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THE CONAN BUMP Who's The Real King
Of Late Night? AEG'S TRANSITION GAME
What Leiweke's Exit Means DIGITAL
LAND GRAB Streaming & Latin America

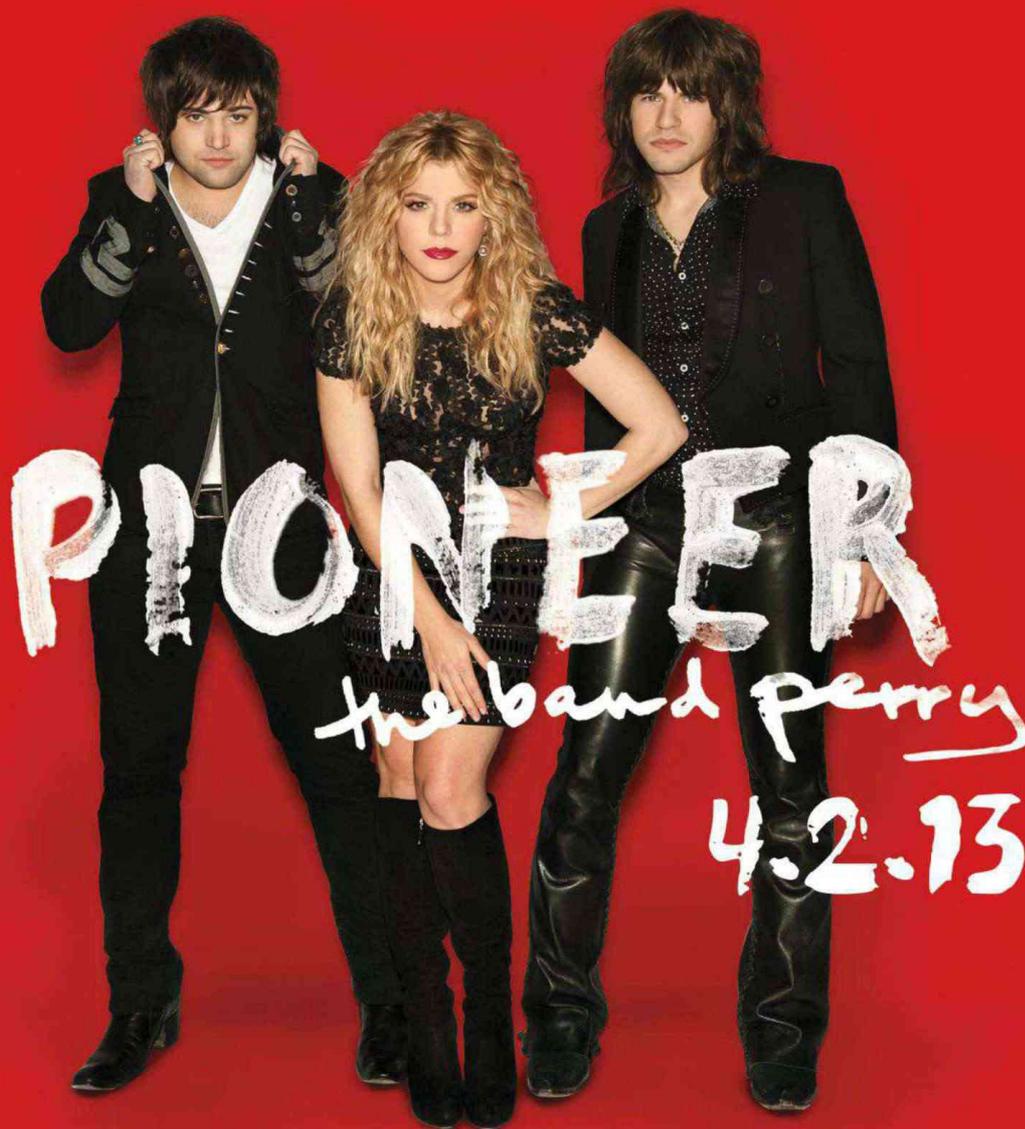


Country Power Trio

The Band Perry Tap
Their Inner Arena Rockers
(And Rick Rubin) To Reach
For One Of The Year's
Biggest Sounds

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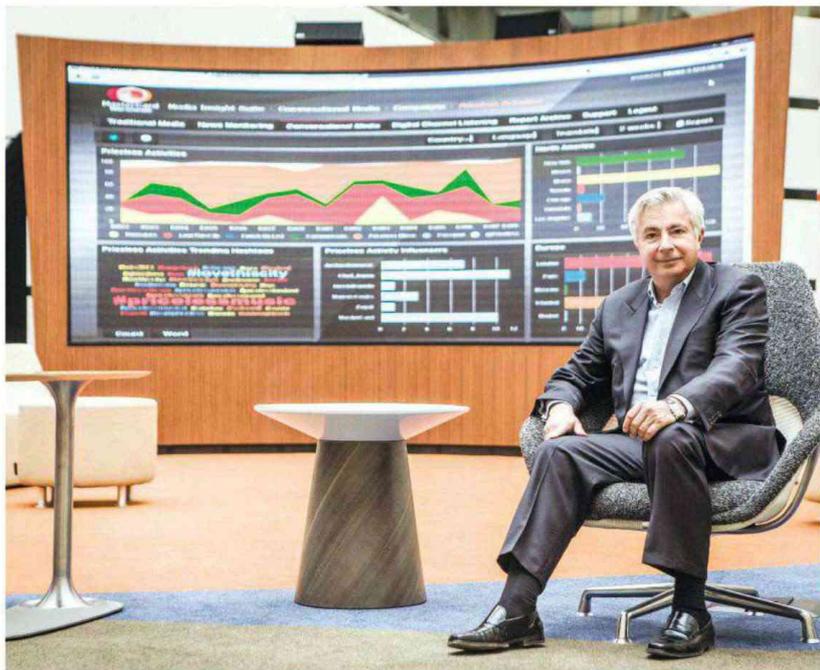
Republic
NASHVILLE

EXCLUSIVELY AT  TARGET

VIEWPOINT

23
MARCH
2013

THIS WEEK
Volume 125
No. 11



Alfredo Gangotena in the Conversation Suite at MasterCard Worldwide's offices in Purchase, N.Y.

FEATURE

P.24 “Rick Rubin opened up our minds to the spirit behind music. He was a teacher in that area.”

KIMBERLY PERRY

MY DAY

P.13 “We’re trying to finish the D’Angelo album. Right now we have 13 songs done. Ain’t no question it’s coming.”

KEVIN LILES

QUESTIONS ANSWERED

P.18 “How do we create a lifetime memory for our MasterCard members as opposed to just going to the show, then going home to sleep? That’s what we’re trying to deliver with Beyoncé.”

ALFREDO GANGOTENA

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The Band Perry photographed by Robby Klein for Billboard. Styling by Brandy St. John. Hair and makeup by Megan Thompson for MACS/AMAX.

FEATURE

P.28 “Not having a presence in a market like Brazil is a waste. Low-income segments are starting to consume music via their computers or phones.”

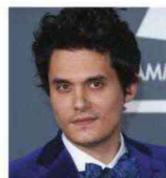
PAULO ROSA



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THIS WEEK ON BILLBOARD.COM
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TOP LINE

TOURING

AEG: No Sale, Leiweke Out

After six months of deal talks, Phil Anschutz wasn't satisfied with bidders' offers, yet Leiweke's surprise exit raises new questions

By Ray Waddell



With Anschutz Entertainment Group off the block and the subsequent resignation of the sports and entertainment firm's architect in Tim Leiweke, the question now moves from "What's it worth?" to "What's next?" Bidders didn't reach owner Philip Anschutz's magic number of around \$8 billion, although a group headed by the Qatar Sovereign Fund with Colony Capital came closest at \$6 billion, according to a source, who also said that Billboard parent Guggenheim Partners' bid came in at around \$5 billion. But the real shocker here is the exit of Leiweke, No. 8 on this year's Billboard Power 100 list and widely recognized as the visionary behind the AEG model of combining real estate in theaters, arenas and stadiums with revenue-producing content in sports teams and live events, with added fringe businesses like ticketing, media deals, merchandising and sponsorships. Few

[THE Action]



MONEY FOR ACCESS

A Nielsen survey of 4,000 music

consumers found the music biz could add as much as \$450 million-\$2.6 billion per year in incremental revenue by giving fans better access to artists and improved music experiences overall. "Fans want more," Nielsen chief analytics officer Barbara Zack says. "There is a desire to engage at a different level than what they have." Fifty-three percent of "aficionados" (the most active music buyers) said they'd pay to get exclusive content while a favorite act is recording a new album.



TWITTER'S MUSIC APP

Twitter is working on a music discovery app based on technology it bought from We Are Hunted, according to reports and sources. The app could be called Twitter Music and released as soon as next month. The app would suggest bands and songs to listen to based on algorithms, and the tracks would be streamed on SoundCloud or played on iTunes and videos on Vevo, among other proposed partners.



BAD APPLE

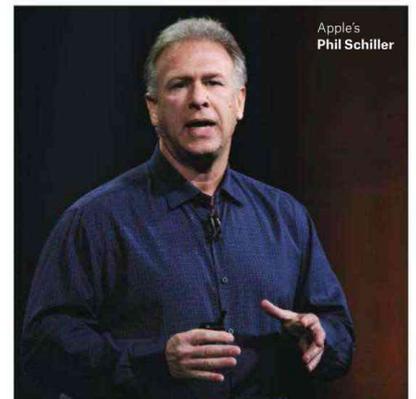
Apple marketing chief Phil Schiller came out swinging against rival Google's Android phone operating system and device maker Samsung, ahead of the launch of Samsung's latest Galaxy smartphone. He described Android phones as playing second fiddle to Apple's iPhone in an interview with the Wall Street Journal that was unusual in terms of the executive's defensive comments. "Android is often given as a free replacement for a feature phone, and the experience isn't as good as an iPhone." Android now owns 70% of the global smartphone market, while Apple's iOS has 19%.



LONDON'S FALLING

The combined sales of music, video and gaming products in the United Kingdom fell 12% in 2012 to £4.2 billion (\$6.3 billion), with music sales declining by £59 million (\$87.8 million) from the previous year, according to the annual Entertainment Retailers Assn. Yearbook. Just two albums—Emeli Sandé's BRIT Award-winning debut, *Our Version of Events*, and *Now That's What I Call Music!* 83—sold more than 1 million units in 2012, compared with five million-sellers in 2011.

Anschutz Entertainment Group owner **Philip Anschutz** (left) with outgoing president/CEO **Tim Leiweke** in 2012.



Apple's
Phil Schiller

HERE'S TO MARCHING FORWARD
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PUBLIC RELATIONS

AEG continued from p. 6

pictured AEG's future without Leiweke.

But that future starts now. AEG says Anschutz, 73, as chairman of AEG, will resume a more active role in the company but it's likely much of that job will fall to Dan Beckerman, a 15-year AEG vet who was CFO/COO and now assumes the position of president/CEO of AEG.

The promotion of Jay Marciano to COO is less surprising. The former Madison Square Garden Entertainment president, who has served as president/CEO of AEG Europe for almost two years, seems a savvy move, given Marciano's proven skills in the facilities, sports and talent/touring sectors.

One wild card is Randy Phillips, who just re-upped as president of AEG Live, AEG's touring/promotion division. That division has performed well and is on a record pace this year. Leiweke was an ardent supporter of Phillips, and several sources expect Phillips to continue at the helm of AEG Live, particularly in light of the record year.

So why couldn't AEG sell at the asking price? Through conversations with live entertainment stakeholders, some of them familiar with the AEG negotiations, it seems some saw different value in different sectors of AEG's business.

Had they chosen to break AEG up, which apparently was never on the table, the story would likely be different. Some investors were most interested in AEG Live, which is in its best year with tours by Bon Jovi, Taylor Swift, Kenny Chesney and others. But touring is cyclical based on who's touring and tricky pricing, as opposed to the more consistent hard value of top-shelf arenas and the sports tenants that inhabit them.

Investors value steady revenue, which sports franchises churn in TV rights and season-ticket sales, and venues, specifically arenas, can provide through concessions, parking, suites, sponsorships, various fees and now AEG's own ticketing company, axs.

Live Nation Entertainment, the world's largest promoter, venue operator and ticketing company in Ticketmaster, is trading at just \$2.3 billion of 4.5 times 2013 EBITDA (earnings before interest, taxes, depreciation and amortization). But the relatively smaller Madison Square Garden Co., which holds sports assets like the NBA's New York Knicks, is trading at \$4.3 billion—a whopping 14 times 2013 EBITDA.

In the end, the motivation for selling AEG in the first place probably hasn't disappeared. While the process is grueling for all parties, it would be worth undertaking again even a year from now as AEG projects like axs, bringing the NFL back to Los Angeles and the collaboration with MGM to build a new arena in Las Vegas all come to bear. ●



Live Nation Entertainment appoints Greg Maffei non-executive chairman of the board. Maffei is CEO of Liberty Media and has served on the Live Nation board of directors since February 2011.

LABELS

The Billionaire's Bet

How Len Blavatnik could usher money back to music and trigger a land grab

By Alex Pham

Len Blavatnik's recent investment in Beats Electronics' upcoming music service is making waves in the music world, and not just because the billionaire has been spending hundreds of millions of dollars in the sector.

It's also because the 55-year-old tycoon has quietly become the single most important person in a key area of the music labels' future: subscription services.

Blavatnik is a canny investor and has seen the books. He knows better than anyone what the real potential is. And he's decided to cast a thread of his vast wealth to a music service that's currently not among the clear winners in its domain.

He's also the only individual to own a major music company since his 2011 \$3.3 billion acquisition of Warner Music Group (WMG). "It's making people start to wonder if music is something that should be invested in again," says Mark Mulligan, principal analyst of Media Consulting.

Will his moves lead other investors back to betting on music again—perhaps even trigger a land grab after years of disdain?

The tussle could play out specifically in the sphere of the "middle class of music companies," Mulligan says—those that aren't currently enjoying a valuation bubble and can still be had for relatively little upfront cash.

This tier of companies is roughly defined by the fact that they're neither startups that require less than a couple of million dollars in capital nor the dominant players in their fields. For on-demand music services, the current winner is Spotify, with its pricey \$3 billion valuation.

To be sure, Blavatnik also has a tiny stake in Spotify, through his ownership of WMG.

Instead of piling onto the Spotify bandwagon when it raised its latest round of \$100 million last year, Blavatnik chose to sit it out, leading rounds to raise \$130 million for Deezer and \$60 million for Beats.

Blavatnik, who declined comment, now has bets in three on-demand music services, not just the top dog. Whether all three can profitably co-exist remains to be seen.

For Blavatnik, his small stakes in music services potentially fit into a much larger picture, one that could end up coalescing into a media megalith that operates across the entire value chain, from content creation to distribution pipes to service platforms.

Case in point: Blavatnik's Access Industries owns AINMT Holdings, a mobile data provider that operates mobile broadband Internet access in Denmark, Sweden and Norway, and has a stake in Deezer, which has licenses with content owners like WMG. Should



Len Blavatnik

AINMT strike a deal to launch Deezer in Scandinavia, Blavatnik would be "taking revenue out of all three stages," Mulligan says.

With insider knowledge along all links in the value chain, this could potentially help WMG, the smallest of the three major labels, overcome its size disadvantage in negotiating licensing deals.

"He's got the makings of the next-generation media powerhouse, similar to AOL, Vivendi and Bertelsmann," says Mulligan, who did consulting work with Vivendi on its strategy in the '90s, when then-CEO Jean-Marie Messier tried to transform the French water company into a media juggernaut.

Unlike Messier, who used Vivendi's resources to fund the company's acquisitions, Blavatnik is largely dipping into his own pockets, supplemented by bonds taken out by Access Industries. With his own money on the line, Blavatnik's approach has so far been more measured and focused. And without public shareholders demanding short-term gains, Blavatnik can take the long view, betting that the pieces he holds will someday fit into a much bigger and more valuable whole. ●



Music startups. So-called "middle-class" startups like Spotify could have an easier time raising money, now that Blavatnik has invested in companies that aren't necessarily the dominant players in their categories. This could help spur innovation as companies invest money in ways to differentiate.



On-demand services. Blavatnik's investments in Deezer and Jimmy Iovine's Beats validates the model as a key component of a broader music market, one that's just waiting for the right catalyst, like a distribution deal with a major U.S. telecommunications company.

Warner Music Group. Though Blavatnik has so far kept his music investments as separate operating units, he has insider knowledge along all links in the value chain. This could potentially help WMG, the smallest of the three majors, overcome its size disadvantage in negotiating licensing deals.

