE		12	7
7	12	13	BETTER DIG TWO D.HUFF (B.CLARK,S.MCANALLY,I.ROSEN)	The Band Perry REPUBLIC NASHVILLE	▲	1	21
17	16	14	GIVE IT ALL WE GOT TONIGHT T.BROWN,G.STRAIT (M.BRIGHT,P.DONNELL,J.JAMES)	George Strait MCA NASHVILLE		14	18
6	13	15	ONE OF THOSE NIGHTS I.GALL,MORE,T.MCGRAW (L.LAIRD,R.CRAWSON,C.TOPPKINS)	Tim McGraw BIG MACHINE	●	3	21
21	18	16	I CAN TAKE IT FROM THERE I.STROUD (C.YOUNG,R.AKINS,B.HAYS/SLIP)	Chris Young RCA NASHVILLE		16	19
23	22	17	LIKE JESUS DOES J.JOYCE (C.BEATHARD,M.CHSWELL)	Eric Church EMI NASHVILLE		17	9
16	17	18	SG MERRY GO 'ROUND L.LAIRD,S.MCANALLY,K.MUSGRAVES (K.MUSGRAVES,J.OSBORNE,S.MCANALLY)	Kacey Musgraves MERCURY		14	30
12	15	19	TORNADO J.JOYCE (N.HEYMBY,D.MAID)	Little Big Town CAPITOL NASHVILLE	●	6	26
31	27	20	1994 J.MOI (TOMAS RHETT,L.LAIRD,B.DEAN)	Jason Aldean BROKEN BOW		20	5
19	20	21	WE ARE NEVER EVER GETTING BACK TOGETHER M.AX,MARTIN,SHELDON,G.HUFF (T.SWIFT,M.AX,MARTIN,SHELDON)	Taylor Swift BIG MACHINE	▲	1	32
18	19	22	EVERY STORM (RUNS OUT OF RAIN) C.GALL,B.G.DRUMAN (G.GALL,N.WARREN,K.LINDSEY)	Gary Allan MCA NASHVILLE	▲	1	30
28	26	23	MORE THAN MILES D.HUFF (L.DIEDE,J.GILBERT)	Brantley Gilbert VALORY		23	14
-	23	24	DONE. D.HUFF (R.PERRY,N.PERRY,L.DAVIDSON,L.BRYANT)	The Band Perry REPUBLIC NASHVILLE		23	2
27	28	25	CHANGED D.HUFF,RASCAL FLATTS (G.LEVOX,N.THRASHER,W.MOBBLEY)	Rascal Flatts BIG MACHINE		25	11
35	31	26	ANYWHERE WITH YOU J.MOI,R.CLAWSON (B.HAYS/SLIP,D.L.MURPHY,L.YEARY)	Jake Owen RCA NASHVILLE		26	9
30	30	27	HEY PRETTY GIRL J.BJAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE		27	8
29	33	28	BEAT THIS SUMMER B.PAISLEY (B.PAISLEY,C.DUBOIS,L.LAIRD)	Brad Paisley ARISTA NASHVILLE		28	3
32	32	29	SHE CRANKS MY TRACTOR B.BEAVERS,L.WOOTEN (D.LYNCH,B.BEAVERS,W.HOGS)	Dustin Lynch BROKEN BOW		29	16
34	34	30	CAN'T SHAKE YOU M.SERLETIC (G.GOSNICK,B.BENTLEY,JT.SLATER)	Gloriana EMBLEM/WARNER BROS./WMN		30	21
20	29	31	BUZZKILL J.STEVENS (L.BRYAN,R.THIBODEAU,J.SEVERY)	Luke Bryan CAPITOL NASHVILLE		20	3
33	35	32	WHISKEY S.HENDRICKS (C.GRAVITT,S.MIZELL)	Jana Kramer ELEKTRA NASHVILLE/WMN		31	12
HOT SHOT DEBUT	33	33	POINT AT YOU J.TOVER (R.COPPERMAN,R.AKINS,B.HAYS/SLIP)	Justin Moore VALORY		33	1
46	40	34	JUMP RIGHT IN K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETT,E.MRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		34	3
39	39	35	AMERICAN BEAUTIFUL PWOLFE/L.A.HENNINGSEN,B.HENNINGSEN,C.HENNINGSEN,B.BEAVERS)	The Henningens ARISTA NASHVILLE		35	9
42	38	36	ALL OVER THE ROAD C.CHAMBERLAIN,C.CHAMBERLAIN,A.GORLEY,K.KIRBY)	Easton Corbin MERCURY		36	8
38	36	37	DON'T RUSH D.HUFF (B.SANDERS,N.HEYMBY,D.CHPFMAN)	Kelly Clarkson Featuring Vince Gill RCA/COLUMBIA NASHVILLE		23	18
45	42	38	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.N.LOVE/LACE,A.GORLEY)	Randy Houser STONEY CREEK		38	9
41	41	39	ONLY GOD COULD LOVE YOU MORE D.BRAINARD,L.NIEMANN (L.L.NIEMANN,L.BRICE,J.STONE)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE		38	12
47	44	40	DON'T YA C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN		40	7
36	37	41	HOPE ON THE ROCKS T.KREITH (T.KREITH)	Toby Keith SHOW DOG/UNIVERSAL		29	17
-	43	42	EASY S.CROW,N.NIEBAND (S.CROW,C.DUBOIS,J.TROTT)	Sheryl Crow WARNER BROS./WMN		42	2
-	50	43	REDNECK CRAZY J.CANTON,J.KING (L.KEAR,B.BROWN,C.TOPPKINS)	Tyler Farr COLUMBIA NASHVILLE		43	3
NEW	44	44	BOYS 'ROUND HERE S.HENDRICKS (B.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Featuring Pistol Annie & Friends WARNER BROS./WMN		44	1
NEW	45	45	PIECES J.JOYCE (G.GALL,N.D.BLACKMON,S.BURTON)	Gary Allan MCA NASHVILLE		45	1
-	49	46	MORE TRUCKS THAN CARS C.MORGAN,PZ/DONNELL (C.MORGAN,PZ/DONNELL,C.WISEMAN)	Craig Morgan BLACK RIVER		46	10
48	46	47	RUNNIN' OUT OF AIR J.LEO (M.JENKINS,S.MCANALLY,J.OSBORNE)	Love And Theft RCA NASHVILLE		38	10
43	47	48	SUNTAN CITY J.STEVENS (L.BRYAN,D.DAVIDSON,R.AKINS,B.HAYS/SLIP)	Luke Bryan CAPITOL NASHVILLE		43	3
RE-ENTRY	49	49	OUTTA MY HEAD K.STEGALL,M.ROVEY (C.SWINDELL,M.R.CARTER,B.KINNEY)	Craig Campbell BIGGER PICTURE		49	2
NEW	50	50	CAROLINA N.V (P.MARLEE,R.BEATO)	Parmalee STONEY CREEK		50	1

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART
HOT SHOT DEBUT	1	#1 KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park		1
1	2	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		3
2	3	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times		16
3	4	GG TAYLOR SWIFT BIG MACHINE/UMG	Red	▲	22
4	5	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	28
6	6	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	23
5	7	TIM MCGRAW BIG MACHINE/BMG	Two Lanes Of Freedom		7
10	8	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	87
8	9	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	76
9	10	CARRIE UNDERWOOD RCA NASHVILLE/SMN	Blown Away	▲	47
7	11	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	85
11	12	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		9
12	13	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	73
14	14	LEE BRICE CUBB	Hard 2 Love		48
15	15	CZ BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	37
13	16	EMMYLOU HARRIS & RODNEY CROWELL NONESUCH/WARNER BROS.	Old Yellow Moon		4
17	17	BRANTLEY GILBERT VALORY/BMG	Halfway To Heaven	●	151
16	18	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		48
18	19	ASHLEY MONROE WARNER BROS./WMN	Like A Rose		3
21	20	RASCAL FLATTS BIG MACHINE/BMG	Changed	●	51
22	21	RANDY HOUSER STONEY CREEK/BMG	How Country Feels		9
20	22	THE MAVERICKS VALORY/BMG	In Time		4
23	23	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG	Nashville: Season 1, Volume 1		15
NEW	24	KYLE PARK KYLE PARK/THIRTY TIGERS	Beggin' For More		1
27	25	AARON LEWIS BLASTER/WMN	The Road		19
25	26	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		82
28	27	KATIE ARMIGER COLD RIVER	Fall Into Me		10
19	28	SHOOTER JENNINGS BLACK COUNTRY ROCK/KEANE	The Other Life		2
26	29	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks		21
24	30	DUSTIN LYNCH BROKEN BOW/BMG	Dustin Lynch		31
29	31	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	40
31	32	CHRIS YOUNG RCA/SMN	Neon		89
30	33	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer		42
34	34	EASTON CORBIN MERCURY/UMGN	All Over The Road		27
32	35	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Home		59
35	36	COLT FORD AVERAGE JOES	Declaration Of Independence		34
33	37	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL/TUNE	Now That's What I Call Country: Vol. 5		41
38	38	THE LACS BACKROAD/AVERAGE JOES	190 Proof		51
39	39	BLACKBERRY SMOKE SOUTHERN GROUND	The Whippoorwill		33
44	40	GLORIANA EMBLEM/WARNER BROS./WMN	A Thousand Miles Left Behind		34
37	41	LIONEL RICHIE MERCURY/UMGN	Tuskegee	▲	52
40	42	LOVE AND THEFT RCA NASHVILLE/SMN	Love And Theft		35
42	43	CHARLIE DANIELS SONY MUSIC CMG	Country: Charlie Daniels		7
45	44	TRACE ADKINS CAPITOL NASHVILLE/UMG	10 Great Songs		50
43	45	JAMEY JOHNSON MERCURY/UMGN	Living For A Song: A Tribute To Hank Cochran		23
41	46	GARY ALLAN MCA NASHVILLE/UMG	Icon: Gary Allan		55
36	47	MCCY MCCREERY R/MERCURY/INTERSCOPE/UMGN	Clear As Day	▲	77
NEW	48	CHRIS CAGLE CAPITOL NASHVILLE/UMG	Icon: Chris Cagle		1
54	49	CHRIS CAGLE BIGGER PICTURE	Back In The Saddle		39
49	50	ALAN JACKSON ARISTA NASHVILLE/LEGACY	Playlist: The Very Best Of Alan Jackson		24

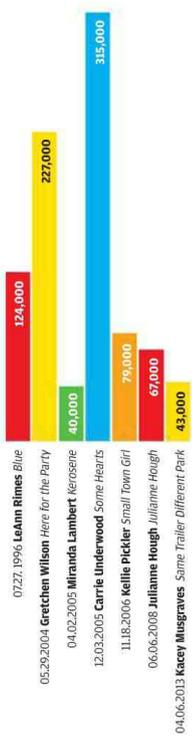


Musgraves Parks 'Trailer' At No. 1

Kacey Musgraves (above) becomes the first solo female act in five years to open at No. 1 with a rookie album on Top Country Albums—the seventh in the 22-year-old Nielsen SoundScan era—as *Same Trailer Different Park* arrives with 43,000 sold. No previously unknown female artist has accomplished the feat since *Julianne Hough's* self-titled debut set opened atop the chart on June 6, 2008. Among the seven women who opened at the summit on their first try, Musgraves starts with the second-smallest weekly sum—only *Miranda Lambert's Kerosene* had a smaller start (see graph, below). Musgraves' debut single, "Merry Go 'Round," peaked at No. 14 on Hot Country Songs in February, but earns Streaming Gainer stripes for a 60% spike in its 30th chart week (17-18). It reaches a new peak at No. 10 on Country Digital Songs (30,000 sold).