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Alvin Lee

[1944-2013]

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- Chris Wright CBE

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FILM

Fever Pitch

Universal Pictures had a surprise hit with the 'Pitch Perfect' soundtrack. Now, it's lining up a plan for repeat success

By Phil Gallo

Pitch Perfect, the little soundtrack that could, has achieved a level of success that has Universal Pictures taking a harder look at how it handles the release of soundtracks. What was once an album that no front-line label was interested in releasing, *Pitch Perfect* has sold 533,000 copies, according to Nielsen SoundScan; has had a newly recorded track serviced to radio; and has induced talks of a "Pitch Perfect 2" and interim album.

"There's no rhyme or reason or science as to why this is happening," Universal Pictures president of music Mike Knobloch says. "It does owe to the attention to detail that went into the record, and not just copying and pasting the music onto a CD and hoping people will buy it. It does not logically lead to 'soundtracks are back.'"

What it does lead to is more concerted efforts to connect music and marketing, plus a mind-set that accepts a greater role in-house. The soundtracks to "Pitch Perfect" and "Les Misérables," an expanded edition of which comes out March 19, required financial and musical input from an outside label.

Now, French electronic band M83's score for the movie "Oblivion" will be handled through Universal's in-house label Backlot, which has traditionally been used for score albums with small audiences. (It will also likely release Pharrell Williams' songs for "Despicable Me 2" this summer.) The "Oblivion" score is all instrumental, save for an end-title vocal track, and Universal will use its own movie marketing team to get the word out about the M83 music connected to the April 19 release of the Tom Cruise-Morgan Freeman futuristic thriller. The first piece of the puzzle is an M83 video.

"Oblivion is an 'up-level' for us in that regard," Knobloch says, noting the closest it has come previously was the Chemical Brothers' soundtrack to "Hanna" in 2011 that has sold 29,000 copies. "We made the deal with M83 without being beholden to their label, Mute. And we're not only using our machinery to get the word out worldwide, but engaging some a la

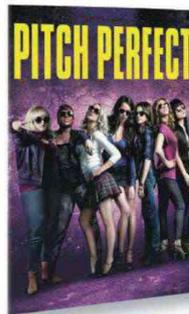


carte vendors to help with the price and positioning, the promo and marketing. We're doing some of it at our expense to bolster what we already have with our vast movie marketing team."

The long view was the initial attraction for Knobloch to Universal Music Enterprises, the Universal Music Group catalog division that picked up the "Pitch Perfect" soundtrack after numerous labels passed. "Their model is closer to what you need to sell a soundtrack than a major label, which has a different agenda, with the artists squeezed in between cycles and releases," Knobloch says.

The film "Pitch Perfect," with a production budget of \$17 million, grossed \$65 million at the box office between its Sept. 28 release and Feb. 14 (more than 90% of that tally was earned before Thanksgiving), according to Box Office Mojo. The soundtrack, however, truly caught fire around Christmas, when the movie was released on DVD and Anna Kendrick's performance of "When I'm Gone"—aka "Cups"—became a viral phenomenon extensively covered by fans.

Republic, which released the "Les Misérables" album, has stepped in to partner with UMe on *Pitch Perfect*, assisting with the late-March release of a new version of



Kendrick's song. A band was brought in and she redid some of the vocals (an edited version without a reference to whiskey was cut for Radio Disney). It's No. 85 on the Billboard Hot 100.

The unexpected success of *Pitch Perfect* fits into one standby category: Girls in their teens—and younger—are the biggest potential audience for soundtracks. While UMe and Universal look to keep the brand going—a film sequel, a second album and an interim DVD project are all on the table—Universal has to see if a soundtrack can meet expectations

when recording artists are involved.

"Fast & Furious 6," set for a May 24 release, has several music options being discussed, one of which would completely dictate where the soundtrack winds up, Knobloch says. "We're really swinging for the fences," he notes. "It has been a while since there was a big brand-name anthem for the film [franchise]. It's due for a signature song." ●

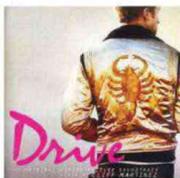
TAKEAWAY: After a quiet period for soundtracks, *Pitch Perfect* and *Les Misérables* show the format still deserves solid label support.

Following its success with the "Pitch Perfect" soundtrack, Universal's next project is M83's score for the Tom Cruise film "Oblivion."

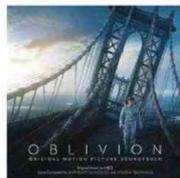
FTR

In the March 16 issue, the name of Kobalt Label Services senior VP of sales for North America Shari Segalini was misspelled.

In the March 9 issue, Warner/Chappell was misnamed as Bruce Springsteen's publisher. The artist is his own publisher.



Labels. When film studios have upped their game as music distributors, smaller labels like Lakeshore Records (which put out the "Drive" soundtrack) will be left scrambling to find scores and soundtracks worthy of release.



Artists. Label contracts have been a roadblock at times, keeping music from films being released. M83's "Oblivion" deal is an example of ensuring that its music can be part of marketing where it earns extra fees and royalties.



Composers. If Backlot increases its number of releases, there will be less of a time gap between the theatrical and score releases. Until now, most scores by composers like Cliff Martinez ("Drive") have been leased to other labels that are often pressed to get the music out prior to a film's release.



[MY Day]

Kevin Liles
Founder,
KWL Enterprises

Kevin Liles
photographed
in New York.

Kevin Liles may have made his name in the music business as an executive at Island Def Jam and Warner Music Group, but his dance card has diversified since founding KWL Enterprises in 2009. His talent management roster includes Nelly, D'Angelo, Trey Songz, Big Sean and Young Jeezy, as well as athletes and models. Liles also has a PR joint venture with MWW Group, and has his hand in telecommunications (he's on the board of One Maryland Broadband), consumer products (he's an investor in Go Inside, a healthy tea launching this summer in Walgreens) and even theater (he's a producer on "The Trip to Bountiful," opening on Broadway April 23).

6.00 AM **I'm an early riser**, so I wake up and do 100 push-ups and 100 sit-ups. I don't do them straight, I do them in intervals. And then around 6:30 I wake up my daughter and we brush our teeth. I have two kids who are in school in Baltimore, so I call them. Then I had a call with Mike Posner, who is going to Europe to do a session with Justin Bieber. I also have Big Sean traveling in Europe, so I call to make sure everything was OK with his show last night.

10.00 AM **I'm producing a Broadway play** with Cicely Tyson, Vanessa Williams, Cuba Gooding Jr. and Condola Rashad. We had the first day of reading rehearsals with all the cast, directors and producers.

12.00 PM **I had a day-to-day managers' call**. We have 15 clients so I have 15 day-to-day managers.

3.00 PM **A call with Go Inside** to see what teas we're doing.

6.00 PM **As I'm winding down my day** I get into my TV and film with my head of strategic partnerships, Roe Williams. We have Selita Ebanks, who's doing a show for Style network; a "Real Husbands of Hollywood" taping with Nelly; and Olympic champion Sanya Richards Ross' show with WE tv.

8.00 PM **My wealth manager is in town** so we go have cigars at Havana Room and drinks. Then it's off to the studio.

9.00 PM **Tonight it's D'Angelo**. We're trying to finish the album. Right now we have 13 songs done, trying to think about the sequence of the album, mastering and mixing within the next two weeks, and release the thing. Ain't no question it's coming. —Andrew Hampa

The Deal

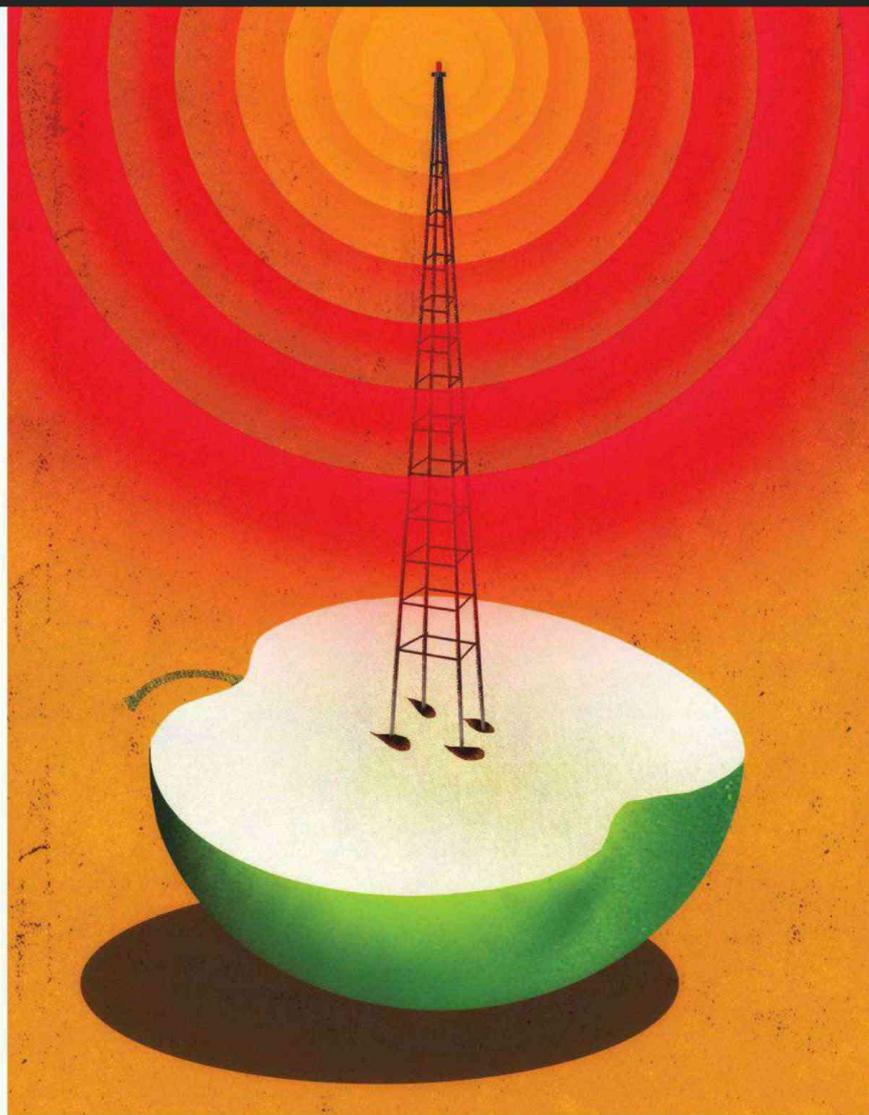
Apple Talks Streaming, Again

WHAT: In its second attempt at negotiating a music streaming operation, Apple has approached the three major labels asking for terms—\$0.0006 cents per stream per listener—that are half of what Pandora pays (\$0.0012 cents) through a pure-play license and nearly one-quarter of what simulcasters pay (\$0.0021) through their webcasting license. Last fall, Apple first approached the majors, laying out the concept but forgoing specifics, implying it wanted a rate similar to that paid by Pandora without the either/or formula applied. Pandora uses a pure-play license to get a lower term than the webcasters, but it also comes with a “25% of total revenue” clause, requiring it to pay the higher amount, in its case the per-play rate.

WHY: iTunes can't apply for the pure-play license because it can't afford the “25% of total revenue” bucket that would come with it, considering the company had \$156 billion in sales in its last fiscal year, meaning it would have to fork over \$34 billion to the labels—five times more than the entire U.S. recording industry made in 2012. But it also figures that considering its consumer reach, the higher webcasting rate would also be costly to the profitability of its planned service, which would be dependent on advertising revenue. Initially, the major labels figured Apple wanted the same per-stream per-listener rate as Pandora, without the 25% bucket, and it seemed like Apple was confident its ad sales team could overcome Pandora's issue of too many listeners and not enough advertising sales growth. But maybe iTunes is worried it would attract even more listeners than Pandora, thus the request for the even lower rate.

WHO: The major labels would have to agree to these terms, and why would they? For one, iTunes could afford a big inducement in the form of a large advance, which would be too hard to turn down. But Apple has other pot sweeteners too, like embedding a “buy” button on the screen of whichever device is delivering the stream, which could potentially have a big impact on music sales. Also, unlike Pandora, Apple is talking to the labels about how they can influence what is streamed, which could help create hits and drive more sales.

IF: If the majors go along with this, they could jeopardize the digital rate structure for all digital radio except satellite broadcaster SiriusXM and the Music Choice cable channels. Since Apple is such a big player in the digital space, even the terms given to a nascent streaming service might be seen by the Copyright Royalty Board as a big enough deal to constitute a market-negotiated rate that it could embrace, by applying the terms to one of the existing classes of licenses. For instance, the pure-play license could be changed from its current either/or rate of 25% of total revenue or \$0.0012 per song per listener (whichever is higher) to the \$0.0006 rate when the CRB decides on new rates next year for 2015-19. If the pure-play license is set at that iTunes rate, it could affect the rates of all other digital licenses. —Ed Christman



Apple is talking to the labels about how they can influence what is streamed, which could help create hits and drive more sales.



Indie labels. Whatever deal the majors strike with iTunes will be shoved down the throats of indies, which may not get every ingredient inducement that bigger peers get from Apple. Indie acts like **Toroy Moi** and **Thao & the Get Down Stay Down** could be affected.



Major labels. Do they want to bet that Apple can do for streaming what it did for downloads? Can the potential benefits outweigh the possible negatives of such a deal? The most obvious negative: lower rates for webcasting. The more infuriating negative: to be branded as anti-innovative toward digital services.



Tim Westergren's Pandora and other webcasters. If the Copyright Royalty Board sees the Apple deal as a precedent-setting market rate, other webcasters may enjoy a rate break too. If the CRB doesn't, they would be at a competitive disadvantage.

0.06¢

Amount Apple has offered to pay per stream per listener

0.12¢

Amount Pandora pays per stream per listener

\$3.7b

Apple's iTunes/software/services revenue in fiscal first quarter

EXECUTIVE TURNTABLE



BRANDING

During her five years at sonic branding agency **Man Made Music**, **Allison Meiresonne** has had a passion for "finding the perfect fit between a brand and artist," she says. She'll continue to strive for this in her new role as president of brand partnerships. Formerly VP of business development and partnerships, Meiresonne has overseen such projects as John Legend's musical contribution to the History Channel's "King" and

executive production for Will.i.am's new theme song for CBS Syndication's "Entertainment Tonight." She says her new role will involve more leadership. "I'm overseeing a business development team now, which includes **Natalia Romiszewski**, who is our lead music supervisor, and all the projects we do with the music business," Meiresonne says, noting that she'll work closely with the company's digital, marketing and PR teams. Meiresonne is based in New York and reports to **Man Made Music** founder **Joel Beckerman**.

RECORD COMPANIES

Universal Music Group names **Geoff Smith** head of digital for **Universal Strategic Marketing**. He was VP of digital marketing catalog U.K. at **EMI**.

Island Records Group appoints **Jon Turner** managing director. He was GM.

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

TOURING

Etix promotes **Ben Wingrove** to executive VP and names **Don Orris** VP of sales/GM for the Western United States. Wingrove was VP of sales, and Orris was VP for **Ticketmaster's** Western region.

TV/FILM

CMT names **Peter Mannes** VP of creative services. He was director of brand marketing at **Sundance Channel**.

—Mitchell Peters, exec@billboard.com

Ke\$ha at the HSUS' Genesis Awards in 2012. This year she'll receive the organization's Wyler Award.

GOOD Works

How Ke\$ha Shows Her Humane Side

Here's a little-known fact about Ke\$ha: During a visit to an island in the South Pacific, the pop singer got scabies after trying to separate two abused street dogs that had been glued together.

"I was calling the Humane Society in the middle of the night and nobody was answering," Ke\$ha recalls. "I bitched about it to enough people that they ended up sending a whole help team of volunteers."

Ke\$ha's passion for helping animals prompted the Humane Society International to name her its first global ambassador in 2011. Since then, she has helped spread the word about such animal protection issues as the trophy hunting of endangered lions, shark-finning, the abuse of street dogs, seal slaughter and cruelty-free cosmetics.

"If you follow my music, you know I'm a bit of a jackass," says Ke\$ha, whose family actively rescues dogs and cats. "But this is one part of my life I take really seriously. Helping animals has always been my goal."

For her ongoing work with animal welfare, Ke\$ha will receive the Wyler Award at the Humane Society of the United States (HSUS) Genesis Awards benefit on March 23 at the Beverly Hilton in Los Angeles. Past recipients include Paul McCartney, Ellen DeGeneres and Kristin Davis. Funds from the evening will benefit the Humane Society.

In addition to making numerous public service announcements for the Humane Society, Ke\$ha actively promotes animal rights issues for the organization on her website and to her followers on Facebook and Twitter.

"She's always willing to speak out and lend her name and voice for issues we're addressing at the time," says Beverly Kaskey, senior director of the HSUS' Hollywood outreach program. "She has such a wide international reach."

Ke\$ha is planning a tour in support of her 2012 album, **Warrior**. She'll also be the centerpiece of MTV's "Ke\$ha: My Crazy Beautiful Life," an upcoming TV show that documents her personal life and the making of **Warrior**. —Mitchell Peters



Further Dealings

"It will help differentiate us from YouTube, create more engagement with our users and help us expand over the top." That's how **Vevo** CEO **Rio Caraeff** summarized Vevo TV, a new multiplatform programming initiative announced at South by Southwest on March 12, now available on the Web, Apple iOS, Android, Windows phones, Xbox and Roku. The initiative is a 24-hour linear live music and entertainment channel that will feature a continuous programming schedule of music videos, live events and original programming including CBS' "Live on Letterman," American Express' "Unstaged" and Vevo's own "Music Is My Sport." State Farm, McDonald's, Adidas Originals and Red Bull are the launch sponsors. It's the ad model in particular that will help Vevo better monetize its music videos and related content, as ads will follow Vevo TV across all its platform via 30-second "mid-roll" ads that will appear after every three videos, through Vevo's partnership with ad-tech company **Freewheel**. "Each hour is a new block of programming, and allows for sponsored programming blocks," Vevo senior VP of product and technology **Michael Cerda** added. . . . **Madison Square Garden Co.** announced March 12 the sale of all of its approximately 3.9 million shares of **Live Nation Entertainment** stock, valued at approximately \$44 million. The move isn't unexpected, following the

Feb. 22 resignation of **James Dolan**, executive chairman of Madison Square Garden Co. and president/CEO of MSG owner **Cablevision**, from the Live Nation board of directors. "The relationship was always with **Irving [Azoff]**," a source told Billboard.biz at the time, "not the people at Live Nation." Both Live Nation and MSG reps declined to comment. Meanwhile, Live Nation is now trading at a 52-week high in the wake of what Wall Street apparently felt was a promising fourth-quarter earnings report in which revenue increased by 8% and adjusted operating income by 4.8% . . . **Spotify** founder **Daniel Ek** says that the service now has 6 million subscribers worldwide, with a million of those signing on in the past three months. Ek says Spotify succeeded not by being the first company to attempt a streaming and subscription model, but by coming up with the easiest and most convenient solution while also working out deals with the labels. He notes that because of Napster, the digital music industry was the first in history where the illegal model was better than the legal one. Despite his current fruitful relationship with record labels, Ek calls some parts of the music industry "antiquated" and suggests that they have to evolve. "Licensing music territory by territory is not at all how it should work," he says. "If I license a song, that license should be valid all around the world."

Think Tank

OPINION MATT PINCUS

The 'New Cable'

YouTube's multichannel network partners should work harder to pay songwriters and publishers their fair share



From Billboard's groundbreaking decision to factor YouTube views into the charts, to "Harlem Shake," to the historic agreements covering user-generated content (UGC) and Vevo videos, YouTube is becoming the mainstream music business.

Yet, the ugly truth is that there are songwriters and music publishers who aren't receiving any money for billions of streams of music that millions of people are watching on YouTube.

Ever see a wildly popular a cappella version of a hit song sung by a teenager? How about a short musical parody on YouTube? Chances are the company distributing those videos is a multiple-channel network (MCN), paying little or nothing to songwriters and publishers.

MCNs like Maker Studios and Fullscreen Media are aggregators of original content on YouTube. There are hundreds of them in operation, garnering tens of billions of views per month. With backing from Google, Silicon Valley venture capital firms or large media companies, MCNs are distributing hundreds of hours of music-related content and selling tens of millions of dollars of advertising, with almost none of it going to songwriters and publishers.

Like a record label signing an artist, MCNs sign video creators to deals that give the MCN rights to produce, market and/or distribute the creator's content on YouTube.

With deep pockets and an appetite for eyeballs, MCNs are acquiring content so quickly that virtually any YouTube video with an audience is now distributed by one of them. As TV viewers migrate to the Web, I've heard the media refer to MCNs as the "next cable

TV." That could spell trouble. Cable TV pays songwriters and publishers millions every year. MCNs? Virtually nothing.

Last year, the National Music Publishers' Assn. (NMPA), on whose board I sit, reached an agreement with YouTube covering UGC created by amateurs and uploaded to YouTube—a historic achievement.

The thing is, MCNs aren't covered by the UGC agreement because they're members of the YouTube Partner Program: a special designation that allows them to receive advertising opportunities and other services from YouTube.

To become a partner, the MCN agrees to clear the rights to all music it uses and indemnify YouTube against any claims relating to music. Once that happens, a songwriter or publisher making a claim needs to go to the MCN rather than YouTube. There isn't a notification process to inform rights holders that a video has been signed by an MCN.

Concerned that MCNs may be streaming your content without licenses? Good luck finding out. YouTube's content ID system, which tracks content on YouTube, doesn't flag MCN content. While YouTube's matching and fingerprinting technologies pick up MCN videos, the matches aren't disclosed to rights holders. The only way to find an infringement is through a manual search by individual video. Even then, in the thousands of searches we've done for MCN content, we've never seen search results appear if the name of a song isn't in the title of a video.

Infringements aside, how good have MCNs been about getting licenses for the music they broadcast on YouTube? In a word: abysmal. Maker Studios signed a



deal with only one major music publisher two weeks ago. It has been in business for more than four years, building huge audiences streaming a cappella videos. Fullscreen Media, another leading MCN, has agreements with only two of the majors. Neither MCN has licensed more than a handful of independent publishers, and the terms of their agreements with majors haven't been extended to the trade. Both companies should do so immediately, and the NMPA will be enforcing its rights to ensure they do. ●

Editor's note: YouTube, Maker Studios and Fullscreen Media declined to respond.

Matt Pincus is founder/CEO of SONGS Music Publishing.



Wisin & Yandel's "Te Deseo" video was filmed in Veracruz.

LATIN NOTAS LEILA COBO

When Governments Lend A Hand

Latin acts are receiving aid in music video production from local governments that want to boost tourism



When Wisin & Yandel's video for new single "Te Deseo" premieres this week, it will feature ample views from Mexico's port city of Veracruz. That's because the government of Veracruz not only financed roughly half of the video costs, but also provided access to unique sites

EDITORIAL
Editor: JOE LEVY joe.levy@billboard.com
Deputy Editors: Yinka Adegoke yinka.adegoke@billboard.com, Ray Rogers ray.rogers@billboard.com
Managing Editor: Chris Woods chris.woods@billboard.com
Billboard Biz Editor: Jen Aspel jen.aspel@billboard.com
Special Features Editor: Thom Duffy thom.duffy@billboard.com
Executive Director of Content and Programming
for Latin Music and Entertainment: Lela Cobo (Miami) lela.cobo@billboard.com
Executive Director of Content and Programming
for Touring and Live Entertainment: Ray Waddell (Nashville) ray.waddell@billboard.com
Senior Correspondents: Ed Christman (Publishing/Retail) ed.christman@billboard.com
 Phil Gallo (Film/TV) phil.gallo@billboard.com, Andrew Hamp (Branding) andrew.hamp@billboard.com, Gail Mitchell (R&B) gail.mitchell@billboard.com, Alex Pham (Digital) alex.pham@billboard.com
Senior Editorial Analyst: Glenn Peoples glenn.peoples@billboard.com
Indie Reporter: Maggie Lewis maggie.lewis@billboard.com
Editorial Correspondent: Mitchell Peters mitchell.peters@billboard.com
Billboard En Español Editor: Judy Cantor-Navas judy.cantor-navas@billboard.com
Copy Editor: Christa Titus christa.titus@billboard.com
Associate Editor of Latin and Special Features: Justina Aguilera justina.aguilera@billboard.com
Executive Assistant to the Editorial Director: Emily Lichtenberg emily.lichtenberg@billboard.com
Contributing Editor, Billboard.biz: Andy Gensler andy.gensler@billboard.com
International: Lars Brande (Australia), Rob Schwartz (Japan), Wolfgang Spar (Germany)
Contributors: Paul Henke, Juliana Kuranaga, Keri Meszler, Bears Price, Tom Roland, Paul Sexton, Richard Smirke, Mikael Wood

EDITORIAL DIRECTOR
Editor: M. TYE OMER m.tye.omer@billboard.com
Managing Editor: Jessica Letkemann jessica.letkemann@billboard.com
News Editor: Marc Schneider marc.schneider@billboard.com
Features Editor: Brian Kopp brian.kopp@billboard.com
Associate Editor: Erika Ramirez erika.ramirez@billboard.com
Assistant Editor: Jason Lipschutz jason.lipschutz@billboard.com
Social Media Editor: Sarah Hanon sarah.hanon@billboard.com
Editorial Assistant: Chris Payne chris.payne@billboard.com
Director of Video, Los Angeles: Hanon Rosenthal hanon.rosenthal@billboard.com
Director of Video, New York: Alex Blumberg alex.blumberg@billboard.com
Country News Editor: Chad Gaudin chad.gaudin@billboard.com
Fashion Editor: Gregory Dell'Carpi Jr. gregory.dellcarpi@billboard.com

DESIGN & PHOTOGRAPHY
Creative Director: ANDREW HORTON andrew.horton@billboard.com
Photo Director: Amelia Halverson amelia.halverson@billboard.com
Art Director: Andrew Ryan andrew.ryan@billboard.com
Senior Designer: Sarah Gillette sarah.gillette@billboard.com
Junior Photo Editor: Tatiana Nuñez tatiana.nunez@billboard.com

CHARTS & RESEARCH
Director of Charts: SIVIU DOUG FERGUSON doug.ferguson@billboard.com
Associate Director of Charts/Retail: Keith Caulfield keith.caulfield@billboard.com
Associate Director of Charts/Radio: Gary Trust gary.trust@billboard.com
Senior Chart Manager: Wade Jessiman wade.jessiman@billboard.com
Chart Managers: Bob Allen (Bioscores, Nashville), Keith Caulfield (The Billboard 200, Cast, Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks), L.A., William Granger (Social Streaming), Amaya Mendizabal (Latin), Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age/Spirituals, World), Silvio Pietrolungo (The Billboard Hot 100, Digital Songs), Rauli Ramirez (R&B/Hip-Hop, Rap), Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A), Alex Vitoulis (Blues, Classical, HD Audio, Video)
Chart Production Manager: Michael Coxson michael.coxson@billboard.com
Associate Chart Production Manager: Alex Vitoulis alex.vitoulis@billboard.com
Billboard Research Manager: Gordon Murray gordon.murray@billboard.com

DIGITAL
Vice President of Product, Digital: DOUG FERGUSON doug.ferguson@billboard.com
Director, Product Development: Caryn Rose caryn.rose@billboard.com
Digital Project Manager: Jessica Bell jessica.bell@billboard.com
Manager, Social Marketing: Katie Morse katie.morse@billboard.com

PUBLISHING
TOMMY PAGE

ADVERTISING & SPONSORSHIP
Executive Director, East Coast Sales: Bob Weil bob.weil@billboard.com
Director, Special Features and West Coast Sales: Aki Kameko aki.kameko@billboard.com
East Coast Account Executive: Jason Kang jason.kang@billboard.com
East Coast Consumer Account Executive: Alexandra Hartz alexandra.hartz@billboard.com
East Coast Consumer Account Executive: Megan Higgins meghan.higgins@billboard.com
Sponsorship/Business Development Manager: Cabela Marquez cabela.marquez@billboard.com
Executive Director, Branded Entertainment and Integrated Partnerships: Jay Goldberg jaygoldberg@billboard.com
West Coast Account Executive: Danielle Weaver danielle.weaver@billboard.com
West Coast Director of Sales: Kat Fisher kat.fisher@billboard.com
West Coast Consumer Account Executive: Danielle Weaver danielle.weaver@billboard.com
Nashville: Lee Ann Photogio leephotogio@gmail.com (Labels), Cynthia Mellow c.mellow@comcast.net (Touring)
Europe: Frederic Fenuccia frederic.fenuccia@billboard.com (Entreprises)
Managing Director/Latin: Gene Smith gene.smith@billboard.com (Entreprises)
Latin America/Miami: Marcia Ovallo marciaovallo@yahoo.com
Asia-Pacific/Australia: Linda Matich lmatich@bispand.com.au
Classifieds/Pro Small Space Sales: Jeffrey Ferrante jeffrey.ferrante@billboard.com
Japan: Aki Kameko aki.kameko@billboard.com
Digital Account Manager: Alyssa Convertini alyssa.convertini@billboard.com
Digital Account Manager: Stephanie Hernandez stephanie.hernandez@billboard.com
Manager of Sales Analysts: Mirna Gomez mirna.gomez@billboard.com
Executive Assistant/Advertising Coordinator: Peter Lotolota peter.lotolota@billboard.com
Digital Sales Associate: Gabrielle Ziegler gabrielle.ziegler@billboard.com

DIGITAL
General Manager: STEVEN C. TOY steven.toy@billboard.com
Manager, Ad Ops: Donna Delmas donna.delmas@billboard.com

MARKETING & CREATIVE SERVICES
Vice President, Marketing: DOUG BACHELIS doug.bachelis@billboard.com
Executive Director, Business Development & Strategy: Lila Gerson lila.gerson@billboard.com
Director of Marketing: Kerri Bergman kerri.bergman@billboard.com
Marketing Design Manager: Kim Grasing kim.grasing@billboard.com
Marketing Coordinator: Julie Cotton julie.cotton@billboard.com

CIRCULATION COORDINATOR
Meredith Kahn meredith.kahn@billboard.com
 Subscriptions: Call 800-484-1873 (U.S. Toll Free); 845-267-3007 (International); or subscriptions@billboard.biz

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

LICENSING
Vice President, Business Development & Licensing: ANDREW MIN andrew.min@billboard.com
Director, Licensing & Custom Media: Diane Driscoll diane.driscoll@billboard.com
Director, Business Development & Licensing: Susan Petersen susan.petersen@billboard.com
Manager, International Licensing & Sales: Angeline Biesheuvel angeline.biesheuvel@billboard.com
Magazine Reprints: Wright's Media 877-652-5295 or gsm@wrightsmedia.com

PRODUCTION
Production Director: TERRENCE S. SANDERS terrence.sanders@billboard.com
Associate Production Director: Anthony T. Stallings anthony.stallings@billboard.com
Associate Production Managers: Rodger Leonard, David Diehl

OPERATIONS
Group Financial Director: Barbara Grieninger barbara.grieninger@billboard.com
Permissions Coordinator: Dana Parra dana.parra@billboard.com

CHIEF EXECUTIVE OFFICER, GUGGENHEIM DIGITAL MEDIA
ROSS LEVINSOHN ross.levinsohn@guggenheim.com
EXECUTIVE VP, GUGGENHEIM DIGITAL MEDIA
ZANDER LURIE zander.lurie@guggenheim.com
SENIOR VP, STRATEGY AND OPERATIONS, GUGGENHEIM DIGITAL MEDIA
MICHEL PROTTI michel.protti@guggenheim.com

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RETAIL TRACK ED CHRISTMAN

The Exclusivity Game

Will major labels repeat the same mistakes in the digital marketplace?



it'll open 20 stores in 2013. While Hastings is losing money again this year, it's likely to narrow its losses, and Newbury is doing just fine.

Now there's hope that the music biz has bottomed out and will eventually rebound. But there's still much work to be done to get the industry healthy again—and things can still go wrong. The labels must keep a steady hand on the steering wheel to keep making up lost ground. Interestingly enough, they have a dilemma in front of them in the new digital landscape, and it's one they've faced before.

Currently, Spotify is asking for better terms. It wants, among other things, labels to allow for free time for its mobile customer base and lower rates. In other words, it wants an advantage over other services like Rhapsody and Rdio. Meanwhile, Apple, which by the end of 2013 will likely account for 50% of U.S. music revenue, wants to pay \$0.0066 cents per stream per listener for its proposed service. In other words, it wants a rate that's cheaper than Pandora and iHeartRadio.

So once again, labels face a choice: Will they favor one service over another? If they make decisions favoring Apple and Spotify, they may well repeat the same mistakes they made in the brick-and-mortar world, which could come back to haunt them in the long term. But in a digital world, can they treat everyone the same? They have to allow for innovation to win out in the marketplace, because who knows where the next big idea will come from that'll benefit the industry as a whole. ●

TAKEAWAY: Partnerships are good for business, but history shows that relying on exclusive deals to give revenue a boost can be counterproductive.



If you're a U.S. record-store chain, the world nowadays is a pretty lonely place. There are only three left: Hastings Entertainment, Newbury Comics and Trans World Entertainment. Combined, these three chains account for less than 3% of music sales.