—Wade Jesse

DEBUT ALBUMS BY SOLO FEMALE ARTISTS TO OPEN AT NO. 1 ON TOP COUNTRY ALBUMS IN THE NIELSEN SOUNDSCAN ERA (1991-PRESENT)



TOP COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, CREATED BY RADIO AND PAID ADVERTISERS. IMPRESSIONS AS MEASURED BY NIELSEN BDS. SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN AND DRAINAGE DATA BY SOUNI. MUSIC CREDIT TRACKED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND SALES ACTIVITY 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 DEFINED AS CURRENT IF THEY ARE LESS THAN 18 MONTHS OLD OR RERELEASED IN THE BILLBOARD 2005 TOP 100. SEE CHARTS. LEGEND ON P. 58. *MUSIC CREDIT TRACKED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND SALES ACTIVITY 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 DEFINED AS CURRENT IF THEY ARE LESS THAN 18 MONTHS OLD OR RERELEASED IN THE BILLBOARD 2005 TOP 100. SEE CHARTS. LEGEND ON P. 58.

Rock

April 6
2013
billboard

HOT ROCK SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
		1	#1 SG RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		1	26		
1	1	2	HO HEY R. HADLOCK (W. SCHULTZ, J. FRATES)	The Lumineers DUATONE	▲	1	49		
3	3	3	AG I WILL WAIT M. DEAVIS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/CLASSNOTE	●	1	33		
4	4	4	IT'S TIME B. DIERKER, E. IMAGINE DRAGONS (D. REYNOLDS, W. SERMON, B. MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3	55		
6	5	5	CARRY ON J. BHASKER (F. UN, J. BHASKER)	fun. FUELED BY RAMEN/RBP		3	44		
10	7	6	DG MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) FALL OUT BOY (B. WALKER (FALL OUT BOY), B. WALKER, J. HELLI)	Fall Out Boy DELPHINANCE, PUBLISHED BY RAMEN/ISLAND/IDMGM		6	7		
5	6	7	LITTLE TALKS OF MONSTERS AND MEN, A. BJARNARSSON (N. B. HILMARSSON, D. THORHALLSSON)	Of Monsters And Men REPUBLIC	▲	3	54		
7	8	8	SAIL A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	▲	6	46		
11	11	9	MADNESS MUSE (M. BELLAMY)	Muse HELIUM-3/WARNER BROS.	●	3	31		
8	9	10	HOME D. PEARSON (D. PEARSON, C. HOLDEN)	Phillip Phillips 19/INTERSCOPE	▲	2	27		
9	10	11	SOME NIGHTS J. BHASKER (N. RUESS, A. DOST, J. LANTONOFF, J. BHASKER)	fun. FUELED BY RAMEN/RBP	▲	1	47		
15	12	12	GONE, GONE, GONE G. WATTENBERG (E. SHEERAN, J. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE		12	18		
12	13	13	THE A TEAM E. SHEERAN (E. SHEERAN)	Ed Sheeran ELEKTRA/ATLANTIC	▲	4	32		
13	14	14	TOO CLOSE D. PLOP, SWITCH, A. RECHTSCHAID (A. CLARE, J. DUGUID)	Alex Clare REPUBLIC	▲	2	45		
14	15	15	STUBBORN LOU R. HADLOCK (W. SCHULTZ, J. FRATES)	The Lumineers DUATONE		10	25		
		16	UP IN THE AIR S. L. WHITE (S. WHITE, J. DOWNSON, Z. ZINNER)	Thirty Seconds To Mars IMMORTAL VIRGIN/CAPITOL		16	1		
16	16	17	DEMONS ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		14	25		
21	19	18	LEGO HOUSE J. GOSLING (E. SHEERAN, J. GOSLING, C. LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		18	22		
18	18	19	TAKE A WALK C. ZANE, M. ANGELAKOS (M. ANGELAKOS)	Passion Pit FRENCHISS/COLUMBIA		9	43		
		20	DISAPARE YOUTH RICO BELLE (S. WHITE, J. DOWNSON, Z. ZINNER)	Santigold LIZARD KING/DOWNTOWN/ATLANTIC		20	3		
29	20	21	CLOSER G. LAURISTIN (T. QUINN, S. QUINN, G. KRISTIN)	Tegan And Sara VAPOR/WARNER BROS.		16	13		
17	17	22	MOUNTAIN SOUND I. KING (N. B. HILMARSSON, D. THORHALLSSON, A. R. HILMARSSON)	Of Monsters And Men REPUBLIC		14	27		
24	21	23	ON TOP OF THE WORLD ALEX DA KID (IMAGINE DRAGONS (D. REYNOLDS, W. SERMON, B. MCKEE, A. GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE		16	25		
28	23	24	BECAUSE WE CAN L. BON JOVI, J. SHANKS (L. BON JOVI, R. SAMBORA, B. FALLON)	Bon Jovi ISLAND/IDMGM		16	11		
19	22	25	TROJANS ATLAS GENIUS (K. W. JEFFERY, D. J. JEFFERY, R. J. JEFFERY, D. SELL)	Atlas Genius FROGS HEAD/WARNER BROS.		17	31		
22	25	26	SAFE AND SOUND R. MERCHANT, S. SIMONIAN (R. MERCHANT, S. SIMONIAN)	Capital Cities LAZY ROOKS/CAPITOL		22	9		
26	24	27	SWEATER WEATHER J. PILBROW (J. PILBROW, F. ORDOZ, J. LABELS, J. FREEDMAN)	The Neighbourhood JIVE/EVY/COLUMBIA		24	9		
27	26	28	GIVE ME LOVE E. SHEERAN (E. SHEERAN, J. GOSLING, C. LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		20	18		
25	27	29	LOVER OF THE LIGHT M. DEAVIS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/CLASSNOTE		15	25		
		30	DIANE YOUNG R. BATMANGI, A. RECHTSCHAID (R. BATMANGI, L. E. KOENIG)	Vampire Weekend XL/REGGAS GROUP		30	1		
34	28	31	CARRIED AWAY C. ZANE, M. ANGELAKOS (M. ANGELAKOS)	Passion Pit FRENCHISS/COLUMBIA		28	6		
35	29	32	BREEZEBLOCKS C. ANDREW (L. NEWMAN, G. LINGER, H. MILLTON, G. SANSBURY, GREEN, C. ANDREW)	alt-J INFECTIOUS/CANVASBACK/ATLANTIC		29	8		
39	34	33	THE HIGH ROAD D. GILMORE (THREE DAYS GRACE, B. STOCK, D. GILMORE, C. TOMPKINS)	Three Days Grace RCA		33	4		
31	32	34	THE PIT JACKNIFE LEE (SILVERSN PICKUPS)	Silversn Pickups DANGERBIRD		31	7		
33	33	35	HERO WAX LTD, FAMILY OF THE YEAR (J. KEEFE)	Family Of The Year FOY/NETTWERK		33	6		
-	45	36	RED HANDS S. L. WHITE (S. WHITE, J. DOWNSON, Z. ZINNER)	Walk Off The Earth COLUMBIA		36	2		
30	31	37	HEAVEN NOR HELL VOLBEAT (M. POUSEN)	Volbeat VERTIGO/REPUBLIC		30	17		
45	36	38	HOLDING ON TO YOU G. WELLS (J. SPRAGUE, M. GLEASON, H. MUMFORD, M. HILL, H. MUMFORD, L. VERTEFE, T. FELLER, J. WILKINSON)	Twenty One Pilots FUELED BY RAMEN/RBP		36	3		
40	35	39	BLEEDING OUT ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		35	7		
		40	RIDE R. RUBIN (L. DEL REY, J. PARKER)	Lana Del Rey POLYDOR/INTERSCOPE		21	16		
32	30	41	NOW J. MELDA, J. JOHNSON, T. YORK (H. WILLIAMS, T. YORK)	Paramore FUELED BY RAMEN/RBP		16	9		
36	38	42	ENTERTAINMENT P. PHOENIX (P. PHOENIX)	Phoenix LOYALTY/CLASSNOTE		25	5		
		43	HEAVEN B. HILLIER (M. J. GORE)	Depeche Mode VENUSNOTE/MUTE/COLUMBIA		43	1		
37	37	44	BONES D. WELLS, J. ALI, CASTRO, YOUNG GUNS (YOUNG GUNS)	Young Guns WIND-UP		37	5		
42	43	45	PANIC STATION MUSE (M. BELLAMY)	Muse HELIUM-3/WARNER BROS.		39	5		
43	40	46	KISS ME E. SHEERAN, NO. I.D. (E. SHEERAN, J. FRANKS, J. FROST)	Ed Sheeran ELEKTRA/ATLANTIC		21	17		
-	44	47	REBEL BEAT G. WATTENBERG (J. RZEZNIK, G. WATTENBERG)	Goo Goo Dolls WARNER BROS.		32	3		
48	49	48	IN THE END J. FELDMANN (J. FELDMANN, M. JOHNSON, A. BERSACK, A. PURD, J. FERGUSON, J. FITTS)	Black Veil Brides STANDBY, L.A./REPUBLIC		39	7		
46	50	49	LET HER GO C. VALLERIE, R. M. ROSENBERG (M. ROSENBERG)	Passenger BLACK CROW/NETTWERK		46	4		
44	41	50	CASTLE OF GLASS R. RUBIN, M. SHINDO (LINKIN PARK)	Linkin Park MACHINE SHOP/WARNER BROS.		41	3		

TOP ROCK ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
7	1	#1 3 IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	●	29				
1	2	BON JOVI ISLAND/IDMGM	What About Now		2				
5	3	MUMFORD & SONS GENTLEMAN OF THE ROAD/CLASSNOTE	Babel	▲	26				
2	4	DAVID BOWIE ISO/COLUMBIA	The Next Day		2				
8	5	FUN. FUELED BY RAMEN	Some Nights	▲	57				
	6	CLUTCH WEATHERMAKER	Earth Rocker		1				
	7	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	18				
10	8	THE LUMINEERS DUATONE	The Lumineers	▲	51				
6	9	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels		3				
3	10	ERIC CLAPTON BUSHBRANCH/SURFDOG	Old Sock		2				
NEW	11	BLACK REBEL MOTORCYCLE CLUB ABSTRACT DRAGON/VAGRANT	Specter At The Feast		1				
12	12	ALABAMA SHAKES AMC/REPUBLIC	Boys & Girls	●	48				
15	13	MUMFORD & SONS GENTLEMAN OF THE ROAD/CLASSNOTE	Sigh No More	▲	153				
13	14	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	51				
4	15	SOUNDTRACK ROSWELL, N.C./A	Sound City—Real To Reel		2				
16	16	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		9				
11	17	ED SHEERAN ELEKTRA	Anthems (EP)	+	41				
NEW	18	ANTHRAX MEGAFORCE	Anthems (EP)		1				
27	19	PS SOUNDTRACK AMC/REPUBLIC	The Walking Dead—Vol. 1 (EP)		2				
37	20	GG KID ROCK TOP GUN/CALYPTIC/AG	Rebel Soul	●	18				
17	21	BOZ SCAGGS 429/3A	Memphis		3				
NEW	22	PHOSPHORESCENT DEAD OCEANS	Muchacho		1				
26	23	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		25				
24	24	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	60				
NEW	25	LOW SUB POP	The Invisible Way		1				
22	26	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	68				
20	27	ATOMS FOR PEACE XL	Amok		4				
25	28	RED ESSENTIAL	Release The Panic		7				
NEW	29	WALK OFF THE EARTH COLUMBIA	R.E.V.O.		1				
14	30	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Breaking Dawn: Part 2		17				
35	31	AWOLNATION RED BULL	Megalithic Symphony		73				
28	32	TEGAN AND SARA VAPOR/WARNER BROS.	Heartthrob		8				
49	33	HOW TO DESTROY ANGELS HTDA/COLUMBIA	Welcome Oblivion		3				
19	34	AUDIO ADRENALINE FAIR TRADE/COLUMBIA	Kings & Queens		2				
RE	35	SOUNDTRACK HBO/FUELED BY RAMEN	Girls Volume 1: Music From The HBO Original Series		4				
33	36	BULLET FOR MY VALENTINE RCA	Temper Temper		6				
34	37	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		14				
NEW	38	WOODKID GREEN UNITED/ISLAND/IDMGM	The Golden Age		1				
38	39	JACK WHITE THIRD MAN/COLUMBIA	Blunderbuss	●	38				
29	40	DROPKICK MURPHYS BORN & BRED	Signed And Sealed In Blood		11				
RE	41	SHINEDOWN ATLANTIC/AG	Amaryllis		29				
RE	42	THIRD DAY ESSENTIAL/PLG	Miracle		14				
NEW	43	VARIOUS ARTISTS BLACKBIRD PRODUCTION AND PARTNERS/STARVISTA/TIME LIFE	Love For Levitt: A Benefit To Save The Barn		1				
RE	44	SOUNDTRACK WATERBURY	Rock Of Ages		24				
NEW	45	LYDIA RCA	Devil		1				
RE	46	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		17				
50	47	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven		4				
RE	48	FLORENCE + THE MACHINE REPUBLIC	Ceremonials	●	72				
NEW	49	JOSH ROUSE YEP RO	The Happiness Waltz		1				
NEW	50	DUANE ALLMAN UNIVERSAL SPECIAL MARKETS/WHINO/ROUNDER/CONCORD	Skydog: The Duane Allman Retrospective		1				



Imagine Dragons Take Flight

Imagine Dragons (above) halt the 18-week command of the Lumineers' "Ho Hey" on Hot Rock Songs, as "Radioactive" ignites 2-1. The song ascends with Streaming Gainer honors, as it returns to the Streaming Songs top 10 (12-10); 3.3 million streams, up 9% for the first time since Feb. 23, when it reached a No. 6 highpoint. The track spends a sixth week at No. 1 on Alternative and is now being serviced to mainstream and adult top 40 radio. Parent album *Night Visions* concurrently bounds 7-1 on Top Rock Albums (29,000 copies sold, up 3%). The set previously topped the Jan. 12 tally.

The Jared Leto-led 30 Seconds To Mars returns with "Up in the Air," the lead single from the group's fourth studio album, *Love, Lust, Faith and Dreams*, due May 21. The song starts at No. 16 on Hot Rock Songs, No. 9 on Rock Airplay (6 million in first-week audience) and No. 13 on Rock Digital Songs (27,000 downloads sold). "Air" also begins at No. 13 on Alternative, where the band tallied three No. 1s in 2007-10.

Vampire Weekend likewise previews its next set, *Modern Vampires of the City* (May 14), as "Diane Young" debuts on Hot Rock Songs at No. 30. It begins at No. 22 on Rock Digital Songs (13,000) and No. 39 on Rock Airplay (2 million).

—Gary Trust

HOT ROCK SONGS™: This week's most popular new rock songs, as measured by Nielsen BDS. Songs are defined as current if they are newly released or songs receiving heavy airplay. **NEW**: This week's most popular new rock songs, as measured by Nielsen BDS. Songs are defined as current if they are newly released or songs receiving heavy airplay. **RE-ENTRY**: Songs that re-entered the chart after a period of absence. **WKS. ON CHART**: The number of weeks a song has been on the chart. **PEAK POS.**: The highest position a song has reached on the chart. **CERT.**: Certification status. **IMPRINT/PROMOTION LABEL**: The record label(s) associated with the song. **ARTIST**: The performer(s) of the song. **TITLE**: The name of the song. **PRODUCER (SONGWRITER)**: The producer(s) and/or songwriter(s) of the song. **DUATONE**: A sub-label of Island/IDMGM. **CLASSNOTE**: A sub-label of Warner Bros. **LEGACY**: A sub-label of Warner Bros. **MEGAFORCE**: A sub-label of Megadeth. **ESSENTIAL**: A sub-label of Atlantic. **FAIR TRADE**: A sub-label of Columbia. **YEP RO**: A sub-label of Yep Roc. **UNIVERSAL SPECIAL MARKETS**: A sub-label of Universal. **WHINO**: A sub-label of Rhino. **ROUNDER**: A sub-label of Concord. **CONCORD**: A sub-label of Concord. **WIND-UP**: A sub-label of Wind-Up. **BLACK CROW**: A sub-label of Nettwerk. **STANDBY, L.A.**: A sub-label of Republic. **HTDA**: A sub-label of Columbia. **HTDA/COLUMBIA**: A sub-label of Columbia. **HTDA/ATLANTIC**: A sub-label of Atlantic. **HTDA/ATLANTIC/AG**: A sub-label of Atlantic. **HTDA/ATLANTIC/AG/IGA**: A sub-label of Atlantic. **HTDA/ATLANTIC/AG/IGA/IGA**: A sub-label of Atlantic. **HTDA/ATLANTIC/AG/IGA/IGA/IGA**: A sub-label of Atlantic. **HTDA/ATLANTIC/AG/IGA/IGA/IGA/IGA**: A sub-label of Atlantic. **HTDA/ATLANTIC/AG/IGA/IGA/IGA/IGA/IGA**: A sub-label of Atlantic. **HTDA/ATLANTIC/AG/IGA/IGA/IGA/IGA/IGA/IGA**: A sub-label of Atlantic. **HTDA/ATLANTIC/AG/IGA/IGA/IGA/IGA**