Once upon a time, chains ruled the music industry, but their collapse during the last decade-and-a-half has been well-documented. When history records their fall, the chains' demise will be attributed to the arrival of the digital delivery of music, but these types of retailers were doomed long before the first official download occurred in 1998.

The advent of Nielsen SoundScan inspired many labels to chase big first-week sales to obtain the No. 1 spot on the Billboard 200, regardless of the long-term consequences to the industry. In order to achieve spectacular first-week results, labels underwrote a price war, funneling price-and-position dollars to big-box discounters like Best Buy, Walmart, Target and Circuit City, which used hit records as loss leaders.

But the labels also began providing exclusives to the big boxes, ensuring music customers would leave stores dedicated to all music genres with a wide selection for big boxes with limited selections.

Yet, 2012 marked the first year that sales rose globally, thanks to a patchwork of revenue streams from old-school business models and new transformative digital initiatives.

One of the more amazing aspects of the ongoing turnaround is that brick-and-mortar stores have found a place in the new environment. Indie stores have stopped dropping like flies, with vinyl sales growing and Record Store Day flying the flag proudly, and the chains are on the upturn. Trans World just had its second year of profit in a row and says

and all required permits—a big deal for a video production that ended up costing some \$500,000.

Veracruz is the third Mexican city to finance a video for the reggaeton duo, underscoring the growing importance of Latin governments as business partners in the production of videos, music specials and even tours.

It's one of those perfect and logical synchronicities. Countries like Mexico, which are looking to boost tourism after suffering highly publicized public relations blows—including the fallout from the country's drug warfare and a 2009 flu virus—are looking to showcase the beauty and safety of their locales.

Latin acts, in turn, are increasingly seeking sponsors to pay for their productions and promotions. While having a brand sponsor sometimes poses artistic dilemmas (for example, where to strategically place the brand name so it doesn't mar a video's message), a lovely setting is merely a lovely setting.

In the past year, the city of Acapulco paid for a chunk of the video for Wisin & Yandel's hit "Follow the Leader." The state of Veracruz, not the city, financed the clip for Carlos Vives' "Volví a Nacer" while the state of Zulia in Venezuela paid for the video of Chino & Nacho's "Dame un Muack." And Argentina paid for the making of Ricky Martin's "Frio" featuring Wisin & Yandel.

Similarly, Puerto Rico's Office of Tourism funded two specials for public TV: Yanni's "Live in El Morro" and pianist Arthur Hanlon's "Encanto del Caribe."

In April, Colombian singer/songwriter Fonseca will launch his 13-city U.S. tour sponsored by Colombian airline Avianca and Marca Colombia, the country's official branding entity. As part of the sponsorship, Marca Colombia will have a presence in all show marketing as well as during the concerts.

In this case, the objective wasn't to promote tourism but to "showcase Colombian culture and musical innovation in the U.S.," Marca Colombia chief communications officer Daniel Reyes says.

Regardless of the paying party's final goal, it's a win-win situation. Artists receive both funds and incentive in the way of permits and access to locations they otherwise wouldn't be able to use, while governments get substantial promotion that would be impossible to pay for otherwise. ●

Editor's note: The columnist is married to Arthur Hanlon.

TAKEAWAY: A rare win-win in the music biz, the support may be as important as cash. Others outside the Latin industry will follow.



BandPage has unveiled a platform allowing artists to design and sell custom "experiences," in an effort to give artists an additional revenue stream.

QUESTIONS Answered

Alfredo Gangotena

Chief Marketing Officer,
MasterCard Worldwide

What did you wake up thinking about this morning? We're always thinking about how MasterCard can become the passport to whatever you want to do, and how to bring that to life more and more through the digital and social media technology that's putting these experiences at your fingertips. We signed Beyoncé's [Mrs. Carter World Tour] just at the time of the Grammys. We're going to be doing 100 concerts basically covering Europe, the United States, Latin America and Asia. So how do we create a lifetime memory for our card members as opposed to just going to the show, then go home and sleep? We want to create one of the best moments in their life. That's something that will stick in your mind for a long, long time, and that's what we're trying to deliver with Beyoncé.

Describe a lesson that you learned from a failure. When I was 8, growing up in South America, I saw the ocean for the first time in my life. The waves were gigantic, and I didn't really know how to swim. But my friend's dad said, "It's very simple. You run as fast as you can, then—poof! Into the wave. Just go with it. You know what, you're going to be fine two seconds later." So that's what we're doing. Don't hide from the damn challenge because the challenge will crush you. If you are afraid of it, just confront it, and you are going to be a better person.

What will define your career in the coming year? We have a concept that we have labeled Priceless Cities, which means how to make the place that people have chosen to live in or travel to priceless. Think about New York City. There's 8 million people and probably 1,000 events every day. You probably know about one of them and you're ignoring 999 of them. I always think about the artists that are in the 999, and they're not showing up. So how about MasterCard being Match.com between you and your city, you and the village of New York where you have decided to spend 70 years of your life? We launched in New York 18 months ago and have expanded the concept to 21 cities around the world—literally covering the four corners of the planet.

Name a project that you're not affiliated with that has most impressed you in the past year. I watch carefully Coca-Cola and what they call "Open Happiness." They're very clearly associated with music. I happen to believe that our tag line "Priceless" is one notch above "Open Happiness," because it provides even more meaning to life. But we're in the same kind of thinking—bringing good things to life.

Name a desert island disc. *Meddle* by Pink Floyd, and the song "Echoes." It's 20-30 minutes long and one of the most striking pieces of music ever written. It's essentially all about David Gilmour and his mastery of the guitar. I can close my eyes when I listen to it and move on to my next life at that time. —Andrew Hampp



Alfredo Gangotena photographed at MasterCard's headquarters in Purchase, N.Y.

Favorite breakfast: "The dream of dreams is Sunday morning in Rome having a true espresso and a true warm French croissant. That for me is awesome."

Advice to young artists: "Bring happiness to the world. That's the true job of the artist, to make people realize they're alive and timeless."

Memorable moment: "You know that famous picture of George Harrison, with him in a swimming pool? I lived in that house in England. I found out when I read the contract. I was wondering why all the windows were round, and it was because of 'Yellow Submarine.'"

1 & 4: "A collection of books representative of MasterCard's relationships in music and entertainment."

2: Entry badges from MasterCard-sponsored Grammy Awards shows and Recording Academy events.

3: Coasters from the 2012 BRIT Awards, which MasterCard presented, and a photo of Adele at the ceremony. Right: with Roxy Music's Bryan Ferry.



"MasterCard's Priceless Cities concept could be the Match.com between you and your city."

5: "Bon Jovi signed this guitar following their Priceless Los Angeles concert for cardholders in December."

6: The right-hand page is an ad for MasterCard's 2008 Roots of Rock sweepstakes, in which cardholders got to meet stars like Jon Bon Jovi, Eric Clapton and Kenny Chesney.



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Chaka Khan.

To us you are Yvette
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BACKBEAT

South By Solange

“Don’t be afraid to dance,” the stylin’ **Solange** encouraged the rapt crowd at Austin’s Raptor House, kicking off the “Late Night at Arlyn Studios” concert series during SXSW. (Look for full festival coverage in next week’s issue.)

1. Let’s get this party started! Nokia Music and Verizon sponsored the “Late Night at Arlyn Studios” series in Austin, where **Solange** made a chic style statement and one firm request of the crowd of revelers during her opening-night performance on March 11: “Turn this space into a big dance party!”

2. Fresh talent: Joe Fresh creative director **Joe Mimran** (left), “Twilight” star **Nikki Reed** and her husband, singer **Paul McDonald** (“American Idol” alum and leader of the band the Grand Magnolias) attended the Joe Fresh at jcp launch event on March 7 in Los Angeles.

3. BMI feted **Jake Owen** at its Nashville offices on March 7, on the occasion of Owen’s No. 1 hit, “The One That Got Away,” going gold. In the back row, from left: Sony/ATV Music Publishing’s **Terry Wakefield**, Sony Music Nashville’s **Gary Overton**, “One” co-writer **Jimmy Ritchey**, Sony/ATV Music Publishing’s **Tom Luteran**, Owen, BMI’s **David Preston**, “One” co-writer **Dallas Davidson** and producers **Joey Moi** and **Rodney Clawson**. In the front row, from left: Universal Music Publishing Group’s **Kent Earls**, Morris Management’s **Clint Higham** and UMPG’s **Ron Stuve**.

4. **LL Cool J** (center) ratcheted up the authenticity quotient for his forthcoming album, *Authentic*, by collaborating with legendary former Gap Band singer **Charlie Wilson** (right) on two tracks at Westlake Studios in West Hollywood. Here, the guys give good shade with Wilson’s manager **Michael Paran**.



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.

"My heart raced, excited to be playing for the timely issue of climate change." —Jason Mraz

Gold Stars And 'Million-Airs'

Carrie Underwood was blown away to be the recipient of international album of the year, **the Weeknd** earned his gold stripes, and **Toby Keith** joined the Million Airplay club

1. Sony Music Nashville chairman/CEO **Gary Overton** presented **Carrie Underwood** with her Golden Guitar Award for the top-selling international album of the year on behalf of the Country Music Assn. of Australia. SMN associate director of artist development/marketing **Rachel Fontenot** (right) was there to celebrate the occasion as well.

2. Warner Bros. Nashville president **John Esposito** and **Ashley Monroe** backstage at the singer's *Like a Rose* album release party at 3rd & Lindsley on March 7 in Nashville.

3. A new take on the term "hot air": BMI's **Jody Williams** (left) and **Clay Bradley** (right) presented **Toby Keith** with several Million-Air Awards, representing songwriting and publishing credits of more than 15 million airplays for the country star's biggest hits.

4. Something for **the Weeknd**: Republic Records chairman/CEO **Monte Lipman** presented the Weeknd with a gold plaque for his three-disc 2012 debut, *Trilogy*. From left: VP of A&R **Nate Albert**, president/COO **Avery Lipman**, the Weeknd, Lipman and executive VP of A&R **Robert Stevenson**.

5. **LeAnn Rimes** entertained BMG Chrysalis staffers with a private concert, previewing songs from her forthcoming album, *Spitfire*, in their L.A. offices. From left: BMG Chrysalis' **Wendy Griffiths**, **Sara Connolly** and **Alex Flores**; Electronic Arts' **Steve Schnur**; Rimes; music supervisor **Ann Kline**; and the Guild of Music Supervisors' **Maureen Crowe**.

6. A masterpiece gets remastered: The Nitty Gritty Dirt Band's seminal 1972 Americana album, *Will the Circle Be Unbroken*, gets the deluxe treatment for its 40th anniversary. Pictured at Bernie Grundman Mastering are (from left) **Bernie Grundman**, keyboardist **Bob Carpenter**, mastering engineer **Chris Bellman** and banjo player **John McEuen**.

7. UCLA Institute of the Environment and Sustainability (IoES) director/professor **Glen MacDonald** (left), **Barbra Streisand** and director **J.J. Abrams** at the second An Evening of Environmental Excellence. The March 5 event took place at the Beverly Hills, Calif., home of Jeanne and Anthony N. Pritzker.

8. **Jason Mraz** performed for the star-studded crowd at the UCLA IoES fund-raiser. "If we forget that we come from the earth and that the earth is what actually supports us," Mraz said, "then we're doomed."



.biz

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T & E Report

São Paulo

Lollapalooza Brazil, March 29-31



SEE

While still wrought with contradiction—relatively high crime rates, but exceedingly warm and friendly locals—21st-century São Paulo is one of the most thrilling cities in the world. And Brazilians love their rock'n'roll, as evidenced by the successful 2012 debut of Lollapalooza Brazil (lollapaloozabr.com). This year's lineup is loaded with international superstars including the Killers, Nas and Franz Ferdinand; local hot shots (see story, right); and exciting buzz bands like Foals, Alabama Shakes (whose Brittany Howard enthuses, "We plan to throw a big dance party!"), Toro y Moi and Two Door Cinema Club. The lattermost's **Kevin Baird** is excited to return to Brazil and play to fans that are "beautiful, bonkers and know how to party." When taking a break from the festival, check out the chic **Jardins district**, with its high-end designer shops and fashionable eateries, then hit the bohemian cool of **Vila Madalena**, rife with indie boutiques and alternative galleries like **Choque Cultural** (choquecultural.co.uk). For those seeking a respite from the bustle, the city's **Parque Ibirapuera** is a massive and stunningly beautiful green space—great for a peaceful stroll. But Foals' Jack Bevan also highly recommends "a day trip to the ocean, to see the turtles swimming." (The beach town of **Santos**, by the way, is just 50 miles away.)

STAY

A post-millennial burst of cool boutique hotel openings hasn't been bettered, so the best have remained the best. **Hotel Unique** (hotelunique.com.br) couldn't be more perfectly named, with its wild half-moon shape (above). The rooftop Skye Bar (named for Morcheeba's Skye Edwards) has stunning views of the cityscape. Snoop Lion also digs it. The super chic **Hotel Fasano** (fasano.com.br) is celebrating its 10th anniversary, but is as sexy as when it debuted. (Coldplay and Britney Spears have stayed there.) It has two highly regarded restaurants, and is a genuine nightlife destination—especially its Baretto Londra Bar. **Hotel Emiliano**



(emiliano.com.br), with its warm minimalist style and gorgeous pool, offers a more low-key, elegant cool.

EAT

Brazil has a significant Japanese population, and Leo Ganem, CEO of GEO Eventos, which runs the festival, raves about **Momotarō**, which offers up "very modern Japanese food, with new presentations of sushi and sashimi." For a special experience, Lollapalooza Brazil promoter Helena Guimarães says **Spot** (restaurantspot.com.br) "has a very fancy and cool crowd." The seafood is excellent but the people-watching while sipping a mojito (right) is even better. For something equally hip but more affordable, she recommends the Mediterranean bistro **Chez Lorena** (chezlorena.com.br). Other dining hotspots include **D.O.M.** (domrestaurant.com.br), presenting an exalted modern take on Brazilian cuisine (with Amazonian botanical ingredients), and the charming **Mani** (manianioca.com.br), which plays to the molecular gastronomy trend.

shorts. So my favorites are **Filial** [barfilial.com.br] and **São Cristovão**." Brazilian singer Mauricio Pessoa says, "**Bar Sarajevo** [sarajevosp.com.br] is great for emo, punk, alternative jazz and Brazilian soul." For a "chope" Brazilian draft beer and authentic São Paulo music, he suggests **Bar de Brahma** (barbrahma.com.br). Meanwhile, **D-Edge** (d-edge.com.br) is a more high-concept, high-design night-



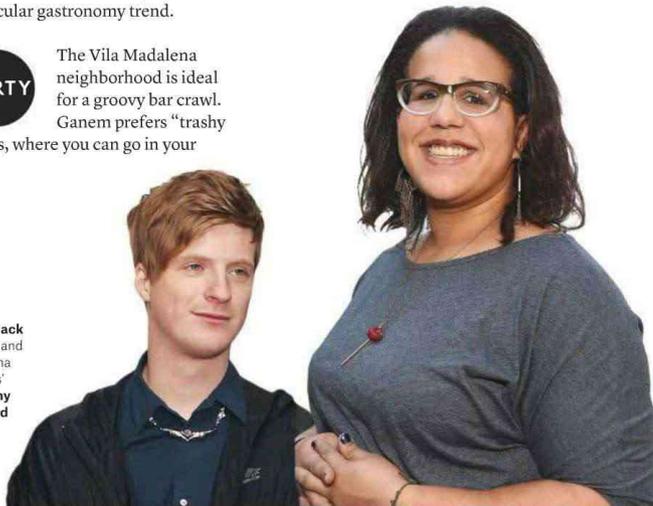
club, which Guimarães insists "has the best sound system and best DJs," while the sexy **Bar Secreto** (barsecreto.com.br) pulls in the fashion crowd. But Lollapalooza Brazil manager Jonathas Vargas recommends just heading to the Baixo Augusta neighborhood to enjoy one of the many nightclubs of Augusta Street. Among those, **Inferno Club** (infernoclub.com.br) has great live music, while **Studio SP** (studiosp.org) is the place to dance.

—Ken Scrudato

PARTY

The Vila Madalena neighborhood is ideal for a groovy bar crawl. Ganem prefers "trashy places, where you can go in your

Foals' Jack Bevan and Alabama Shakes' Brittany Howard



Ludov

ON THE SCENE

TALK

@nickjonas
Amazing show tonight in São Paulo! Sold out craziness! Thanks to all the incredible fans.

@CAKE-MUSIC
CAKE is excited to be performing at Lollapalooza Brazil on Friday, March 29 in Sao Paulo. @TheJockeyClub... http://fb.me/1cpIRmOK3

@anberlin
São Paulo, you are beautiful. So stoked to play again here tonight! Who's coming? #Anberlin-brazil... http://instagram/p/Wr4BQVweXd/

Four Brazilian Bands To Watch

It's not just about the international lineup at Lollapalooza Brazil—the festival also offers a chance to hear some of the best bands in Brazil when it touches down at São Paulo's Jockey Club. Headliner **Planet Hemp** leads a list of home-grown artists set to draw crowds in the country that was the largest recorded-music market in the world in 2011. Here, our picks for four artists, who, like the city of São Paulo, are diverse, cosmopolitan and distinctly Brazilian.

Ludov

Local band Ludov's six albums and EPs exemplify the international sound of Brazilian indie pop. The São Paulo group's animated video for the song "Princesa" won an MTV Brazil award in 2004, and the music channel has kept the band in rotation and featured it on its version of "TRL," boosting its exposure around Brazil.

Criolo

The MC from São Paulo's slums is acclaimed for music that backs his poetic voice of the people with a mix of Afro-rooted rhythms. On his latest release *No Na Orelha* ("Knot in the Ear"), winner of both MTV Brazil and Rolling Stone Brazil's album of the year accolade, his urban ballads are set to Afrobeat, samba and reggae. **Caetano Veloso** calls him "possibly the most important figure on the Brazilian pop scene."



Agridoce

The spirit of bossa nova pulses through the indie rock of Brazilian music sweetheart **Pitty**. In 2011, Pitty, one of Brazil's biggest-selling rock artists, charted at No. 14 on Billboard's Social 50, the highest debut for a Brazilian artist on the tally. She also reached No.



3 on Billboard's Uncharted list. For Agridoce, she teams with her longtime guitarist **Martin** to create a classically cool boy-meets-girl band. They sing in Portuguese, French and English (including a cover of **the Smiths'** "Please, Please, Please Let Me Get What I Want") to make music that's seductive in any language.

Database

Masters of the São Paulo club scene, Database's **Lucio Morais** and **Yuri Chix** were named 2009's new artist of the year by DJ Magazine. The duo has toured the international DJ circuit and created remixes for **Fatboy Slim**, **NASA**, **Neon Indian** and **Metronomy**. When they perform, expect house music to meet baile funk, disco and retro tropicalia.

—Judy Cantor-Navas

Gear

Gold From Treasure Isle

Jason Aldean producer Michael Knox merges country and arena rock at old-school Nashville studio



Name: Michael Knox

Recent work: Jason Aldean's *Night Train*, tracks for Rachel Farley, cuts for ABC's "Nashville."

Winning streak: Aldean has seven straight chart-toppers on Billboard's Hot Country Songs tally.

Bet you didn't know: Michael's father, Buddy Knox, recorded the rockabilly hit "Party Doll," a Billboard No. 1 in 1957.

A few miles and a couple of light years from downtown Nashville, past the old Tennessee State Fairgrounds and the venerable Mrs. Grissom's Salads factory, on a side street of residential homes giving way to small businesses, sits a nondescript gray-vinyl house that is home to Treasure Isle.

Considered by many to be the best live-tracking room in Music City, and co-founded in 1980 by former Beach Boys manager Fred Vail, Treasure Isle is now the studio home of uber-hot country producer Michael Knox, who has worked on all five of Jason Aldean's platinum albums at the studio, including seven chart-topping singles and Aldean's 2012 release, *Night Train*.

In Aldean, Knox found his "rock star" for country music. "I'm country music, I love small-town Ameri-

ca," the Georgia native says. "But if you like Journey, Foreigner, Bad Company, if you like those sounds, you like me."

Treasure Isle has been around a while, and so has the gear. "The old shit sounds better than the new shit," offers engineer Peter Coleman, himself a veteran whose credits include such classics as Pat Benatar's "Love Is a Battlefield" and Nick Gilder's "Hot Child in the City." When Knox was seeking a place to cook up the arena-rock country sound in his head, both Coleman and Treasure Isle—where reverb and delay functions emanate from the studio's sand-filled walls and its sky-high ceilings—fit the bill. When many of country music's producers were going full-on digital, Knox wanted something that didn't sound like a "frying pan," he says.

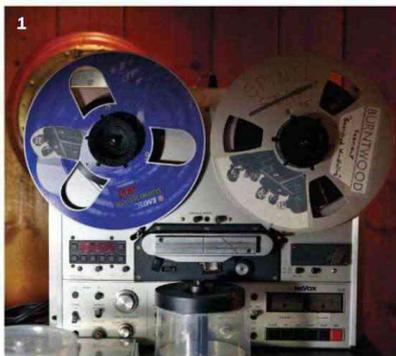
Knox achieves his analog sound by tracking on an Otari RADAR, dumping it onto 2-inch tape for "softening," then bringing it back through a Trident board. "Once you bring it back, it takes a little of that sizzle off the top," Knox explains. "The reason we don't record off 2-inch is you can't find tape any more. Tape is like \$300 a pop, and we use them over and over. We did eight records last year and went through three rolls of tape."

Treasure Isle and its "old shit" help Knox bridge what he sees as a generation gap in contemporary recording. "Our new generation is like, even if something is bad they think they can fix it later," he says. "You kind of can, but it's like doctoring a photo. Back in the day, they did the photo right the first time, then it was just, 'Black and white or color?'"

—Ray Waddell



"I'm country music. But if you like Journey, Foreigner, Bad Company, you like me."



1. Revox variable speed quarter-inch two-track tape recorder. The 2-inch tape "makes for a more organic sound," Knox says.

2. The hefty "ghostbuster" is the same Telefunken mic used in the consoles at Abbey Road's Studio Three in London back in the day, with aircraft-grade aluminum encasing multiple tubes. "It's

a unique sound," Coleman says. "There's more tubes in it. Pick that thing up—it's heavy like an elephant."

3. The lava lamp is also vintage. "This place has lots of room to collaborate. I believe in teams, and here we're in each other's space in a good way," Knox says.



B a n d O n A R u n

After 18 months and a false start with Rick Rubin, the Band Perry returns with 'Pioneer,' a second album that swings for the fences

BY KEN TUCKER

Faux smoke is billowing and Beyoncé music is pumping as siblings Kimberly, Reid and Neil Perry, collectively known as the Band Perry, glam it up for the camera inside a Nashville-area photography studio. Despite the fact that it's almost 5 p.m. and their day started hours earlier in Orlando, Fla., at a private concert and won't be done for six or more hours when their bus delivers them to the family home in Greeneville, Tenn., the trio is upbeat.

They're eager to chat about their new album, *Pioneer*, which has been 18 months in the making and is due April 2 on Republic Nashville (under the Big Machine Label Group umbrella).

That the Band Perry's new album is called *Pioneer* is not by chance. "We see it as a journey," older sister Kimberly says. "It's us going from point A to point B and every step along the way. That journey led us to a new horizon and a new place."





The Band Perry's **Neil**, **Kimberly** and **Reid Perry** (from left) photographed in Nashville.



Not that anything Kimberly, Neil and Reid do is by chance. The siblings are deliberate, dedicated and determined. Neil estimates that every song on *Pioneer* was written and then rewritten four times, until the Perrys were sure it was exactly right (part of a process that had them mentored by famed songwriting perfectionist Rick Rubin, with whom they began work on the album). And the work doesn't stop when the songs are finished. "Literally after every single show, we watch the video of that show like a game tape to see what we can do better," Neil says.

The Band Perry's self-titled debut album, released in April 2010 and produced by Paul Worley (Lady Antebellum, Martina McBride) and Nathan Chapman (Taylor Swift), was successful on all counts. It has sold 1.5 million copies, according to Nielsen SoundScan, and spawned the third-best-selling country digital single of all time, "If I Die Young," which has tallied 4.5 million sold.

The "Ann of Green Gables"-inspired "If I Die Young" was a country and cross-over hit, reaching No. 1 on Billboard's Hot Country Songs and Adult Contemporary charts. Johnny Chiang, operations manager for country KKBQ Houston, says the Band Perry has the rare ability to straddle listeners young and old. "In other words, they're probably the only act that can currently cross over to pop radio and still sound 'country' for our format," Chiang says. "Most other country acts that cross over to pop really just sound pop."

In all, the album produced two country No. 1s ("If I Die Young," "All Your Life"), a top five ("You Lie") and a top 10 ("Postcard From Paris").

Along with a few headlining shows, there were major tours with the likes of Keith Urban, Tim McGraw, Brad Paisley and Reba McEntire. Awards and nominations, including song and single of the year at the 2011 Country Music Assn. Awards for "If I Die Young," were heaped on the threesome.

The trio's journey—which began in Mobile, Ala., when a 15-year-old Kimberly was joined on the road by then 8-year-old Neil and 10-year-old Reid, then continued to East Tennessee, where the family settled to be closer to Nashville—was finally paying off.

It's well-documented that sophomore albums are difficult to do right for a number of reasons, the least of which is trying to match the success of the freshman effort, but Big Machine Label Group CEO Scott Borchetta says the siblings were up for the challenge. "They felt and expected the pressure," he says. "They completely delivered."

"They've taken it to another level in a lot of ways," Republic Nashville president Jimmy Harnen says. "They've upped their game in songwriting, they've upped their game in musicality, they've upped it in song selection. You've got your whole life to write your first album and you've got 12 months to write your second one. That's a challenge that can be very daunting."

"Even more than pressure, we felt responsibility to even have the opportunity to record a second album," Kimberly says, "because the fans making the first record such a success was in itself such a gift. The three of us felt the responsibility to dig as deep as we could, and we definitely dug deep."

The trio decided that Rubin—whose varied track record runs from the Red Hot Chili Peppers to the Dixie Chicks—would be the right man to produce *Pioneer*. At least that's what the Perrys thought they had decided. "To begin the recording process, we took a road trip out to Malibu, Calif.," Reid says, "and during that time we wrote a lot of the music along the way, including at the Grand Canyon. We wrote the song 'Pioneer' in Santa Fe, N.M."

They eventually made it to Malibu and met with Rubin. "Rick helped us refine the songs," Reid says.

"We call him 'the song doctor,'" brother Neil chimes in.

"He was kind of like an editor," Reid continues. "He helped us with rhyming words, for example. We rhymed a lot of words that he doesn't find good enough. He really pushed us in that aspect."

"Words like 'free' and 'easy' don't rhyme," Kimberly adds. "In the South they do, but in Malibu they don't."

"Rick also opened up our minds to the spirit behind music," she says. "He was a teacher in that area. There were times where we walked into the control room that

he had tears in his eyes because the music so moved him."

All that said, the trio realized that the sound it had in mind wasn't what Rubin would deliver. "Rick in his current incarnation is such a minimalist—it's what we love about him," Kimberly says. "But we also knew that to accommodate all of the goals that we had, the best producer was Dann Huff."

That doesn't mean the Malibu trip was a waste. "Even though you don't see Rick's name in the credits, you'll see it in the 'thank you's' because he gave us the boost of confidence to make *Pioneer* happen," Kimberly says.

The trio returned to Nashville and turned to Huff to helm the project, in part because he understood that the Perrys wanted an album that reflected their live show. Those who work with Huff, including Rascal Flatts and Urban, are always struck by his willingness to attend their shows so that he can better understand their live vibe and work to capture it on record.

"He was the first producer to come see us live," Kimberly says, "and we do feel like us live is us in our most natural element. It's what we've done since the very beginning—even before we wrote songs or were doing interviews, we were doing live shows. Dann took the elements that he saw live and put it into his recordings."

"Everything for us is a means to a live end," she adds.

Huff was the right man for the job, Republic Nashville's Harnen says. "Dann is a great person, he's a great leader, he's a great father, and he's a great musician. All of those things make a great producer. He brought calmness and comfort to the project."

Big Machine's Borchetta contends that *Pioneer* is Huff at the top of his game. "It's one of the best records Dann has ever made," he says. "Dann was this fantastic energy source that was able to bookend the music in an extraordinary way."

The result of Huff and the Band Perry's collaboration is an album that takes the next logical, albeit not always predictable, step in the budding superstars' career.

First single "Better Dig Two," which reached No. 1 on Billboard's Country Airplay and Hot Country Songs charts, is a dark tale of dedicated love penned by Brandy Clark, Shane McAnally and Trevor Rosen. The song, Kimberly says, fits the album's theme of opposing forces. "It's a vulnerable lyric, but it's over an aggressive music bed," she says.

The album's second single, the I'm-over-your-BS anthem "Done," is rapidly climbing Country Airplay, currently sitting at No. 31. It was written from real-life experiences of Neil and Reid, along with John Davidson and Jacob Bryant. "It's not just an angry breakup song," Kimberly says. "The three of us are people-pleasers, but at some point you've done all that you can do to make somebody happy and then you have to say, 'Enough!'"

The making of the album also contained opposing forces, according to Kimberly. "Sometimes the creative process was our best friend and sometimes it was our enemy, but all of these different moments were teachers."

She says the album is "truly a snapshot of everything that we were thinking about and living out over the last two years."

"We always leave our hearts up onstage, and that's an element that we brought to *Pioneer*," Neil says. "We left it all in the recordings. We didn't want to listen to it years later and say, 'We could have been more convicted about this or that.' We sang each line with conviction."

WUSY Chattanooga, Tenn., PD Gator Harrison has seen growth in the Band Perry's music. "The great thing with these guys is they're comfortable with who they are and they went in the studio not with the attitude of, 'Well, that worked. Let's keep doing that.' But they went into their second album with, 'That was great, but we can be better. What walls can we push down?'"

For example, "Forever Mine Nevermind," written with Paisley while on tour, has a distinctly Queen feel, which isn't a surprise since the band is known to cover "Fat Bottomed Girls" in its shows. "We did listen to a heck of a lot of Queen when we were making *Pioneer*," Kimberly says with a laugh.

"Forever Mine Nevermind" has a 'Bohemian Rhapsody'-like quimsy," Neil says,

"Words like 'free' and 'easy' don't rhyme. In the South they do, but in Malibu they don't."

—KIMBERLY PERRY

All In The Family

Hits and harmony are in the blood for Band Perry songwriters the Henningsens

Country music has a strong tradition of blood-born musical chemistry that dates all the way back to the Carter Family and continues up to and beyond the Band Perry.

Now the Perrys are helping birth another new family trio: the Henningsens, who comprise father Brian (bass, guitar, vocals), son Aaron (guitar, vocals) and daughter Clara (lead vocals, guitar).

The Henningsens hail from farm country in Illinois and were introduced to the Perrys by producer Paul Worley (Lady Antebellum, Martina McBride), when he was working on the Band Perry's debut. "Paul said, 'There's another family band in town and I think you'd really like them,'" Clara Henningsen recalls. The two families met during an acoustic performance at Band Perry manager Bob Doyle's office.

The Perrys immediately gravitated toward two of the Henningsens' songs, "All Your Life" and "You Lie," both of which went on to become Band Perry hits. ("All Your Life" spent two weeks at No. 1 on Billboard's Hot Country Songs chart and has sold 907,000, according to Nielsen SoundScan. "You Lie" hit No. 2 and has sold 992,000.)

"We wrote the songs in a day and they've spent the last few years making them hits," Clara says in explaining her family's admiration for the Band Perry. The feeling is mutual. "We immediately started writing, and we have been ever since," Kimberly Perry says. "The family thing is important. It takes away inhibition for someone to throw out an idea. We're brutally honest with each other."

The Henningsens and Perrys collaborated on a song for the latter's debut, with four other tracks bearing the Henningsen touch. The cross-pollination between the Perrys and the Henningsens has continued. The two families combined for six tracks on the Band Perry's new *Pioneer*, including the title track. Meanwhile, the Perrys contributed a song to the Henningsens' forthcoming debut album. "We asked them to release it as the first single, but they didn't listen," Kimberly says with a laugh.



The Henningsens' Aaron, Clara and Brian Henningsen (from left).

Instead the Henningsens went with their own "American Beautiful," which is No. 23 on Billboard's Country Airplay tally after 13 weeks. Their Arista Nashville album, also titled *American Beautiful* and produced by Worley, is due this summer.

The Henningsens' story is every bit as engaging as the Perrys'. Father Brian set out to be a Christian artist in the '90s, but quickly returned to the family's farm when his father became too ill to run it. He put his musical aspirations aside and helped raise 10 children, now ranging in age from 8 to 30, while tending to the family business.

The Henningsens are a musical family, and a big one at that, "but we're not the Von Trapps," Clara says, noting that most of their singing took place at home, away from any spotlight.

But an eventual performance at Nashville songwriter haunt the Bluebird Cafe marked the birth of the Henningsens family trio. It was open-mic night and Clara says the family didn't expect the reaction they received. "People came up afterward and said how cool it was that we sang together, that we were family and our dad was in a band with us. We were really shocked."