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER (SONGWRITER))	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
	1	1	#1 LIMBO (SALAZAR,G.ROJAS,LOPEZA,B.ROJAS,L.PALACIOS,LOPEZA,TAPILA,SALAZAR)	Daddy Yankee (L.CAPTEL/CAPITOL LATIN)		1 23
2	2	2	LLEVAME CONTIGO (MUNJIN,B.SANTOS)	Romeo Santos SONY MUSIC LATIN		2 25
3	3	3	ZUMBA (ORFANATO MUSIC GROUP (WOLANDRON,C.RAMOS,R.MENDEZ,B.CASILLAS))	Don Omar ORFANATO/MACHETE/UMLE		2 21
8	7	4	TE ME VAS (S.GEORGE,G.R.ROJAS,G.R.ROJAS,G.GOMEZ,E.DAVILA,JR.)	Prince Royce TOP STOP		4 11
4	4	5	ALGO ME GUSTA DE TI Wisin & Yandel Featuring Chris Brown & T-Pain (L.A.O'NEILL,C.FEAY,EL.MORERA,UMA,L.VEGUILLA,M.AYALA,L.A.V.NELL,C.ELOTT,F.PONCE,M.BROWNE)	MACHETE/UMLE		1 34
7	8	6	ADIVINA (DEL.RECORDS,N.TORRES,I.L.DIAZ)	Noel Torres DEL/SONY MUSIC LATIN		6 20
6	5	7	Y AHORA RESULTA (A.GRAVOLA,M.GARCIA,A.L.ROSARIO)	Voz de Mando DISA/UMLE		4 23
11	9	8	LA MEJOR DE TODAS Banda El Recodo de Cruz Lizarraga (LIZARRAGA,J.LIZARRAGA,I.L.DIAZ)	FONOVISA/UMLE		8 17
5	6	9	COMO LE GUSTA A TU CUERPO Carlos Vives Featuring Michel Telo (A.CASTRO,J.C.VIVES,C.VIVES,A.CASTRO)	GAIBA/WK/SONY MUSIC LATIN		3 10
10	11	10	ECHA PA'LLA (MANOS PA'RRIBA) (S.SALTO,RODRIGUEZ,P.EL PEREZ,M.CORRAL,DIARRAGAS,SALTO,RODRIGUEZ)	Pitbull WB,305/FAMOUS ARTISTS/SONY MUSIC LATIN		2 35
9	10	11	POR QUE LAS MIENTES? Tito El Bambino + El Patron Featuring Marc Anthony (TITO EL BAMBINO,L.BERRIOS,NEVES,TITO EL BAMBINO,L.BERRIOS,NEVES)	ON FIRE/SIENTE		1 22
19	15	12	AG TE PERDISTE MI AMOR Thalía Featuring Prince Royce (G.R.ROJAS,G.GOMEZ,G.R.ROJAS,G.GOMEZ,J.L.ZHACIN)	SONY MUSIC LATIN		12 6
12	14	13	LA PREGUNTA (A.LOZADA,ALGAIN,I.DEL.MVAREZ,A.LOZADA,ALGARIN,N.DIAZ)	J Alvarez NELLFLOW		12 20
14	12	14	TE AMO (PARA SIEMPRE) (MARTINEZ,G.MUNOZ,BI.MUNOZ)	Intocable GGOO/UMLE		12 9
13	13	15	INCONDICIONAL (S.GEORGE,G.R.ROJAS,G.R.ROJAS,S.GEORGE,D.SANTACRUZ)	Prince Royce TOP STOP		2 47
17	17	16	CABECITA DURA La Arrolladora Banda el Limon de Rene Camacho (F.CAMACHO,TRIBADO,L.CHAVEZ,ESPINOZA)	DISA/UMLE		4 36
15	16	17	VOLVI A NACER Carlos Vives (C.VIVES,A.CASTRO)	GAIBA/WK/SONY MUSIC LATIN		1 26
18	20	18	ME LLAMARE TUVO Victor Manuel (E.DAVILA,JR.,L.HERNANDEZ,E.DAVILA,JR.)	KIVAY/SONY MUSIC LATIN		17 17
21	21	19	ME GUSTABAS Hnos. Vega Jr. (D.MORPHEUS,I.L.DIAZ,VIDRIO)	DISCOS SABINAS		19 13
35	24	20	SG EL COCO NO Roberto Junior y Su Bandeno (F.CAMACHO,TRIBADO,M.GUZZMAN)	ASL/DISA/UMLE		20 7
16	22	21	PEGAITO SUAVECITO Elvis Crespo Featuring Fito Blanco (SENSE,MUSICA,DIANAS,EL.CRESPO,LA.JESTA,KANASHIRO,MOSQUERA)	FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC		6 25
30	26	22	DG DAMASO Gerardo Ortiz (CORTIZO)	BAD SIN/DEL/SONY MUSIC LATIN		22 5
46	27	23	DEBATE DE 4 Romeo Santos, Anthony "El Mayimbe" Santos, Luis Vargas & Raulin Rodriguez (A.SANTOS,A.SANTOS)	SONY MUSIC LATIN		23 7
20	19	24	TU NO TIENES LA CULPA Julion Alvarez y Su Norteno Banda (J.ALVAREZ,G.ZARI)	FONOVISA/UMLE		19 13
24	25	25	AMOR EXPRESS Banda Sinaloense MS de Sergio Lizarraga (F.CAMACHO,TRIBADO,L.CHAVEZ,ESPINOZA)	ASL/DISA/UMLE		20 19
23	18	26	LLORAR Jesse & Joy Featuring Mario Domm (LEONARDO,HUERTA,UECKE,(E)EDUARDO,HUERTA,UECKE,I.HUERTA,K.HUERTA,MARIO DOMM)	WARNER LATINA		12 18
26	28	27	JURAMOS AMARNOS Ramon Ayala y Sus Bravos del Norte (F.MARTINEZ,S.R.B.AVALA,(F)MARTINEZ,J.R.L.MARTINEZ,R.ROSALES)	FREDDIE		26 8
31	35	28	LA ORIGINAL La Original Banda el Limon de Salvador Lizarraga (LIZARRAGA,OSUNA,(E)HENRIQUEZ)	LIZ/VEVEMUSIC		28 5
27	32	29	ME PUEDES PEDIR LO QUE SEA Marconi A Duetto Con Eiza Gonzalez (E.MURGUA,M.L.ARRAGA,(M.L)ARRAGA,(L.E)MURGUA)	WARNER LATINA		27 9
25	23	30	DAY 1 (S.GEORGE,(L.G)MARTINEZ,A.MYBARES,D.SANTACRUZ,S.MARCEDES)	Leslie Grace TOP STOP		21 12
32	31	31	Y TE VAS (TRIBADO,CASTANEDA,(E)MUNOZ,P.AROCHA)	Banda Carnaval DISA/UMLE		31 4
49	36	32	QUE SE MUERAN Romeo Santos (A.SANTOS,A.SANTOS)	SONY MUSIC LATIN		32 6
47	30	33	TU OLOR Tito "El Bambino" + El Patron (TITO EL BAMBINO,L.BERRIOS,NEVES,TITO EL BAMBINO,L.BERRIOS,NEVES,L.ORTIZ RIVERA,C.ORTIZ)	ON FIRE/SIENTE		30 3
28	33	34	MORE Zion, Jory y Ken-Y (URBA,ROME,(K)VAZQUEZ,R.PINA)	PIÑA		25 12
45	45	35	ROMPE LA CINTURA Alexis & Fido (LUNY,TINES,ADAMSKI,LOPEZA,TAPILA,MARTINEZ,A.ORTIZ,RODOLFO,SALAZAR,RIVERA,TAPILA,RIVERA,TAPILA)	COEXISTENCE/WILD DOGZ		35 4
29	37	36	INFIEL Carlos Rose (K.ROSE,(W)CASTILLO,UTRILLA)	CAJAO/TANGO/UMLE		29 8
39	34	37	NO SOY UN HOMBRE MALO Hector Acosta "El Torito" (L.ELECLER,(Y)HENRIQUEZ,A.JIMENEZ)	D.I.M./VEVEMUSIC		34 5
48	43	38	AQUI ESTOY Calibre 50 (TRIBADO,CASTANEDA,(A)RAMOS,M.LOPEZ,E.MUNOZ)	DISA/UMLE		38 5
37	29	39	DILE (CON TOLOOLCHE) Los Buknas de Culiacan (NOT LISTED (NOT LISTED))	LA DISCO/TWINS		29 5
42	38	40	TODO Y NADA Los Canarios de Michoacan (R.NAVAJA,L.CALDERA,(A)PIERAGOSTINO,L.C.MONROY,A.RODRIGUEZ)	DISA/UMLE		37 10
33	42	41	NECESITA UN HOMBRE Chuy Lizarraga y Su Banda Tierra Sinaloense (LIZARRAGA,L.CHAVEZ,ESPINOZA)	DISA/UMLE		31 13
40	41	42	SIN TI Tommy Torres Featuring Nelly Furtado (TORRES,D.WARNER,(M)GRILLASCA,L.TORRES,I.DIEZ)	WARNER LATINA		40 7
41	40	43	MAS Y MAS Draco Rosa Featuring Ricky Martin (D.C.ROSA,G.NOREIGA,(D.C)ROSA,L.GOMEZ ESCOLAR,J.SHUB)	SONY MUSIC LATIN		27 9
34	39	44	SIN TI NO VIVO Tierra Cali (EL IRON (E)LANCART)	VICTORIA/VEVEMUSIC		29 17
50	48	45	TONTO ENAMORADO Banda Troyana (NOT LISTED (NOT LISTED))	DISA/UMLE		45 3
44	50	46	SOBERBIO Romeo Santos (A.SANTOS,A.SANTOS)	SONY MUSIC LATIN		44 6
-	44	47	POR QUE EL AMOR MANDA America Sierra Featuring 3Ball/MTY (J.SERRANO,MONTOYA,(A)SERRA,E.NEGRETE,RINCON)	FONOVISA/UMLE		44 2
RE-ENTRY		48	SE ME OLVIDO QUE TE AMABA Frank Reyes (C.BENCOJME,(D)MUNOZ)	PREMIUM LATIN		37 7
HOT SHOT DEBUT		49	MI MARCIANA Alejandro Sanz (A.SANZ,(A)SANZ)	UNIVERSAL MUSIC/LATINO/UMLE		49 1
38	46	50	MI NINA TRAVIESA Rey Sanchez (LIZARRAGA,OSUNA,(FERRA,M)PALENCIA,CISNEROS)	LIZ		34 6

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
	1	#1 DRACO ROSA SONY MUSIC LATIN	Vida		1	
2	2	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop		56	
3	3	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora		15	
1	4	JULION ALVAREZ Y SU NORTEÑO BANDA FONOVISA/UMLE	Tu Amigo Nada Mas		2	
NEW	8	LOS INVASORES DE NUEVO LEON DISA/UMLE	El Encuentro: En Vivo: Vol. 1 SERCA		1	
7	9	LOS BUITRES DE CULIACAN SINALOA MUSIC VIPS/SONY MUSIC LATIN	Simplemente Buitres		2	
9	10	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana		30	
8	11	ALEJANDRO SANZ UNIVERSAL MUSIC/LATINO/UMLE	La Musica No Se Toca		26	
14	12	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1		72	
NEW	13	LOS TITANES DE DURANGO DISA/UMLE	Salucita de La Buena		1	
10	14	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's		18	
19	15	GG GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	El Primer Ministro		26	
4	5	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda		70	
5	6	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC/LATINO/UMLE	Pasion		8	
6	7	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013		9	
13	16	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta		15	
17	17	ROCIO DURCAL SONY MUSIC LATIN	Eternamente		8	
NEW	18	LA DINASTIA DE TUZANTLA, MICHAEL VENEMUSIC/UNIVERSAL MUSIC/LATINO/UMLE	Dos Lagrimas y Un Tequila		1	
NEW	19	TIERRA CALI VENEMUSIC/UNIVERSAL MUSIC/LATINO/UMLE	Valle de Bravo Vibra		1	
15	20	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King: Sold Out At Madison Square Garden		20	
16	21	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres		9	
20	22	DON OMAR ORFANATO/MACHETE/UMLE	Don Omar Presents MT02: New Generation		47	
21	23	WISIN & YANDEL MACHETE/UMLE	Lideres		38	
12	24	BANDA CARNAVALLAS DISA/UMLE	Vueltas de La Vida		3	
24	25	VARIOUS ARTISTS FONOVISA/UMLE	Radio Exitos: El Disco del Año 2012		23	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		18	
5	2	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga		15	
4	3	Y AHORA RESULTA DISA/UMLE	Voz de Mando		23	
2	4	COMO LE GUSTA A TU CUERPO GAIBA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo		9	
6	5	TE ME VAS TOP STOP	Prince Royce		10	
3	6	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos		24	
7	7	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		23	
8	8	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres		19	
9	9	TE AMO (PARA SIEMPRE) GGOO/UMLE	Intocable		8	
9	10	POR QUE LAS MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony		22	
15	11	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.		13	
13	12	ME LLAMARE TUVO KIVAY/SONY MUSIC LATIN	Victor Manuel		18	
11	13	CABECITA DURA DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho		36	
19	14	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce		6	
16	15	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco		24	
18	16	JURAMOS AMARNOS FREDDIE	Ramon Ayala y Sus Bravos del Norte		7	
21	17	LA PREGUNTA NELLFLOW	J Alvarez		15	
14	18	TU NO TIENES LA CULPA FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda		12	
17	19	AMOR EXPRESS ASL/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga		18	
12	20	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		34	
28	21	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		3	
26	22	LA ORIGINAL LIZ/VEVEMUSIC	La Original Banda el Limon de Salvador Lizarraga		3	
27	23	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz		3	
20	24	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm		18	
35	25	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido		4	



Draco Rosa Reveals In 'Vida'

Draco Rosa (above) makes a triumphant return to the charts with *Vida*, landing his first No. 1 on Top Latin Albums. The Puerto Rican singer/songwriter's latest set is a duets album comprising memorable Draco songs featuring many big-name acts. The project came to fruition following his battle with non-Hodgkin's lymphoma in 2011. After a hiatus and undergoing treatment, Draco publicly declared that he was cancer-free at a concert in Puerto Rico in March 2012.

First single "Más y Más," featuring Draco's longtime friend and former Menudo bandmate **Ricky Martin**, currently stands at No. 21 on Latin Pop Airplay. The track comes in at No. 43 on Hot Latin Songs with a 13% U.S. streaming gain. The music video, directed by **Carlos Perez**, exceeded 1 million global views on YouTube as Draco maintains steady promotion in support of *Vida*. Other duets on the album include "Penélope," featuring **Maná**; "Esto Es Vida," featuring **Juan Luis Guerra**; and "Blanca Mujer," featuring **Shakira**.