Gator Harrison, PD at Clear Channel's WUSY Chattanooga, Tenn., says "American Beautiful" is performing well for the station, and while it's still early in the game, he sees potential in the Henningsens. "They have the lyric and the family feel to connect," he says, calling the trio "incredibly talented."

"Family took my dad out of music, but family also brought him back in years later," Clara says. "It's kind of crazy how it all works." —KT

chuckling at his invention of a word. "Did I say 'quimsy'?"

"It's 'Queen' and 'whimsy' combined," Kimberly explains. "We kind of went there on purpose. I remember high-fiving each other as we walked out of the studio into the control room."

Republic Nashville partnered with Target for a deluxe edition of *Pioneer*, which will be available starting April 2 in Target stores, and a Target ad featuring "Done" begins airing at the end of March. The 16-song Target version, with a special red cover, features four originals as bonus tracks: "Gonna Be OK," "Once Upon a Time," "Lucky Ones" and "Peaches and Caroline." The tracks were written and recorded by the Perrys prior to their first album.

In addition, *Pioneer* should benefit from a massive media push.

The siblings will kick off release week by previewing new music to family, friends and fans in Greeneville, Tenn., on March 30. A free concert and signing will not only introduce the album, but also raise awareness for Outnumber Hunger, an initiative the trio supports. (The Band Perry will also headline Outnumber Hunger Live on April 5 at the Orleans Hotel & Casino in Las Vegas as part of the Academy of Country Music's ACM Experience, a three-day music event leading up to the 48th annual ACM Awards.)

Kimberly, Reid and Neil will also appear on ABC's "Good Morning America" and "Dancing With the Stars," CBS' "Late Night With David Letterman," "The Ellen DeGeneres Show" and the ACM Awards telecast on April 7.

During release week, they'll participate in "AOL Sessions," a "Live on Letterman" webcast, Clear Channel's "iHeartRadio Live," a Yahoo "RAM Country" performance and an appearance on "GAC Origins."

The group will spend the remainder of the year as the opening act on Rascal Flatts' *Changed* tour. "Our audience loves them," WUSN Chicago music director Marci Braun says of the Band Perry. "They're still the opener on tours, but I've noticed that butts are in seats so they don't miss TBP's performance."

In 2014, the Band Perry intends to headline its own tour, something it's already planning. "We can't wait," Kimberly says. "We're already thinking about set lists and stages and lighting." ●

Team Band Perry

ARTIST The Band Perry

ALBUM *Pioneer*

LABEL Republic Nashville

RELEASE DATE April 2

MANAGEMENT Bob Doyle and Erik Peterson, Bob Doyle & Associates

PRODUCER Dann Huff

PUBLISHING Pearlfeather Publishing (Kimberly Perry), Famdamily Music (Reid Perry), When I Go to the Moon Music (Neil Perry), all administered by Rio Bravo Music (BMI)

BOOKING AGENT Rob Beckham, William Morris Endeavor

BUSINESS MANAGEMENT Cheryl Harris and Legina Chaudoin, O'Neil Hagaman

ATTORNEY David Crow, Milom Horsnell Crow Rose Kelley

PUBLICITY Jake Basden and Erin Burr, Republic Nashville; Brian Bumbury, BB Gun Press; Vanessa Davis, Splash! Public Relations

UPCOMING TV "Late Night With David Letterman" (April 1), "Good Morning America" (April 2), Academy of Country Music Awards (April 7), "The Ellen DeGeneres Show" (April 11), "Dancing With the Stars" (April)

SITES TheFansPerry.com; Facebook.com/thebandperry

TWEETS @TheBandPerry

Digital & The Latin Market

By Leila Cobo & Glenn Peoples

Worldwide, digital revenue grew 9% in 2012. But in Latin America, that growth was explosive—up 83% in Brazil and 36% in Mexico. Now with Deezer and Rdio already in Latin America, Spotify launching in April and Muve expected to make its move soon, the land grab for the Latin-American streaming market is on. Here's why

B

arely two years ago, Giovanna Prado, 19, and Ana Emilia Prado, 13, routinely downloaded their music through any of Mexico's many illegal download sites.

"Truth be told, it was free, and I saw nothing wrong with that," Giovanna admits. Today, however, the sisters get their music legally from iTunes Mexico, downloading an average of 20 tracks per month—English and Spanish pop and EDM—and spending about \$23 in the process.

"I'm a dance teacher now, and I have to have my music," Giovanna says. "But it's all in iTunes now, and I don't have to carry CDs around anymore."

That iTunes is affordable and practical may seem less than revelatory in the United States. But in Mexico and throughout Latin America, it's the beginning of a revolution. The region reported music revenue of \$495 million in 2011—up 9% from the year before and far outpacing the 3% world drop—and is once again poised to be the fastest-growing region of 2012. The positive performance can be attributed to an explosion of growth in digital revenue, with a large portion of that coming from iTunes, which opened up shop in most of Latin America in late 2011. Now, streaming is a new frontier. The region's two top telecoms—America Mobil and Telefonica—already offer streaming services, of which Telefonica in Brazil has been the most successful.

But that growth is expected to accelerate this year. As services arriving from abroad vie for market share, it will be the digital equivalent of a land grab. Deezer and Rdio have both been in the market since last fall, Spotify will launch in Mexico in mid-April, and Muve is expected to enter Latin America soon.

"iTunes has been an important revenue generator, but the truth is all digital services grew last year," says Alejandro Duque, VP of digital and business development at Universal Music Latin America. "Even ringback tones grew. Revenue from YouTube and Vevo grew."

That's part of an industry-wide trend. According to IFPI's recently published Digital Music Report, global recorded-music revenue grew by 0.3% in 2012, and digital revenue led the way with a 9% boost.

But Latin America is expected to outpace that growth. Brazil—the leading Latin music market and the eighth-largest worldwide market for recorded music in 2011, according to IFPI—saw an 83% growth in its digital market revenue, which is more or less evenly divided among Internet downloads, mobile downloads, streaming subscription services and ad-supported video streaming.

In Mexico, Latin America's second-largest market, the overall industry had an 8.4% revenue increase in 2012 over 2011, while digital revenue grew by 35.5%, with 46% of that revenue coming from single track sales.

And in Argentina—which together with Brazil and Mexico make up 80% of all music revenue in the region—the digital growth was 57%, while physical album sales also went up, by 11%.

Those numbers are only the tip of the iceberg. As Internet penetration grows and the cost of devices drops, consumers are switching to smartphones, a changeover made even easier by the availability of mobile prepaid plans. All this is expected to drive explosive digital and mobile growth in Latin America, and companies are accelerating their entry into the region to be prepared for that explosion.

"Mexico hasn't detonated yet, but we're on our way and we know it's going to happen," says Gilda Gonzalez Carmona, director of Amprofon, Mexico's association of record producers, noting that the number of high-speed Internet subscribers in Mexico rose from 32 million in 2011 to 44 million in 2012.

Similarly, in Brazil the number of users went from 67 million in 2008 to 88 million in 2012, according to Internet World Stats.

"Not having a presence in a market like Brazil is a waste," adds Paulo Rosa, president of Brazil's association of record producers (ABPD). "Not only is it the biggest market in Latin America, it's also a market where low-income segments are starting to consume and want to consume music via their computers or their phones, whether or not they're smartphones. There's a huge contingent of people that are coming into the market who didn't participate like they do today."

IN 2012, BRAZIL SAW

83%

GROWTH IN DIGITAL MARKET REVENUE

Long Time Coming

The growth of digital music revenue in Latin America has been a source of discussion and frustration for years, particularly in the early 2000s, when music sales plummeted in the region without any major legal digital alternatives to offset the drop. While many local music services opened up shop, few of them took off in a significant fashion, hampered by rights and publishing issues as well as the lack of broadband access. Instead, up until 2010 and 2011, Latin America's digital market was dominated by mobile sales—including preloaded cellphones—mainly because there weren't any viable, easy legal options to purchase music online.

That changed with the arrival of iTunes in Mexico in the fall of 2009 and its subsequent launch in all of Latin America by December 2011.

In Mexico, the results were immediate. In 2010, there were nearly 13 million tracks sold online, according to Amprofon—a 116.3% increase over 2009—with most of those numbers coming from iTunes. In 2011, that number leapt to 135 million tracks and is

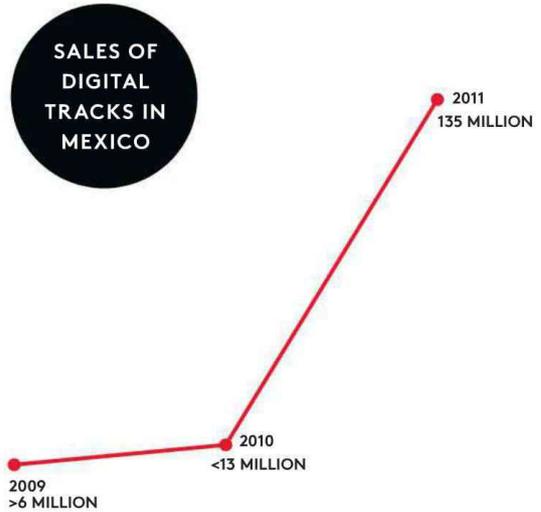
expected to soar even higher when final numbers are tabulated for 2012.

In Brazil, the impact of iTunes, which made up the majority of online sales, was only felt last year, with the download market growing by 909%. Although the exact number of downloaded tracks wasn't available, the total income generated by the sale of individual songs was 23.7 million reais (\$12 million). That amount, Rosa says, "is almost the same as the income generated by the sale of complete albums on the Internet."

Beyond iTunes' arrival, Duque says, the increase in smartphone penetration, and with it, mobile data plans, were a key ingredient for a population that is very tied to its mobile devices and accesses the Internet primarily through their phones.

"We'll have to see how the consuming habits of subscribers evolve, but in my opinion, they will be very tied to the mobile market," he says.

Ironically, Brazil experienced increases in all of its digital revenue streams last year except for subscription services, which fell by 18.6%. Still, Rosa says, "with the new international services in place, this shortfall will be recouped and the music streaming market supported by subscription is expected to grow substantially."



The Land Of Opportunity

Music companies see Brazil as a land of opportunity. The country takes great pride in its rich musical heritage, which runs the gambit from bossa nova pioneer João Gilberto to worldwide metal favorite Sepultura. With a population of 197 million, Brazil was the eighth-largest recorded-music market in 2011, according to IFPI.

That ranking is all the more impressive given Brazil's reputation for piracy. The country has been a mainstay of the International Intellectual Property Alliance's Special 301 Report of most problematic countries for copyright violations, although it was upgraded to "watch list" from "priority watch list" in 2006. The 2012 report describes "offshore pirate repositories," peer-to-peer connections and Internet service providers "who look the other way as their facilities are systematically utilized for infringement."

Despite the handicaps, Brazil's digital growth highlights a market that is ripe for the picking, particularly when it comes to music subscriptions and mobile phone downloads, which had a 91.8% rise in revenue from 2011 to 2012, according to ABPD.

In addition, subscription services are now being sold to smartphone users and through local mobile carriers. They're convenient because smartphones don't require a broadband connection at home—residential fixed-line penetration is only 22% in Brazil, according to a 2012 Groupe Speciale Mobile Assn. report. Billing is simplified through integration with a mobile carrier. And, according to the GSMA report, smartphone sales will rise from 12.6 million units in 2012 to 33 million in 2017.

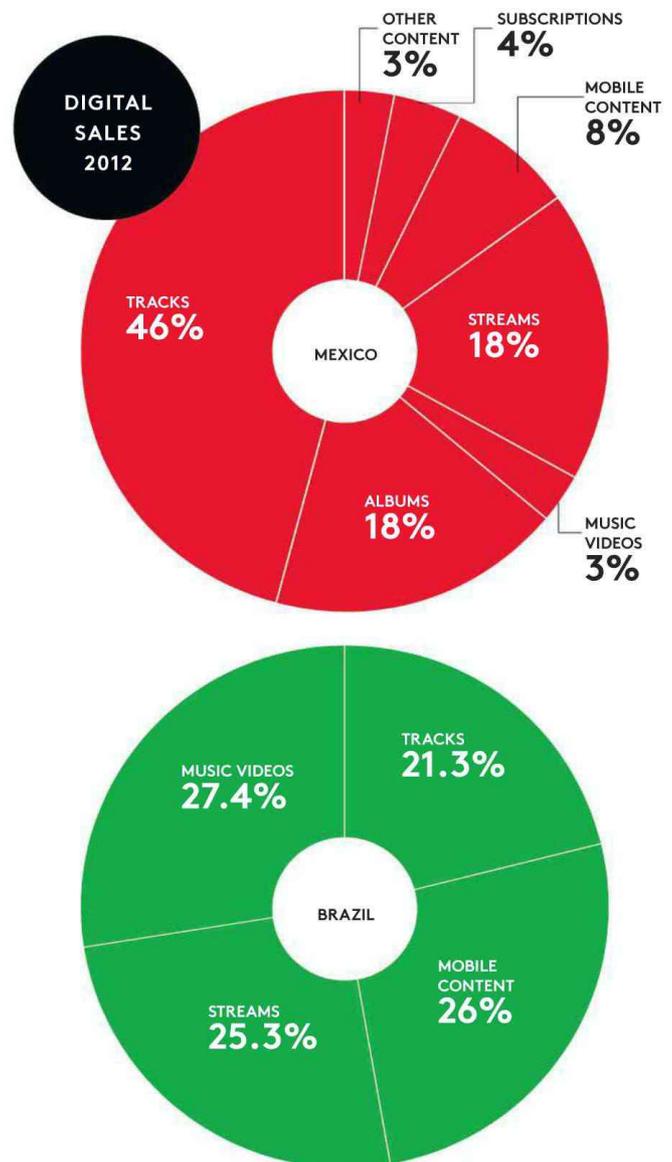
The first international subscription service to enter Brazil was Rdio last November. The country was a sensible first entry point in South America, CEO Drew Larner says. The company already had connections to Brazil through its investor group and through Skype; Rdio co-founders Niklas Zennström and Janus Friis founded Skype prior to launching Rdio and brought over many of the same executives.

Rdio partnered with mobile carrier Oi, the largest telecommunications company in Brazil and one of the largest in Latin America.

The Oi partnership gives Rdio an in-store marketing presence in brick-and-mortar Oi stores in the country, plus the ability to market the service with promotions and vouchers for extended periods of free listening time and other offers that entice people to use the service. And, perhaps most important, the monthly subscription fee is included in a customer's Oi bill. "But the goal is ultimately to do a hard bundle, and we're working on that," Larner says.

Offering a "hard bundle" would effectively open up the market. A bundle that merges the costs of the music and mobile services would allow Rdio to address the majority of the Brazilian market that uses prepaid plans for mobile service and doesn't have a credit card.

"A \$10, all-you-can-eat equivalent in Brazil may be something somebody doesn't want to pay for, but that doesn't mean they won't pay for something that's a fraction of that but is a circumscribed amount of content," Larner says. He offers the example of a less expensive service that functions like the normal service but has a limited catalog to correspond with its lower price. "There are different ways to slice it. For emerging markets that's something we need to look at and we are looking at."



KEY POINTS

DIGITAL EXPLOSION

Brazil, Mexico and Argentina make up 80% of the Latin-American market. All had substantial digital revenue growth in 2012.

BUNDLING IS KEY

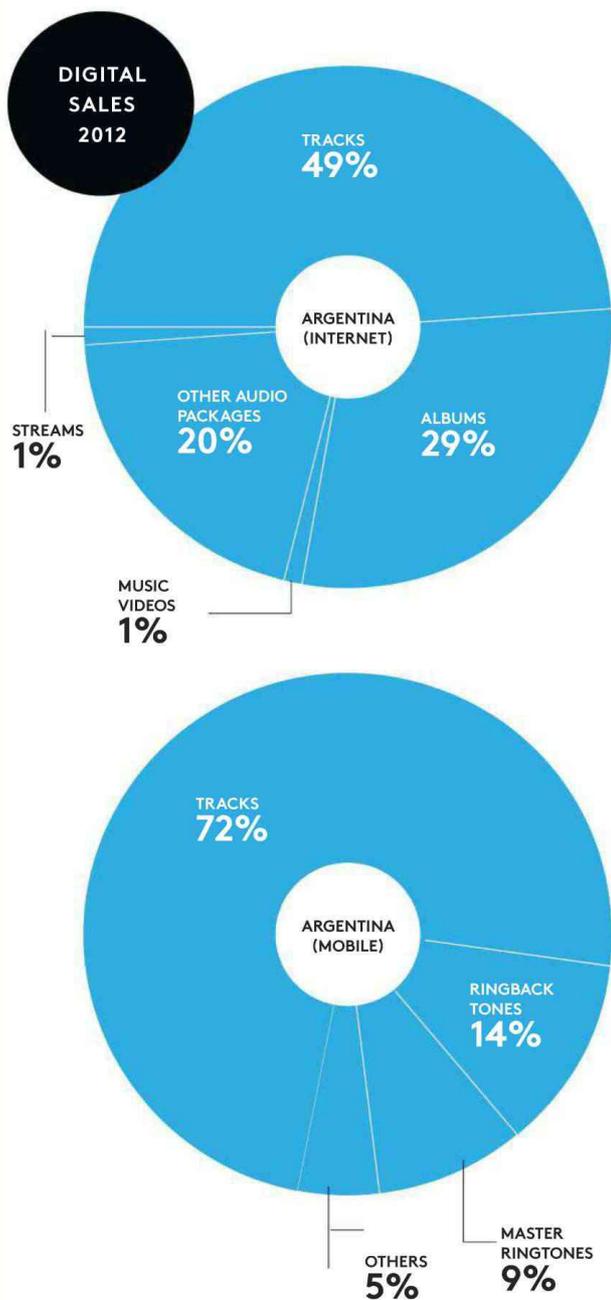
With 80% of mobile users in Latin America relying on prepaid plans, bundling reaches consumers who don't have a credit card.

THE RACE IS ON

Deezer picked up 100,000 new users in its first week in Brazil, breaking the company's previous uptake records. The time to enter this market is now.

GLOBAL MUSIC OPPORTUNITIES

There were only two Mexican acts among Mexico's digital top 10 best-selling tracks in 2012. The rest were global, including Adele and Maroon 5. Growth in these markets will affect global acts.



An on-demand music subscription service can offer only what its label partners allow. Lerner says Rdio is having those discussions and that labels are open to creative solutions that address needs of individual markets. "This is stuff they'll be amenable to—I know they will be because we're having discussions about it. It's a learning process for everybody. Everyone's trying different things, seeing what works, and the labels are certainly flexible about trying new models and trying new offerings."

In Brazil, Rdio users get a free unlimited trial for 14 days and no-cost, ad-free Web access for up to six months. Paid versions cost 8.99 reals (\$4.58) per month for Web and 14.90 reals (\$7.59) per month for Web and mobile access. Monthly family plans cost 22.90 reals (\$11.67) for two people and 29.90 reals (\$15.24) for three.

Rdio doesn't disclose its number of subscribers in Brazil, but Lerner says the country is Rdio's third-largest market in absolute users and its fastest-growing one in terms of momentum. Part of Rdio's ability to find new users in Brazil has come through social media. Lerner says Rdio users in Brazil are four times as likely as users in other countries to come to the service through Facebook. More momentum could be on the way: Just last week Rdio launched a free version of its Web-based service in the country, a strategy that has helped the premium service in other markets.

Deezer is taking a path similar to Rdio's. The company launched in all of Latin America last fall—becoming the first subscription service to cover the entire region (and it still is). Venezuela and Brazil, where Deezer's Latin operations are headquartered, came in last, opening Jan. 18.

Deezer's Mathieu Le Roux, the CEO who oversees the entire Latin region, says that in Brazil, the service launched with a free six-month trial and had 100,000 new users by the first week, breaking all previous Deezer records in any new country.

Le Roux attributes those numbers in part to Deezer's connection with Facebook. According to Socialbakers, a provider of social media analytics, Brazil has the second-highest number of Facebook users in the world—66.5 million—after the United States. (Mexico is No. 5 with 40 million.) "And a Brazilian will share three times more per day than an American. So we're talking about a very social country," he adds.

Deezer currently doesn't operate with a mobile provider in Brazil, but it's in conversations to do so. However, the company has partnered with mobile provider Tigo—which has operations in Latin America, Southeast Asia and Africa—in seven other Latin-American countries, including Colombia, where it allows users to download music as part of their phone plan.

Perhaps as important, in an effort to really target users in each country, Deezer has an editorial staff of 10 people who specialize in different regions and who are working daily with labels on offerings and promotions that are available both to mobile users and on Deezer's stand-alone website.

But the focus is mobile. "We intend to have telco deals in every country that we can," Le Roux says. "We want to provide music for everyone. And telcos can reach 90% of the population."

Deezer's musical offering comes for smartphones and through offers designed for people who already have plans with Tigo. However, Le Roux says, "80% of mobile users [in Latin America] use prepaid mobiles. So the big chunk of the population we need to address is the prepaid consumer."

IN 2012, ARGENTINA SAW

416%

GROWTH IN SINGLE TRACK DOWNLOADS ...

... WHILE DIGITAL REVENUE GREW

57%

A Working Model

The fact that Muve Music and its U.S. carrier, Cricket, are targeting prepaid consumers made it a hit with U.S. Hispanics. In the States, one-third of Cricket's customers are Hispanic, and that demographic defined the service, Muve senior VP Jeffrey Toig says.

"From the very beginning, the idea for Muve was how to build an amazing digital music service and experience for this segment, a large component of which is Hispanic. . . . It had to be built for the mobile phone because for many of the customers Cricket serves, the phone—not the computer—is the center of their lives."

According to Toig, 15%-20% of all music that's listened to on Muve in the United States is Latin, a huge percentage compared with any other digital or mobile service in the country. The success lies in targeting a Latin consumer who quite often doesn't have a credit card, or a computer, or a smartphone, and who prepaids for mobile phone usage.

That's also the case in Latin America, Universal's Duque says, where the market is predominantly mobile and prepaid, and where credit card penetration isn't as high.

"You have to take that into consideration to have mass consumption," Duque says.

Sources say Muve plans to enter Latin America soon, as does Spotify, which is slated to launch in Mexico in mid-April.

The new kid on the block right now is Sony. The company made its first foray into Latin America when it launched Music Unlimited in Mexico, the service's 18th market, on March 6. The on-demand subscription service first launched in Europe in late 2010 and is the only subscription service available in Japan. Users can access their music collections on Android and iOS devices as well as Sony hardware like PlayStation 3 gaming consoles, Blu-ray players and Bravia-connected TV sets.

Sony tailored Music Unlimited for the Mexican market by adding four channels: Mexicana, reggaeton, rock and pop. "Localization is key for any of the [product launches] we do around the world," Sony Entertainment Network executive VP/COO Shawn Layden says.

Pricing and payment aren't fit to the local market, however. Pricing for Mexico is slightly less than in the United States and is in dol-

lars: \$4.49 for its access level and \$8.99 for premium versus U.S. pricing of \$4.99 access and \$9.99 premium. In addition, customers must pay with an international credit card, as is still the case with iTunes in several Latin markets.

These restrictions, however, should ease in time, as the market matures and grows.

"I can't tell you that the digital market has saved us, but that we've worked to get to this place," says Universal Music Latin Entertainment president Victor Gonzalez, who's seen iTunes sales in Mexico grow by more than 80% year to year since its launch. "It's a great result, but it's taken a lot of work to get to this point."

The most important factor, he says, is that "we have consumers who are changing their music-consuming habits. There's a generation that understands it can purchase with a prepaid card, it can download music legally, and that's great news for a country like Mexico that's growing at a fast clip. It gives us hope for other services—be it subscription services or ad revenue-supported services—who will see the potential and launch here and have results."

"We're very excited about the streaming services because we've seen how they work, mainly in Europe, and we feel there's tremendous potential,"

"Consumers are changing their habits. There's a generation that understands it can purchase with a prepaid card, it can download music legally, and that's great news."

—Victor Gonzalez, Universal Music Latin Entertainment

says Gabriela Martinez, senior VP of marketing at Warner Music Latin America. "We're going to do everything we can to make them a success, and seeing such important players enter the market is a super-positive symptom that indicates we're on the right path." ●

.biz

Universal Music Group has teamed with Samsung to launch a Pan-African mobile music service titled the Kleek. The free-to-access service will initially be rolled out in five African markets, with Samsung as the exclusive smartphone partner for a two-year period.

WHERE THE GROWTH IS

The potential in smartphone, Internet penetration

The penetration of smartphones in Latin America, where consumers rely heavily on their mobile devices, has been a key driver in the region's growth in digital music revenue. At the same time, the prospects of growth in both smartphone and Internet usage point to explosive growth in the region in the next couple of years.

According to Credit Suisse figures published by Internet statistics company Statista, smartphone penetration in Latin America was 1% in 2007 and had grown to 7% in 2011 and 11% in 2012, with a projection of 21% by 2015.

That may not sound like much, but consider this: According to Google's Our Mobile Planet, the data and analysis tool that provides access to data and research on smartphone usage, smartphone penetration in Argentina in 2012 was 24%. In Mexico it was 20%, and in Brazil 14%.

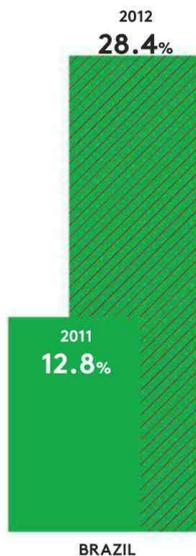
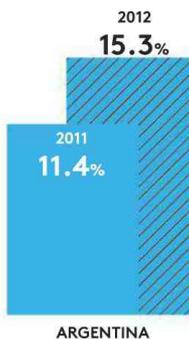
But Brazil is a country with 194 million people, and that 14% penetration is equivalent to 27 million smartphone users, more than the number in Germany or France. Mexico's penetration was equivalent to 23 million smartphone users. In fact, Brazil and Mexico both have more smartphone users than Australia has people.

When it comes to Internet usage, the possibilities are even bigger.

According to Internet World Stats, Internet penetration in Brazil stands at only 42.2%, but that translates to 81.8 million users. Mexico's penetration rate is 36.5%, equivalent to 42 million users.

Only Argentina, the sole Latin country to be among the top 50 in Internet penetration in world, is close to fulfilling its potential. There, Internet penetration is 67% with 28 million users. —LC

DIGITAL SALES AS PERCENTAGE OF MARKET



GLOBAL HITS

What sells in the digital Latin market?

Local repertoire tends to dominate local markets. But when it comes to digital downloads, global hits also may hold more sway. In Mexico, only two Mexican acts—Reik and Jesse & Joy—had tracks ranked among the top 10 digital downloads of 2012. Otherwise, the listing was populated by international acts including PSY, Adele and Maroon 5, although two tracks were Latin-tinged: Michel Teló's "Ai Se Eu Te Pego" (whose appeal is pegged to its soccer connection) and Jennifer Lopez's "Dance Again" featuring Pitbull.

Argentina, instead, was dominated by Latin repertoire—eight out of 10 tracks—albeit there wasn't a single Argentine artist in the mix. The list was topped by Ricardo Arjona—hugely popular in Argentina—with "Fuieste Tu"; at No. 2 was Teló. Also on Argentina's list were PSY, Adele and Jesse & Joy. —LC

Stepping BACK Into The LIGHT

After a five-year hiatus, new mom Dido embraces a new optimism on her fourth album, 'Girl Who Got Away'

BY DUDLEY SAUNDERS

The 4 o'clock sun is slanting outside West Hollywood's London Hotel, but inside, Dido's mind is on another day in another place. "I remember I was walking. I was quite a ways away from home, and I thought, 'When you're loved at home and you're away on your own, it feels like freedom. It feels like you can do anything.' It's the most amazing feeling." She takes a breath and hesitates slightly. "If there's no one at home loving you . . . it just feels lonely. And I know it's the most obvious thing in the world, but that's what sparked off that song."

That song is "No Freedom," the first single off *Girl Who Got Away*, her first album in five years, and what RCA VP Nick Pirovano calls "a return to form" for the artist. An up-to-date evolution of the sound that made her a pop juggernaut in the late '90s, it's an evocatively produced album of beats and emotionally complex lyrics and that voice—a cooler variant of Sarah McLachlan's that somehow summons up harshness as easily as love and joy.

"When all these amazing things were happening in my career," Dido continues, "I'd be doing these incredible shows, and I'd get such a sense of, 'But who's sharing this with me?' The memory is gone if it's only with you. But if you're sharing it with somebody, the memory is kept alive forever. And that was a huge realization for me, because I'd drifted for such a long time."

With a new husband and a new baby, Dido has made an almost 180-degree turn from her last album, 2008's downbeat, loss-infused *Safe Trip Home*. Recorded in the wake of her father's death, the album hit No. 13 on the Billboard 200. "You can't help your world coming into your music," she reflects. "That was a much darker time in my life. On this new album, even though it has moments of darkness and heartbreak, it just has this underlying optimism."

Although a notoriously private, ruminative lyric writer, she's become unusually open to collaboration outside her circle, most notably on the new album's "Let Us Move On," featuring hip-hop artist Kendrick Lamar. "When you collaborate with someone, the world expands," she says. "Kendrick had obviously really listened to the song, and then he told a story in the middle of it that just brought a whole new meaning to the song. That's the fun for me with collaboration: It brings something back to the song that you hadn't put in there."

It can also attract new audiences. "We premiered it on NPR," Pirovano says, "and the purpose of doing that was, first, to reinvigorate her core base, but also to reach a younger element that has begun using NPR for music discovery. A lot of younger artists are breaking now through NPR. And by releasing a collaboration with an artist like Kendrick—who's unbelievably current—that helped introduce her to a whole new generation." While social media lit up in Dido's existing fan base, she notes that the early look "immediately got picked up on all the blogs and went to No. 4 on Hype Machine—and Hype Machine is not something you would associate with an older audience."

Not that *The Girl Who Got Away* is exactly breaking the mold in an attempt to cash in with a younger demographic. Rather, the richly layered album strikes a familiar balance of comforting melodies, acoustic strums and gentle beats from a process she's honed during her career, collaborating with her brother Rollo Armstrong, her longtime producer.



“Rollo likes to load things up and I like taking things out—that’s how we worked,” Dido says. “I’d go to the bathroom and I’d come back and he’s filled the track up. Then he goes to the bathroom and I’ve taken everything back out. And there’s this to-ing and fro-ing and somewhere in the middle you get the simplest form with enough in there that, on repeat listens, you start hearing more and more stuff.”

“I’ve always been into the conflict and contradiction of things. Like ‘End of Night’: It’s a pretty pointed song disguised as a big happy pop song, and it’s actually a direct hit on someone who really pissed me off.”

“The things that excite me are things rubbing against each other—not quite black or white,” she says. “I see

the world like that.”

Apparently, so do her fans. In preparation for Dido’s relaunch into a radically altered music industry, her manager Craig Logan says, “We completed extensive market research. And it turns out her lyrics really matter to her fans. They brought it up over and over again. They respond strongly to the way she mixes light and dark.” More unexpectedly, he says, they discovered that “her audience is a lot more male than we thought.”

This may be attributable to the fact that, however emotional her songs may get, she conveys feelings without any of the dramatics of female-skewing artists like Tori Amos. There’s a coolness and reserve that has made her meld well with male hip-hop acts long before

Dido
photographed
in Los Angeles.

Team DIDO

ARTIST Dido

ALBUM *Girl Who Got Away*

LABEL RCA

RELEASE DATE March 26

MANAGEMENT Craig Logan, Logan Media Entertainment

PRODUCERS Dido, Rollo, Rick Nowels, Greg Kurstin, John P*Nut Harrison

A&R Peter Edge, RCA

PUBLISHER Warner/Chappell

BOOKING Marty Diamond, Paradigm

UPCOMING TV “Live With Kelly & Michael” (March 26), “Late Night With Jimmy Fallon” (March 27)

ATTORNEY Anthony Jayes, Anthony Jayes LLP

PUBLICITY Sarah Weinstein Dennison, RCA

SITES DidoMusic.com, Facebook.com/dido, Instagram (didoofficial)

TWEETS @didoofficial

Eminem sampled her for his chart-topping “Stan.” And that reserve extends to the press, where she shies away from intimate revelation to an almost comical degree: For instance, in a 2011 article about the birth of her child, the Daily Mail could only say that it was “believed” she had married the previous year.

Yet that reticence doesn’t extend to her fans. “People used to joke that I’d do endless interviews and not reveal that much, and then I’d get up onstage that night and tell everyone in the audience some deeply personal story about where a song came from,” Dido says with a laugh. “I remember the odd journalist commenting on that: ‘Why do I have to come to the show to get the real story?’”

“When I started out, we’d set up a table after shows and I’d sign CDs for hours and chat with everyone. I remember someone saying, ‘You hand-sold your first million albums.’ But I always loved that. [The fans] always surprised me with amazing stories about what the songs are about for them.”

And that, she says, is why this private artist has taken to social media with unexpected glee. “I love having this instant access to fans. It’s different, but I love feeling that connection with them again.”