Several regional Mexican albums also debut on the Top Latin Albums chart, including **Los Invasores de Nuevo Leon** with *El Encuentro: En Vivo: Vol. 1*, which enters at No. 8, a career-high position for the group. With their sixth charting set, **Los Titanes de Durango** debut at No. 13 with *Salucita de La Buena*. **La Dinastia de Tuzantla** **Michael**, **Tierra Cali**, **Javier Torres** and **Hermanos Vega Jr.** also post first-week top 40 spots with their latest releases. —Amaya Mendizabal

REGIONAL MEXICAN AIRPLAY™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
2	1	#1 LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	19	
1	2	Y AHORA RESULTA	Voz de Mando	27	
3	3	ADIVINA	Noel Torres	22	
4	4	TE AMO (PARA SIEMPRE)	Intocable	13	
7	5	ME GUSTABAS	Hnos. Vega Jr.	17	
5	6	CABEITA DURA	La Arrolladora Banda El Limon de Rene Camacho	41	
10	7	JURAMOS AMARNOS	Ramon Ayala y Sus Bravos del Norte	12	
6	8	TU NO TIENES LA CULPA	Julion Alvarez y Su Norteno Banda	18	
9	9	AMOR EXPRESS	Banda Sinaloense MS de Sergio Lizarraga	21	
8	10	EL PRIMER LUGAR	La Original Banda El Limon de Salvador Lizarraga	31	
14	11	LA ORIGINAL	La Original Banda El Limon de Salvador Lizarraga	8	
11	12	MI PROMESA	Pesado	40	
15	13	DAMASO	Gerardo Ortiz	7	
13	14	SOLO VINE A DESPEDIRME	Gerardo Ortiz	32	
18	15	TODO Y NADA	Los Canarios de Michoacan	15	

LATIN POP AIRPLAY™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
1	1	#1 ZUMBA DISCOTON/MACHETE/UMLE	Don Omar	18	
2	2	COMO LE GUSTA A TU CUERPO	Carlos Vives Feat. Michel Telo	9	
3	3	LIMBO	Daddy Yankee	22	
5	4	TE ME VAS	Prince Royce	10	
4	5	LLEVAME CONTIGO	Romeo Santos	25	
10	6	GG TE PERDISTE MI AMOR	Thalia Feat. Prince Royce	6	
6	7	ALGO ME GUSTA DETI	Wisin & Yandel Feat. Chris Brown & T-Pain	34	
9	8	PEGAITO SUAVECITO	Elvis Crespo Feat. Fito Blanco	22	
7	9	POR QUE LES MIENTES?	Tito El Bambino + El Patron Feat. Marc Anthony	22	
11	10	CONTIGO QUIERO ESTAR	Rigu	16	
8	11	LORAR	Jesse & Joy Feat. Mario Domm	18	
12	12	VOLVI A NACER	Carlos Vives	26	
13	13	ME LLAMARE TUVO	Victor Manuelle	12	
16	14	LOCKED OUT OF HEAVEN	Bruno Mars	16	
18	15	LA PREGUNTA	J Alvarez	12	

TROPICAL AIRPLAY™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
1	1	#1 TE ME VAS TOP STOP	Prince Royce	11	
9	2	GG TODO MI AMOR ERES TU	Toby Love	6	
2	3	LLEVAME CONTIGO	Romeo Santos	29	
3	4	ME LLAMARE TUVO	Victor Manuelle	22	
4	5	COMO LE GUSTA A TU CUERPO	Carlos Vives Feat. Michel Telo	9	
6	6	NO SOY UN HOMBRE MALO	Hector Acosta "El Torito"	11	
7	7	DESCONTROLAME	Luis Enrique	4	
5	8	INFIEL	Karlos Rose	19	
10	9	MY WAY	Henry Santos	8	
8	10	ME GUSTAS MUCHISIMO	N'Klabe + Yomo	8	
12	11	TU OLOR	Tito "El Bambino" El Patron	3	
16	12	DON JUAN	Fanny Lu Feat. Chino & Nacho	7	
17	13	TE PERDISTE MI AMOR	Thalia Feat. Prince Royce	6	
11	14	POR QUE LES MIENTES?	Tito El Bambino + El Patron Feat. Marc Anthony	22	
13	15	QUE SEAS FELIZ	Tito Nieves	16	

REGIONAL MEXICAN ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
2	1	#1 JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	15	
1	2	JULION ALVAREZ Y SU NORTEÑO BANDA	Tu Amigo Nada Mas	2	
3	3	JENNI RIVERA	Joyas Prestadas: Banda	55	
4	4	VARIOUS ARTISTS	Las Bandas Romanticas de America 2013	9	
NEW	5	LOS INVASORES DE NUEVO LEON, DAVIER ROS Y LALO MORA	El Recuerdo de Mi Vieja	1	
5	6	LOS BUITRES DE CULIACAN SINALOA	Simplemente Buitres	2	
NEW	7	LOS TITANES DE DURANGO	Salucita de La Buena	1	
9	8	GERARDO ORTIZ	El Primer Ministro	26	
8	9	VOZ DE MANDO	Y Ahora Resulta	15	
NEW	10	LA DINASTIA DE TUZANTLA, MICH.	Dos Lagrimas y Un Tequila	1	
NEW	11	TIERRA CALI	Valle de Bravo Vibra	1	
7	12	BANDA CARNAVAL	Las Vueltas de La Vida	3	
11	13	VARIOUS ARTISTS	Radio Exitos: El Disco del Año 2012	23	
6	14	CALIBRE 50	La Recompensa	6	
NEW	15	JAVIER TORRES	Mujeres Bravas 20 Corridos	1	

LATIN POP ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
NEW	1	#1 DRACO ROSA SONY MUSIC LATIN	Vida	1	
1	2	JENNI RIVERA	Joyas Prestadas: Pop	55	
2	3	ANDREA BOCELLI	Pasion	8	
4	4	MANA	Exiliados Es La Bahia	30	
3	5	ALEJANDRO SANZ	La Musica No Se Toca	26	
6	6	ROCIO DURCAL	Eternamente	8	
5	7	RICARDO ARJONA	Solo Para Mujeres	9	
7	8	JESSE & JOY	Con Quien Se Queda El Perro?	58	
8	9	ARJONA	Independiente	77	
10	10	LOS BUKIS	Romances	8	
9	11	ALEJANDRO FERNANDEZ	Canciones de Amor: Love Songs	59	
11	12	CAMILO SESTO	20 Grandes Exitos	31	
12	13	VARIOUS ARTISTS	Latino #1's 2012	19	
17	14	THALIA	Habitame Siempre	18	
15	15	RICARDO ARJONA	Canciones de Amor: Love Songs	30	

TROPICAL ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
2	1	#1 ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	73	
1	2	PRINCE ROYCE	#1's	18	
3	3	ROMEO SANTOS	The King Stays King	21	
4	4	PRINCE ROYCE	Phase II	50	
5	5	TITO "EL BAMBINO"	Invicto	18	
6	6	VARIOUS ARTISTS	I Love Bachata 2013	4	
7	7	HECTOR ACOSTA "EL TORITO"	Con El Corazon Abierto	31	
16	8	MANNY MANUEL	Contra La Marea	19	
18	9	JOSEPH FONSECA	Voy A Comerle El Corazon (EP)	47	
14	10	JUAN LUIS GUERRA 440	Coleccion Cristiana	56	
12	11	RUBEN BLADES/SEIS DEL SOLAR	Todos Vuelven: Live	19	
8	12	TITO NIEVES	Que Seas Feliz	16	
10	13	GILBERTO SANTA ROSA	Gilberto Santa Rosa	19	
13	14	GILBERTO SANTA ROSA	Canciones de Amor: Love Songs	51	
11	15	VARIOUS ARTISTS	Canciones De Amor: En Salsa	9	

Jazz/Classical/World

April 6 2013

billboard

TRADITIONAL JAZZ ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
1	1	#1 MADELEINE PEYROUX PENNYWELL/AMARC/DECCA	The Blue Room	3	
2	2	FRANK SINATRA	Sinatra: Best Of The Best	71	
3	3	MICHAEL BUBLE	It's A Beautiful Day (EP)	3	
4	4	DIANA KRALL	Glad Rag Doll	26	
5	5	TONY BENNETT	As Time Goes By: Great American Songbook Classics	7	
8	6	TONY BENNETT	Viva Duets	22	
6	7	THE BRYAN FERRY ORCHESTRA	The Jazz Age	6	
7	8	CHRIS BOTTI	Impressions	49	
13	9	ROBERT GLASPER EXPERIMENT	Black Radio	56	
10	10	CHARLES LLOYD / JASON MORAN	Hagar's Song	4	
NEW	11	TOMASZ STANKO/NEW YORK QUARTET	Wisława	1	
11	12	THE WAYNE SHORTER QUARTET	Without A Net	7	
12	13	DUKE ELLINGTON	In Grand Company	10	
14	14	EMMY ROSSUM	Sentimental Journey	8	
19	15	BIG BAD VOODOO DADDY	Rattle Them Bones	26	

CONTEMPORARY JAZZ ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
1	1	#1 ANDRE WARD QUEEN OF SHEBA/HUSH/OPHEUS	Caution	2	
2	2	PHIL PERRY	Say Yes	2	
5	3	PAUL HARDCASTLE	Paul Hardcastle: VII	5	
3	4	JEFFREY OSBORNE	A Time For Love	8	
4	5	JOSE JAMES	No Beginning No End	9	
7	6	MARION MEADOWS	Whisper	4	
8	7	ESPERANZA SPALDING	Radio Music Society	54	
10	8	BRIAN CULBERTSON	Dreams	41	
12	9	KAT EDMONSON	Way Down Low	44	
9	10	ROB WHITE	Just Kickin' It	36	
6	11	SPENCER DAY	The Mystery Of You	2	
15	12	GERALD ALBRIGHT / NORMAN BROWN	24/7	40	
NEW	13	LARRY CARLTON/ROBBEN FORD	Unplugged	1	
17	14	KEVIN EUBANKS	The Messenger	5	
16	15	PAUL HARDCASTLE	The Chill Lounge: Volume 1	40	

SMOOTH JAZZ SONGS™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
2	1	#1 WISH I WAS THERE VINCENT INGALA	Vincent Ingala	11	
1	2	NO STRESS	Paul Hardcastle	9	
3	3	BATUCADA (THE BEAT)	Boney James Feat. Rick Braun	5	
5	4	BLACK PEARL	Marion Meadows	6	
7	5	DANCE WITH YOU	Greg Manning	8	
4	6	MACEO!	Patrick Lamb	11	
8	7	THE MYSTERY OF YOU	Spencer Day	5	
6	8	YOU'RE AMAZING	David Benoit	15	
11	9	LIFTED	Cindy Bradley	6	
12	10	SWEET SWEET BABY	Grace Kelly	5	
9	11	ELLEN	Brian Bromberg	7	
14	12	LIVE LIFE	Tak Matsumoto	8	
21	13	ROCK STEADY	Julian Vaughn	4	
13	14	CHAMPAGNE LIFE	Gerald Albright / Norman Brown	19	
15	15	LOCK IT UP	Gabriel Mark Hasselbach Feat. Walle Larsson	6	

Dance/Electronic

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DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER (SONGWRITER))	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 HARLEM SHAKE BAAUER (H.RODRIGUES)	Baauer JEEFEE'S/MAD DECENT/WARNER BROS.		7
4	3	2	AG SG FEEL THIS MOMENT LBERGUEZ/REAL MURDER/AL/PEEL/PEEL/NOVA/PAZ/ANGEL/HERBOLZ/ M. JOPOL/GRUPO/SEGA	Pitbull Feat. Christina Aguilera		11
2	2	3	SCREAM & SHOUT LAZY JAY (W.ADAMS, L.MARTENS, J.BAPTISTE)	will.i.am & Britney Spears	▲	11
5	5	4	SWEET NOTHING L.HARRIS (C.HARRIS, S.FREY, C.H. SHARPOON)	Calvin Harris Feat. Florence Welch	▲	11
3	4	5	DON'T YOU WORRY CHILD L.KWILL (SINGROSSO, S.ANGELLO) (L.MARTIN, C.ZITRON, A.WELL, S.INGROSSO, S.ANGELLO)	Swedish House Mafia Feat. John Martin	▲	11
7	7	6	DG I LOVE IT P.BERGER (P.BERGER, C.AITCHISON, L.EKLOW)	Icona Pop Featuring Charli XCX		11
6	6	7	GANGNAM STYLE P.LAI-SANG, Y.GUN-HYONG (L.S. PARK, G.HYONG)	PSY	▲	11
		8	#THATPOWER D.LEROY, W.L.I.AM (W.ADAMS, D.LEROY, L.BIEBER)	will.i.am Featuring Justin Bieber		1
8	8	9	ALIVE R.MAN (J.YOUSAF, YOUSAF, K.TRINDL, N.LIM, L.UDELL)	Krewella		11
12	12	10	CLARITY ZEDD (D.ZASA, A.VSKL, M.MATTHEW KOMA, P.ROBINSON, S.GRAY)	Zedd Featuring Foxes		11
11	11	11	I COULD BE THE ONE A.VICICI (A.VICICI, P.SANJOSE, T.FUERZA, D.A.RODRIGUEZ, L.SANJOS, M.YRDEBERG, J.ANGULO)	Avicii vs Nicky Romero		9
9	10	12	AS YOUR FRIEND S.PROUD (S.PROUD, S.BRECKENRIDGE, D.QUON, P.QUON) (D.QUON, P.QUON) (D.QUON, P.QUON)	Afrojack Featuring Chris Brown		9
10	9	13	LEVITATE L.OADSTAR (H.ADOUKEN, A.SMITH, N.HILL, G.HARRIS)	Hadouken!		10
13	13	14	FOREVER NOW S.MARTEZ (S.MARTEZ, P.MARTEZ, S.S. MARTEZ, P.MARTEZ, P.MARTEZ, P.MARTEZ)	Ne-Yo		10
14	14	15	BEAM ME UP (KILL-MODE) A.B.ROCK, LINDS, FURRER (D. SHEEHAN, A.POURNOURI, A.BIORKLUND, S.FURRER)	Cazette		11
18	16	16	SPECTRUM ZEDD (D.ZASA, A.VSKL, M.MATTHEW KOMA)	Zedd Featuring Matthew Koma		11
22	20	17	I NEED YOUR LOVE L.HARRIS (C.HARRIS, S.FREY, C.H. SHARPOON)	Calvin Harris Featuring Ellie Goulding		11
16	19	18	SHE WOLF (FALLING TO PIECES) D.GUETTA (D.GUETTA, S.FURRER, G.H. BRAIDE, G.H. TUNFORTH)	David Guetta Featuring Sia		11
23	22	19	CALL ME A SPACEMAN HARDWELL (EVAN DE CORPUTA, M.CROWN)	Hardwell Featuring Mitch Crown		8
15	18	20	REST OF MY LIFE LUDACRIS (LUDACRIS, S.BRECKENRIDGE, L.MORRIS, L.MORRIS)	Ludacris Featuring Usher & David Guetta		11
27	15	21	GET UP (RATTLE) BINGO PLAYERS (BINGO PLAYERS, J.RODRIGUEZ, J.RODRIGUEZ, J.RODRIGUEZ)	Bingo Players Featuring Far East Movement		4
25	23	22	HOLD ME D.GAIDE (D.GAIDE, X.ZONG)	Ono Featuring Dave Aude		6
19	21	23	GREYHOUND A.WELL, S.INGROSSO, S.ANGELLO (A.WELL, S.INGROSSO, S.ANGELLO)	Swedish House Mafia		11
20	24	24	RIGHT NOW L.GUETTA (L.GUETTA, S.FURRER, G.H. BRAIDE, G.H. TUNFORTH)	Rihanna Featuring David Guetta		11
24	25	25	SEXY PEOPLE (THE FIAT SONG) L.FRANCOSI (B.BA, G.I. BEDIA, A.L. PEREZ, J.BBA, A.BERGAMINI, P.FERRER, G.FRANCOSI, G.OMER, L.GARCIA, J.RODRIGUEZ)	Arianna Featuring Pitbull		6
		26	HIGHER GROUND NOT LISTED (NOT LISTED)	TNGHT		1
28	28	27	FOREVER R.ROSARIO (R.ROSARIO, F.MORROW, P.PHILLIPS) (L. AND)	Ralphie Rosario Featuring Frankie Dalmata		5
26	27	28	LOUDER D.STEIN, S.EVANS (D.STEIN, S.EVANS)	DJ Fresh Featuring Sian Evans		10
37	42	29	BACK TO LOVE D.J.PAULY D (D.J.PAULY D, S.PEYTON, J.PAULY D, S.PEYTON, J.PAULY D, S.PEYTON)	DJ Pauly D Featuring Jay Sean		7
17	26	30	OH MAMA HEY C.COX, F.ANOBILE (C.COX, F.ANOBILE, W.WATERS)	Chris Cox + DJ Frankie Feat. Crystal Waters		8
49	36	31	ACID RAIN S.TARGATE (S.TARGATE, R.L.FURLER, L.M.ERIKSEN, J.E.HERMANNSEN)	Alexis Jordan		3
34	35	32	APOLLO HARDWELL (EVAN DE CORPUTA, A.SHEPHERD)	Hardwell Featuring Amba Shepherd		10
33	32	33	GIMME ALL (RING MY BELL) L.C.GONZALEZ (L.LEE, H.AROJAS, C.GONZALEZ, A.F. JESSA LEE)	Princess X		4
		34	GLOWING SANDY VLE (DREAM, L.A.B. BIRGISSON, L.BIRGISSON, L.HAYWOOD, JAMES B. REKHA, S.WILHELM)	Nikki Williams		1
31	30	35	DRINKING FROM THE BOTTLE L.HARRIS (C.HARRIS, S.FREY, C.H. SHARPOON)	Calvin Harris Feat. Tinie Tempah		11
32	29	36	DOWN THE ROAD C.ZCZ (S.BICHMEL, J.MULLA, A.FRADIN, F.FORESTERT, L.E.VEXIER)	C2C		10
-	17	37	ALL NIGHT JIM JONAS (A.C.PEREZ, D.M.BOWEN, P.PETERSON, J.C.SCHEFFER, J.VARGAS, L.BOOTHE)	Team Pitbull Featuring David Rush & Pitbull		4
35	37	38	JUST ONE LAST TIME D.GUETTA (D.GUETTA, S.FURRER, G.H. BRAIDE, G.H. TUNFORTH)	David Guetta Featuring Taped Rai		11
39	34	39	CRYSTALLIZE M.ARKO G. (L.STIRLING, M.GLOGOLIA)	Lindsey Stirling		9
		40	X YOU A.VICICI, A.POURNOURI (T.BERGLING, A.POURNOURI)	Avicii		1
46	41	41	INTERNET FRIENDS R.SWIRE, G.MCGRILLIN (G.MCGRILLIN, L.SWIRE)	Knife Party		8
29	33	42	EVERYBODY'S BEAUTIFUL THE FORCES, D.ALYX, J.KEEP (S.D.ALYX, J.KEEP, P.OLSKY, K.ARAGIORGOS)	Miasha		8
38	38	43	YEARS A.ALESSO (A.ALESSO, M.MATTHEW KOMA, S.MATTHEW)	Alessio Featuring Matthew Koma		6
40	39	44	BRING OUT THE BOTTLES R.FOO (S.G. GORDY, J.GARCIA, A.SMITH)	RedFoo		11
48	44	45	ONE MINUTE R.MAN (J.YOUSAF, YOUSAF, K.TRINDL)	Krewella		4
-	43	46	RAGE VALLEY NOT LISTED (NOT LISTED)	Knife Party		2
43	45	47	MILLION VOICES O.TTO KNOWS (O.TTO KNOWS, D.JEITMANN)	Otto Knows		11
47	47	48	I LIKE IT LOUD H.P.HAMEL, B.DALEY, L.PATRICIA	Carmen Electra Featuring Bill Hamel		3
		49	FINALE H.P.LICERCO (H.P.LICERCO, M.PETRICIA)	Madeon		8
-	46	50	MOLLY C.GEDRIC, G.VERVAIS, C.CID (C.DEPASQUALE, C.CID)	Cedric Gervais		3

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 ATOMS FOR PEACE XX	Amok		4	
	2	VARIOUS ARTISTS ULTRA	Ultra Music Festival 2013		1	
	3	LINDSEY STIRLING BRIDGE TONE	Lindsey Stirling		27	
5	4	HOW TO DESTROY ANGELS HTDA/COLUMBIA	Welcome Oblivion		3	
7	5	FLO RIDA POE BOVAT/LANTIC/AG	Wild Ones		38	
3	6	SKRILLEX BIG BEAT/ATLANTIC/AG	Bangarang (EP)		65	
4	7	SWEDISH HOUSE MAFIA ASTRALWORKS/CAPITOL	Until Now		22	
6	8	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		21	
	9	KERLI ISLAND/IDMIG	Utopia (EP)		1	
10	10	KREWELLA KREWELLA	Play Hard (EP)		14	
8	11	DAVID GUETTA WHAT A MUSIC/ASTRALWORKS/CAPITOL	Nothing But The Beat		81	
14	12	ZEDD INTERSCOPE/IGA	Clarity		20	
9	13	MARINA AND THE DIAMONDS ELEKTRA	Electra Heart		37	
11	14	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)		8	
	15	BONONO NINJA TUNE	The North Borders		1	
	16	SOUNDTRACK BIG BEAT/ATLANTIC/AG	Spring Breakers		1	
12	17	DEADMAU5 MAULSTRAP/ULTRA	Album Title Goes Here		26	
17	18	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call A Workout		13	
15	19	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call Party Anthems		33	
16	20	VARIOUS ARTISTS UME	Zumba Fitness Dance Party		2	
18	21	M/NC/R3HAB/NARI & MILANI CR2	Miami 2013		2	
RE	22	SOUNDTRACK VALVE/PEACAC	Portal 2: Songs To Test By		2	
	23	SASHA MINISTRY OF SOUND	Invol+3r		1	
19	24	TOBYMAC FOREFRONT/CAPITOL CMG	Dubbed & Freq'd: A Remix Project		42	
21	25	M83 M83/MUTE	Hurry Up, We're Dreaming.		75	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 SWEET NOTHING L.HARRIS (C.HARRIS, S.FREY, C.H. SHARPOON)	Calvin Harris Feat. Florence Welch	22		
2	2	DON'T YOU WORRY CHILD L.KWILL (SINGROSSO, S.ANGELLO) (L.MARTIN, C.ZITRON, A.WELL, S.INGROSSO, S.ANGELLO)	Swedish House Mafia Feat. John Martin	29		
3	3	ALIVE KREWELLA/COLUMBIA	Krewella	28		
4	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	9		
5	5	I COULD BE THE ONE L.EVICI (A.VICICI, P.SANJOSE, T.FUERZA, D.A.RODRIGUEZ, L.SANJOS, M.YRDEBERG, J.ANGULO)	Avicii vs Nicky Romero	9		
10	6	I LOVE IT RECORD COMPANY TEN/BIG BEAT	Icona Pop Feat. Charli XCX	6		
9	7	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	10		
7	8	AS YOUR FRIEND WALTON/IDMIG	Afrojack Feat. Chris Brown	9		
6	9	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	16		
8	10	THRIFT SHOP MACKLEMORE & RYAN LEWIS	Macklemore & Ryan Lewis Feat. Wanz	11		
12	11	FEEL THIS MOMENT MACKLEMORE & RYAN LEWIS	Pitbull Feat. Christina Aguilera	5		
14	12	EVERY DAY ASTRALWORKS/CAPITOL	Eric Prydz	5		
11	13	LANGUAGE SAMPLER/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Porter Robinson	13		
16	14	APOLLO REVEALED/CLOUD 9	Hardwell Feat. Amba Shepherd	7		
13	15	HARLEM SHAKE JEEFEE'S/MAD DECENT/WARNER BROS.	Baauer	5		
17	16	DAUGHTY ADM/CITICORP/INTERSCOPE	Maroon 5	5		
15	17	BEATY AND A BEAT SCHOOLBOY/REPUBLIC	Justin Bieber Feat. Nicki Minaj	19		
25	18	STAY S&P/REF-JAM/IDMIG	Rihanna Feat. Mikky Ekko	2		
18	19	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	18		
23	20	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	3		
	21	STILL WITH ME ENHANCED	Tritonal Feat. Cristina Soto	1		
	22	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ellie Goulding	1		
24	23	TROUBLEMAKER SVO/COLUMBIA	Ollie Murs Feat. Flo Rida	2		
RE	24	JUST ONE LAST TIME WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Taped Rai	3		
	25	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	1		



Will.i.am Tags Double Top 10s

Will.i.am (above) preps the release of his *#willpower* album (due April 23) with the debut of the similarly hash-tagged "#thatPOWER," featuring Justin Bieber, which is the top new entry on Dance/Electronic songs at No. 8. The track sells 108,000 downloads in its first week, good for a No. 9 start on Hot Digital Songs. "thatPOWER" joins Will.i.am's Britney Spears-led "Scream & Shout" in the Dance/Electronic songs top 10, where the former No. 1 dips 2-3.

Afrojack claims his first No. 1 on Dance Club Songs as "As Your Friend," featuring Chris Brown on vocals, jumps 2-1. The Dutch DJ previously peaked at No. 8 as a featured act on *Nervo's* "We're All No One," with Steve Aoki, in 2011. Brown, meanwhile, has now topped the Club chart a third time, having previously led with "Beautiful People," with Benny Benassi, in May 2011 and as guest vocalist on Pitbull's "International Love" in March 2012.

With Miami Music Week now a memory, Ultra Records keeps the party alive with its *Ultra Music Festival 2013* compilation, which enters Dance/Electronic Albums at No. 2 with 5,000 sold. The set is the 15th Ultra-branded album to hit the chart, and the third-highest-ranking of the bunch following the No. 1s *Ultra.Dance 09* in February 2008 and *Ultra Dance 14*, which debuted atop the list just five weeks ago.

—Silvia Pietrolungo

BRAZIL				COMPILED BY APRI/D/NIELSEN	
ALBUMS	Artist				
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist	
4	1	CARROSSEL: VOLUME 2	BUILDING	Various Artists	
10	2	SALVE JORGE: NACIONAL	SOM LIVRE	Various Artists	
2	3	SAMBO	RADAR	Sambo	
1	4	BELIEVE: ACOUSTIC	SCHOOLBOY/RAYMOND BROWN/ISLAND/UNIVERSAL	Justin Bieber	
NEW	5	SUMMER ELETROHITS 9	SOM LIVRE	Various Artists	
RE	6	CARROSSEL	BUILDING	Various Artists	
NEW	7	SALVE JORGE: NACIONAL VOL. 2	SOM LIVRE	Various Artists	
NEW	8	VILLA MIX VOL. 2	SOM LIVRE	Various Artists	
3	9	TAKE ME HOME	SYCO/COLUMBIA/SONY MUSIC	One Direction	
6	10	21	XL/COLUMBIA	Adele	

IRELAND				COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
DIGITAL SONGS					
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist	
1	1	LET HER GO	BLACK CROW/METWORK	Passenger	
6	2	MIRRORS	REA	Justin Timberlake	
4	3	JUST GIVE ME A REASON	RCA	P!nk Feat. Nate Ruess	
2	4	POMPEII	VEGAN	Bastille	
9	5	HIGH HOPES	B-UNDE/SONY MUSIC	Kodaline	
3	6	THRIFT SHOP	MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
NEW	7	WHAT ABOUT US	FASCINATION/POLYDOR	The Saturdays Feat. Sean Paul	
8	8	STAY	SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
7	9	WHEN I WAS YOUR MAN	ATLANTIC	Bruno Mars	
5	10	ONE WAY OR ANOTHER (TEENAGE KICKS)	SYCO	One Direction	

MEXICO				COMPILED BY NIELSEN SOUNDSCAN BDS	
AIRPLAY					
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist	
2	1	LOCKED OUT OF HEAVEN	ATLANTIC/WARNER	Bruno Mars	
1	2	SWEET NOTHING	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA/SONY MUSIC	Calvin Harris Feat. Florence Welch	
4	3	DON'T YOU WORRY CHILD	ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	
3	4	SCREAM & SHOUT	INTERSCOPE/UNIVERSAL	will.i.am & Britney Spears	
7	5	SIN TI	SONY MUSIC	Sasha Benny Erik	
6	6	Y TE VAS	DISA/UNIVERSAL	Banda Carnaval	
9	7	FEEL THIS MOMENT	MR. 305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. Christina Aguilera	
5	8	LLORAR	WARNER	Jesse & Joy Feat. Mario Domm	
8	9	TRY	RCA/SONY MUSIC	P!nk	
10	10	MI MARCIANA	UNIVERSAL	Alejandro Sanz	

SWEDEN				COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
DIGITAL SONGS					
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist	
1	1	YOU	LIONHEART/UNIVERSAL	Robin Stjernberg	
NEW	2	MAN BLIR YR	ELEVATOR/EMI	Gyllene Tider	
3	3	BEGGING	KING ISLAND ROCKSTAR	Anton Ewald	
2	4	DET KOMMER ALDRIG VA OVER FOR	UNIVERSAL	Hakan Hellstrom	
8	5	LET HER GO	BLACK CROW/EMPIRE OF MUSIC/SONY MUSIC	Passenger	
7	6	UNCOVER	RECORD COMPANY TEN/UNIVERSAL	Zara Larsson	
RE	7	SCREAM & SHOUT	INTERSCOPE	will.i.am & Britney Spears	
5	8	HEARTBREAK HOTEL	MEL	YOHIO	
6	9	COPACABANANA	SONY MUSIC	Sean Banan	
NEW	10	HO HEY	DUALTONE/DECCA	The Lumineers	

Boxscore

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CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST	VENUE	DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$8,575,297 (106,668/115 PESOS) \$160.78/\$44.22	VIVE LATINO FESTIVAL	FORO SOL, MEXICO CITY	MARCH 15-17	250,688 272,484 THREE DAYS	OCESA-CIE
2	\$8,181,310 \$150/\$25	GEORGE STRAIT, MARTINA MCBRIDE, RANDY ROGERS BAND	RELIANT STADIUM, HOUSTON	MARCH 17	80,020 SELLOUT	THE MESSINA GROUP/AEG LIVE, HOUSTON LIVESTOCK SHOW & RODEO
3	\$3,154,530 \$250/\$190/\$125/\$40	VICENTE FERNÁNDEZ	STAPLES CENTER, LOS ANGELES	MARCH 24	17,328 SELLOUT	LIVE NATION
4	\$2,847,655 \$250/\$179/\$140/\$35	CELINE DION	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS	MARCH 19-21, 19-16	16,980 FOUR SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
5	\$2,840,140 (£1,871,959) \$75.10/\$64.48	GIRLS ALOUD, AMELIA LILY	O2 ARENA, LONDON	MARCH 1-3	40,078 49,225 THREE SHOWS	LIVE NATION
6	\$2,377,550 \$250/\$150/\$125/\$35	SHANIA TWAIN	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS	MARCH 19-21, 23-24	16,540, 16,823 FOUR SHOWS THREE SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
7	\$1,993,210 (£1,284,680) \$65.94/\$38.79	THE KILLERS, HOWLING BELLS	MANCHESTER ARENA, MANCHESTER, ENGLAND	FEB. 17-18	31,165 32,381 TWO SHOWS	SJM CONCERTS
8	\$1,791,940 (£1,190,795) \$63.96/\$56.43	GIRLS ALOUD, AMELIA LILY	MANCHESTER ARENA, MANCHESTER, ENGLAND	MARCH 5-6	28,302 36,447 THREE SHOWS	LIVE NATION
9	\$1,706,206 \$89.50/\$69.50/\$49.50	GEORGE STRAIT, MARTINA MCBRIDE	GREENSBORO COLISEUM, GREENSBORO, N.C.	MARCH 23	20,910 SELLOUT	THE MESSINA GROUP/AEG LIVE
10	\$1,447,650 (£958,070) \$98.22/\$52.89	C2C COUNTRY TO COUNTRY: TIM MCGRAW, CARRIE UNDERWOOD & OTHERS	O2 ARENA, LONDON	MARCH 16-17	17,152 26,840 TWO SHOWS	SJM CONCERTS
11	\$1,338,435 \$89.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE	BI-LO CENTER, GREENVILLE, S.C.	MARCH 22	15,618 SELLOUT	THE MESSINA GROUP/AEG LIVE
12	\$1,229,450 \$130/\$100	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES	MOHEGAN SUN ARENA, UNCAVILLE, CONN.	MARCH 22-23	14,604 TWO SELLOUTS	LIVE NATION, THE MESSINA GROUP/AEG LIVE
13	\$1,140,275 \$99.50/\$49.50/\$29.50	PINK, THE HIVES	STAPLES CENTER, LOS ANGELES	FEB. 16	15,562 SELLOUT	LIVE NATION
14	\$1,068,614 \$89.50/\$49.50	ERIC CLAPTON, THE WALLFLOWERS	BRIDGESTONE ARENA, NASHVILLE	MARCH 22	13,932 SELLOUT	BEAVER PRODUCTIONS
15	\$1,014,329 \$99.50/\$29.50	PINK, THE HIVES	BRIDGESTONE ARENA, NASHVILLE	MARCH 2	14,742 SELLOUT	LIVE NATION
16	\$990,929 \$99.50/\$29.50	PINK, THE HIVES	PHILIPS ARENA, ATLANTA	MARCH 1	14,475 SELLOUT	LIVE NATION
17	\$965,525 \$97.50/\$37.50	PINK, THE HIVES	AMWAY CENTER, ORLANDO, FLA.	FEB. 24	13,414 SELLOUT	LIVE NATION
18	\$962,434 \$89.50/\$49.50	ERIC CLAPTON, THE WALLFLOWERS	NEW ORLEANS ARENA, NEW ORLEANS	MARCH 23	12,827 SELLOUT	BEAVER PRODUCTIONS
19	\$958,244 (£603,915) \$119/\$71.40	DONNY & MARIE	O2 ARENA, LONDON	JAN. 20	10,187 12,167	KILIMANJARO LIVE/AEG LIVE
20	\$902,095 \$95/\$55	ERIC CLAPTON, THE WALLFLOWERS	AMERICAN AIRLINES CENTER, DALLAS	MARCH 19	11,579 12,200	BEAVER PRODUCTIONS
21	\$803,004 \$75.50/\$29.50	MAROON 5, NEON TREES, OWL CITY	BOK CENTER, TULSA, OKLA.	MARCH 22	13,973 SELLOUT	LIVE NATION
22	\$741,564 (£490,686) \$44.58/\$37.28	THE SCRIPT, THE ORIGINAL RUDE BOYS	MANCHESTER ARENA, MANCHESTER, ENGLAND	MARCH 17	16,863 17,145	SJM CONCERTS
23	\$734,646 (£466,350) \$47.26	PLAN B, LABRINTH, RUDIMENTAL	O2 ARENA, LONDON	FEB. 9	15,545 12,268	METROPOLIS MUSIC
24	\$686,960 \$32.29	DIA NACIONAL DE LA SALSA: LA INDIA, CHEO FELICIANO & OTHERS	HIRAM BITHORN STADIUM, SAN JUAN, PUERTO RICO	MARCH 17	30,138 SELLOUT	SBS ENTERTAINMENT
25	\$686,929 \$89.50/\$49.50	ERIC CLAPTON, THE WALLFLOWERS	CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY	MARCH 20	8,866 10,100	BEAVER PRODUCTIONS
26	\$651,068 (£434,790) \$59.90/\$33.91	NE-YO, TULISA	O2 ARENA, LONDON	MARCH 15	10,931 14,878	AEG LIVE
27	\$641,781 \$78/\$40.50	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES	TIMES UNION CENTER, ALBANY, N.Y.	MARCH 21	10,870 11,682	THE MESSINA GROUP/AEG LIVE
28	\$638,140 \$65/\$40	MUSE, DEAD SARA	AMERICAN AIRLINES CENTER, DALLAS	MARCH 13	10,719 SELLOUT	FRANK PRODUCTIONS, C3 PRESENTS
29	\$632,620 \$65/\$45	MUSE, DEAD SARA	TOYOTA CENTER, HOUSTON	MARCH 12	10,314 SELLOUT	FRANK PRODUCTIONS, C3 PRESENTS
30	\$549,624 (£343,910) \$52.86/\$37.76	LOUIS C.K.	O2 ARENA, LONDON	MARCH 20	10,936 11,409	KILIMANJARO LIVE/AEG LIVE
31	\$536,402 £350,070 \$58.92/\$51.36	NAS, 2 CHAINZ, IGGY AZALEA	O2 ARENA, LONDON	MARCH 19	9,222 10,172	TCO GROUP
32	\$522,234 (£330,110) \$43.51	PLAN B, LABRINTH, RUDIMENTAL	MANCHESTER ARENA, MANCHESTER, ENGLAND	FEB. 7	12,004 13,355	SJM CONCERTS
33	\$466,705 \$65/\$35	MUSE, DEAD SARA	BOK CENTER, TULSA, OKLA.	MARCH 10	7,735 SELLOUT	FRANK PRODUCTIONS, C3 PRESENTS
34	\$454,694 (£296,595) \$43.40	BIFFY CLYRO, CITY AND COLOUR	MANCHESTER ARENA, MANCHESTER, ENGLAND	MARCH 25	10,477 11,281	SJM CONCERTS
35	\$448,203 (£283,800) \$100.55/\$63.17	DONNY & MARIE	MANCHESTER ARENA, MANCHESTER, ENGLAND	JAN. 28	5,321 8,227	KILIMANJARO LIVE/AEG LIVE



Vive Latino Rocks Mexico

Vive Latino, Mexico City's annual rock festival, lands at No. 1 among this week's top Boxscores with an \$8.6 million gross from a three-day run that marked its 14th year. The festival has been produced just about every year since 1998 and takes place at Foro Sol, the Mexican capital city's outdoor sports and concert venue that has hosted Madonna, Paul McCartney, U2 and numerous other major touring artists.

This year's Vive Latino Festival drew more than 250,000 fans during the weekend of March 15-17 and featured performances on six stages. Main-stage acts included Underworld, Yeah Yeah Yeahs (above), Blur, Tame Impala, Los Fabulosos Cadillacs and Nortec Collective's Bostich and Fusbile.

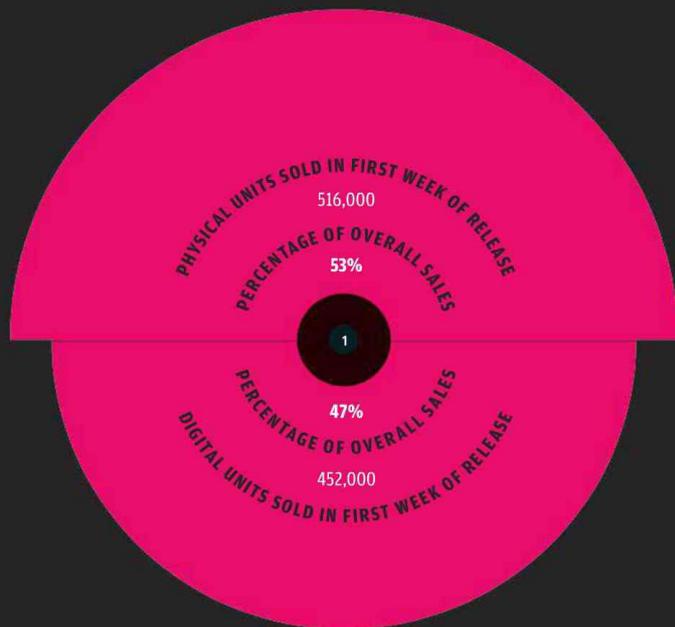
Also topping \$8 million in concert ticket sales is country legend George Strait with a sold-out performance at Houston's Reliant Stadium on March 17 (at No. 2). The concert was held on the final night of the Houston Livestock Show and Rodeo's annual 20-day run and set a new paid attendance record with a crowd of 80,020. The show featured the Randy Rogers Band as the opener, along with Martina McBride, who has been supporting Strait's Cowboy Rides Away tour since it began in late January. Two subsequent dates from the country star's farewell run also rank this week: sellouts at Greensboro (N.C.) Coliseum (No. 9) and the Bi-Lo Center in Greenville, S.C. (No. 11). —Bob Allen

CODA

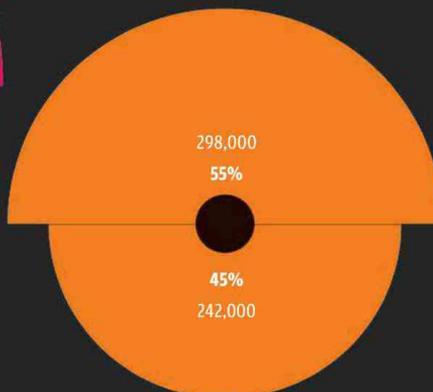
This Week's Trend Report: 500,000-Plus Debuts At No. 1: Physical Vs. Digital Sales

PHYSICAL VS. DIGITAL SALES FOR LAST 10 ALBUMS TO DEBUT AT NO. 1 ON THE BILLBOARD 200 WITH 500,000-PLUS SALES

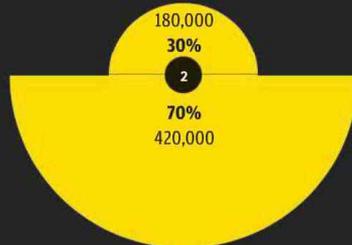
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ROCK
RAP



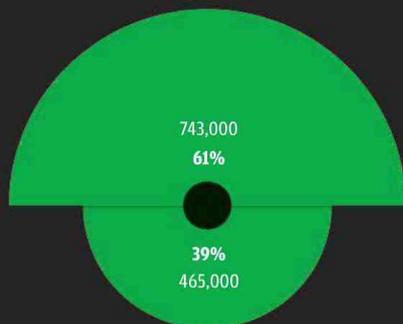
JUSTIN TIMBERLAKE
The 20/20 Experience
4/6/13



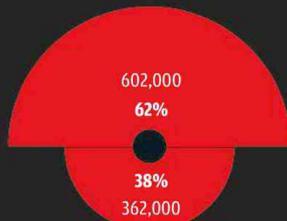
ONE DIRECTION
Take Me Home
12/1/12



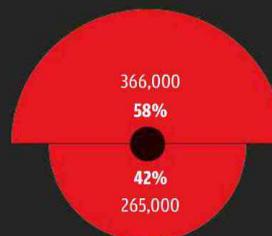
MUMFORD & SONS
Babel
10/13/12



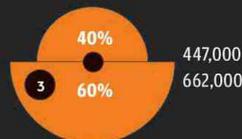
TAYLOR SWIFT
Red
11/10/12



LIL WAYNE
Tha Carter IV
9/17/11



DRAKE
Take Care
12/3/11



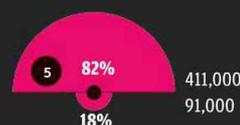
LADY GAGA
Born This Way
6/11/11



TAYLOR SWIFT
Speak Now
11/13/10



EMINEM
Recovery
7/10/10



SADE
Soldier of Love
2/27/10

1

JUSTIN TIMBERLAKE

The 20/20 Experience
Like Taylor Swift, Timberlake partnered with Target for a special edition of his album, which helped drive robust physical CD sales at the retailer. In turn, his album's first-week sales are almost evenly split between physical and digital copies—the closest to 50/50 among the last half-million starts at No. 1.

2

MUMFORD & SONS

Babel
Babel owns the fourth-largest download week for an album after it bowed with 420,000 digital sales. The set continues to perform strongly as a digital title, with 1.1 million sold (54% of the title's total sales). Presently, *Babel* is the fourth-largest-selling digital album ever, while predecessor *Sigh No More* is No. 2 with 1.6 million. Adele's *21* is tops, with 2.9 million downloads.

3

LADY GAGA

Born This Way
Lady Gaga's tremendous digital share (59.7%) of her overall debut week for *Born This Way* was fueled by Amazon MP3's decision to sale-price the set for 99 cents for two days during its release week. Her whopping 662,000 digital sales frame is still the largest download week for an album.

4

TAYLOR SWIFT

Speak Now
Country albums, like both of Swift's titles on this trend report, tend to perform strongly at physical retail. Thus, it's not surprising to see that both *Red* and *Speak Now* earned more than 60% of their first-week sales from CDs. Still, her digital tally is handsome, fueled by aggressive "Complete My Album" campaigns for both titles in the iTunes store.

5

SADE

Soldier of Love
Sade sticks out like a sore thumb on this list, as the act's *Soldier of Love* debut was overwhelmingly powered by physical sales (81.9% vs. 18.1% digital). In reality, *Soldier*'s digital share wasn't that far off from the percentage downloads represented for R&B album sales in all of 2010: 20%. By 2012, that share grew to 33%.

Source: Nielsen SoundScan

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