Whether it’s among her fans, with collaborators or just in the broader community of dance and electronic artists, there’s something about being part of a group that Dido now finds appealing. She refers to a line in the new song “Sitting on the Roof of the World”: “I don’t want to be different/I just want to fit in,” adding, “That pretty much sums up me and my life. I was always a little bit of a freak as a kid, and then when everything exploded with my music . . . I mean, it’s brilliant, it’s the best feeling in the world. But it’s so unusual, so exceptional what happened to me, you can still get that slightly squirmy feeling in your stomach: ‘Oh, I feel a bit of a freak.’ I never just felt like I really belonged in something. But having a kid, everything just sort of makes sense now. I feel like more a part of the world.”

But will she like being “part of the world” when juggling her son with life on the road? “Oh,” Dido says with a smile, “he’ll be playing cymbals in the background.”

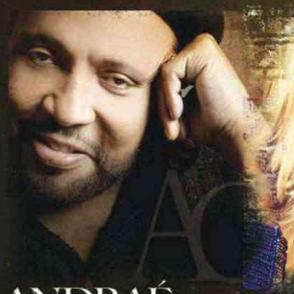


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TRUE HEART

UNSTOPPABLE AT 60, CHAKA KHAN CELEBRATES FOUR DECADES OF SUCCESS AND EMOTIONAL IMPACT

BY GAIL MITCHELL

Staying power. Artists either have it or they don't. After Chaka Khan defiantly belted her way to a hit—and a Grammy Award—on the Stevie Wonder-penned Rufus funk ditty “Tell Me Something Good,” there was no question as to which category she would claim.

That R&B/pop success in 1974 was just the appetizer. The singer/songwriter has since become a living legend. “You Got the Love,” “Sweet Love,” “Ain't Nobody,” “I'm Every Woman” and “I Feel for You” are just a few of the delectable classics she dished up as frontwoman for Rufus and as a solo artist.

Along the way, she has collaborated with a who's who of great talents—from Wonder, Ray Charles, Miles Davis, Quincy Jones and Dizzy Gillespie to Arif Mardin, Jimmy Jam & Terry Lewis, Prince, George Benson, Ashford & Simpson, David Foster and the London Symphony Orchestra.

She has also racked up a host of awards and accolades, including 10 Grammys, a star on the Hollywood Walk of Fame, BET's Lifetime Achievement Award and, earlier this year, the 2013 Trumpet Legend Award. A tribute/benefit concert takes place April 19 at Washington, D.C.'s Howard Theatre and a street-naming in her honor in Chicago's Hyde Park on July 27.

More importantly, however, Khan helped set the bar for raw yet sensuous vocal power and versatility. Equally at home singing jazz, rock or gospel, among other genres, she has influenced—and continues to inspire—talented female singers ranging from Whitney Houston, Mary J. Blige and Brandy to Erykah Badu, Fantasia and Ledisi.

[Khan also is the first artist featured in a Billboard advertisement enhanced with “augmented reality,” a technology that brings multimedia elements to a print ad. Those elements of Khan's cover wrap ad are due to be available to any reader who scans the ad using the Printergize app. “Chaka has always been an innovator as an artist,” says Chaka Khan Management's Tammy McCrary, who's also Khan's sister. “In today's market, it is just as important to be innovative technologically. This is why we chose to partner with Printergize.”]

Born Yvette Marie Stevens on March 23, 1953, Khan was the eldest of five siblings raised in Chicago. Forming vocal group the Crystalettes (which became Shades of Black) with her sister Bonnie and two school friends, she later adopted the fitting moniker Chaka—“woman of fire”—given to her by a Yoruba priest.

Married to musician Hassan Khan at 17, Khan sang with such groups as the Babysitters and Lock & Chain before friend and singer Paulette McWilliams recommended she take McWilliams' lead singer role with Ask Rufus in 1972. Changing its name to just Rufus, the multiracial sextet signed with ABC and clicked in 1974 with “Tell Me Something Good,” which hit No. 3 on both Billboard's pop and R&B charts.

A spate of No. 1 and RIAA-certified gold and platinum albums followed into the late '70s, including *Rags to Rufus*, *Rufus Featuring*



Chaka Khan's career has been motivated by “communicating from one heart to another.”

Chaka Khan, Ask Rufus, Street Player and Masterjam.

While still with Rufus, Khan stepped out on her own in 1978 and right into a No. 1 R&B hit, the signature “I'm Every Woman.” More hits ensued—“What Cha' Gonna Do for Me,” “I Feel for You,” “Through the Fire” and, most recently, “Angel”—as did a longtime battle with drugs and alcohol.

Now in her eighth year of sobriety, Khan has been paying it forward through her Chaka Khan Foundation for which she received the McDonald's Corp.'s 365 Black Award last year. In between, she's done theater in London (“Mama, I Want to Sing”) and

Broadway (Sofia in “The Color Purple”) and penned the 2003 autobiography “Chaka! Through the Fire.”

Now celebrating her 40th anniversary in music—plus her milestone 60th birthday on March 23—Khan isn't ready to kick back yet.

The singer/songwriter/entrepreneur/philanthropist is ramping up the 100 Days of Chaka Khan campaign, counting down to the July 2 release of a new album, *The iKhan Project: Alive!*, which includes her recently released single “It's Not Over.” Plans call for the album to be sold through Walmart, Best Buy and other major retailers as well as on-

line. A label and distributor haven't yet been announced. The album, as well as additional projects and a summer world tour, are part of a yearlong celebration. Also on tap are two signature product lines: Chakalates gourmet candy and Khana Sutra candles and fragrances (see story, page 42).

In the following interview, a frank and irreverent Khan takes a look back—and moves forward—on a career she says was motivated by a simple phrase: “communicating from one heart to another.”

What inspired 100 Days of Chaka Khan? It popped up toward the end of last year. My sister Tammy was looking at everything I'd done during my career and she said, “My God, you've been in the business for 40 years.” And I'm like, “Oh hell, really?” [laughs]

But we decided to tie that in with several new projects. The 100 days stems from the synchronicity of my 60th birthday and the 40th anniversary of my very first album release with Rufus on July 1, 1973.

Those 100 days are the countdown to my next album. In between we'll be putting out two more singles and presenting a virtual diary of my life, including various events celebrating my birthday and career anniversary. All of that can be accessed exclusively through a new app downloadable to my website, ChakaKhan.com.

But music is just one element of what will be a yearlong iKhan Project celebration through 2014. In addition to releasing records in various genres, I am relaunching my website; reintroducing a gourmet chocolate line, Chakalates, and Khana Sutra candles and fragrances; and updating my memoir for reissue next year.

TALK

@ChakaKhan Had a blast in the studio with @RobertGlasper and @DonWas working on my new jazz offering #iKhanJazz!

@ChakaKhan Looking 2 take @chakalates retail! <http://www.candyindustry.com/articles/85586-chaka-khan-re-launches-her-chocolates-looks-for-new-partner>

@IAMANITA-BAKER Chaka Khan - It's Not Over <http://shares/YTccm> via @sharethis @ChakaKhan = ICON

@ChakaKhan Reading ALL these tweets/memories about what my songs mean to some of you. So touched and truly blessed. #INO



Stevie Wonder and Chaka Khan perform Rufus' breakthrough hit “Tell Me Something Good” (written by Wonder) during VH1's “Divas Duets” in 2003.

Your single “It's Not Over” was released digitally on Feb. 14. How did your collaboration with Lecrae come about? This whole yearlong project is about healing, about a lot of new things coming to fruition. The world is also going through changes, but for me it's not a doomsday, end of the world-type of thing. I wanted to relay those messages. I got together with producer Neffu [aka Theron Feemster] and did some tracks. He and I, as well as my brother Mark Stevens, wrote words to one track, which turned out to be “It's Not Over.” And we're thinking, “Who can we get to rap on it in an uplifting way?” That's when my kids and grandkids told me about [Christian rapper] Lecrae.

I have my own spot at Henson Studios in Hollywood, Charlie Chaplin's old studios. What's been happening has been pretty magical, grace in action. Both Lecrae and Robert Glasper, whom I'm also working with, won Grammys this year. I must be going in the right direction.

So, “Over” and the two forthcoming singles will appear on your new album? Yes. It's an anniversary album called *The iKhan Project: Alive!* We're recording it live in the studio, featuring new songs and reinterpretations of some of my classic songs. It will be released on July 2 and accompanied by an exclusive film chronicling the sessions. “It's Not Over” will be a bonus track.

CK
**Wherever you are
 in this Universe,
 always know
 I love you
 and I'm praying
 for you!**

**Through the fire...
 that's why you are
 pure gold!!**

**Your Sista
 in Soul and Spirit,
 Betty Wright**



HAPPY 60TH BIRTHDAY
CHAKA KHAN



What's Good

CONGRATULATIONS TO OUR
SOUL TRAIN LEGEND ON 40 YEARS IN THE MUSIC BUSINESS.
WE WISH YOU GREAT SUCCESS ON YOUR
UPCOMING PROJECTS.

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Love you and your love of music!

Your passion has changed the game.

Touring with you changed me. Seeing you hold your speakers like babies in your arms singing every Anthony Jackson bass line touched me deeply.

I also love the forward you wrote in our Whitney Houston Tribute book.

The voice the music the inspiration.

Whitney wanted to sing her best for you on I'm Every Woman!

CHAKA KAHN! CHAKA KAHN!

Stevie Wonder Adores you as well and gave you his best songs!

You are One of the Best of All time and we All love you!

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Heart and Soul to show us All the New Way!

You deserve All the love cause you Got the love!

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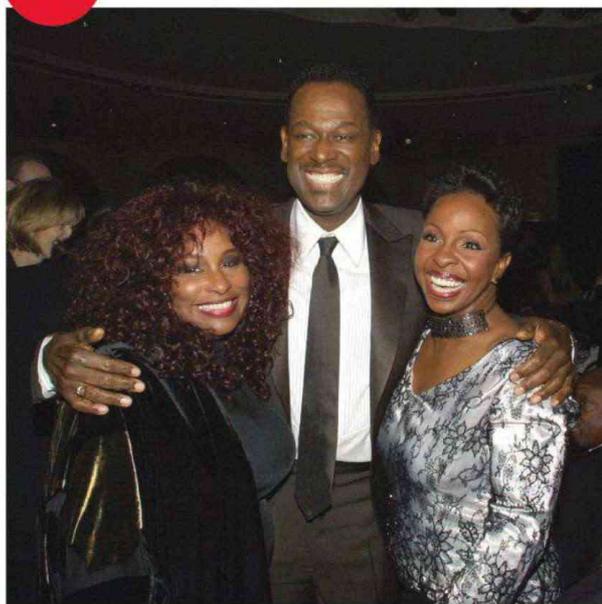


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THE YEAR OF CHAKA KHAN

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Chaka Khan (left) with Luther Vandross and Gladys Knight at the Clive Davis Pre-Grammy Party in 2001.

Any hints as to who else you're working with, such as other featured guests and/or the classics you're revisiting? I really want to keep that under wraps for a while. Let's just say it's going to be mind-boggling. A lot of the people I'm working with will be iconic artists.

And you're simultaneously working on a jazz album produced by Glasper? We've put down a couple of cuts already here in L.A. He's a great artist and a lot of fun.

Going back to *The iKhan Project: Alive!*, that's an interesting title. That's the big thing: I'm still alive when so many of us have gone. I mean, every month it seems like I'm hearing someone is gone. When I was diagnosed with high blood pressure and Type 2 diabetes, I said, "OK, that's it." That could have easily taken me out along with a lot of other things I was doing. There's really no honest physical reason why I should be here except by the grace of God.

You've got to know that when the universe slaps you in the face and says, "Get up," you've got to get busy. A lot of people don't know how to read those signs. I was able to read the writing on the wall for some reason. I said, "I'm not going out like this." I lost 75 pounds and am also celebrating eight years of sobriety. It's a constant, everyday battle just to stay on the right path. But that's what I'm doing: physically, emotionally, spiritually, I'm trying to stay balanced and living in the moment.

To what do you attribute your career longevity? Staying true to myself musically. I trust my instincts. As a singer and musician, I don't second-guess. If I fall in love with something musically, I follow my heart. You have to go with it and not be afraid. You can't be in it for the money, but you have to put in the work, because nothing comes from

nothing. And your motivation has to be in the right place: communicating from one heart to another.

The upcoming Howard Theatre gala and other recent accolades—what do those mean to you? It's love, you know. I used to run from that kind of stuff. You would never see me sitting in an audience at anything. But patience started kicking in, and I became a little more open to being loved back. It's a good thing.

Another 2013 element of your iKhan Project rollout is the international I'm Every Woman tour. What details can you share? It's my version of the Lilith Fair for the 21st century. Happening this summer, it will be a multicultural lineup of established and new female artists that will be announced during the 100 Days campaign. I really want to make it a celebration of our mothers, children, sisters, aunts; everybody who does music.

With the bottom line being a lineup of female artists possessing real, not Auto-Tuned, voices? Please, come on, girl! We're going to make this as close to earth as possible.

Giving back remains a central focus for you. A portion of the tour proceeds will also be donated to the Chaka Khan Foundation, right? Yes. I started the foundation in 1999. Its first focus—raising public awareness about autism, particularly in communities of color—was inspired by my nephew. We've since expanded into three additional initiatives.

One of those is the Chaka Believes Educational Initiative. It began as a pilot program in South Central L.A., taking a group of fifth through eighth graders to [the University of Southern California] to be tutored and mentored by students there. We're taking these kids out of the situations they're living in—drugs,



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“Congratulations,
you go
girl!”

— George Duke



Chaka Khan singing at the UNCF annual gala in Pasadena, Calif., in December.

gangs, whatever—and inspiring them to reach their potential. They love it. It’s become a very successful model. Now we’re looking at a few partners to help take the program national.

We’re also getting ready to partner with a well-known name—which I can’t reveal right now—to take our No Excuses Initiative national. It’s dedicated to preventing gang violence by bringing at-risk youth and youth offenders together through “day of dialogue” events and providing job training and support.

And our SuperLife Transformation Initiative—in partnership with the Essence Music Festival, the Institute of Women & Ethnic Studies, Verizon, New Orleans mayor Mitch Landrieu and others—kicked off in 2011. Fifty women from New Orleans aged 18-35 participated in the first group. When I went to their festival after [Hurricane] Katrina hit, I told the Essence people I can’t just come here, sing and leave. There were women who’d lost entire families; some

were living in cars with their kids, moving from pillar to post. It was insane.

Over a year’s span, we gave these women the help they needed. We had a cap and gown graduation last summer at the Morial Convention Center. I didn’t recognize these women. They had completely transformed, closing on homes and starting businesses. Now they are paying it forward. They will be the transformers/mentors for the next group.

Will this be one of the new chapters in the updated version of your autobiography, “Through the Fire”? Another whole life has kicked in since that book was first published in 2003. So, I would be remiss to leave that as a chronicle of my legacy. It wouldn’t be an honest one. I went into rehab after that, which is a whole other book. So, I’m writing four to five new chapters.

Word is there’s also a screenplay in the works. Who would you like to portray you? I could use some of my family members to

Chaka-

AIN’T NOBODY
EVER EVER **EVAH**
GONNA DO IT LIKE YOU!

CONGRATS ON 40 YEARS OF GREAT MUSIC
AND
HERE’S TO 40 MORE!!

Love,
Jesse Collins

JESSE * COLLINS
ENTERTAINMENT.

CROSSOVER QUEEN

Chaka Khan has always been a multigenre marvel. Her earliest success with Rufus crossed over on Billboard’s pop and R&B charts. And she’s achieved success in the decades since on Billboard’s jazz, adult contemporary and rap singles charts.

When Rufus, fronted by Khan, broke through in the summer of 1974 with “Tell Me Something Good,” the song went to No. 3 on both the pop and R&B charts. On this exclusive recap of Khan’s top 10 most successful Billboard Hot 100 hits, seven of these tracks also went

to No. 1 on the R&B chart.

This ranking is based on actual performance on the weekly Billboard Hot 100. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years. ●

CHAKA’S GREATEST HITS

	ARTIST	TITLE	LABEL	PEAK	PEAK DATE
1	CHAKA KHAN	“I FEEL FOR YOU”	WARNER BROS.	3	11/24/84
2	RUFUS	“TELL ME SOMETHING GOOD”	ABC	3	8/24/74
3	RUFUS FEATURING CHAKA KHAN	“SWEET THING”	ABC	5	4/3/76
4	RUFUS FEATURING CHAKA KHAN	“YOU GOT THE LOVE”	ABC	11	12/14/74
5	RUFUS FEATURING CHAKA KHAN	“ONCE YOU GET STARTED”	ABC	10	4/12/75
6	QUINCY JONES FEATURING RAY CHARLES & CHAKA KHAN	“I’LL BE GOOD TO YOU”	QWEST	18	1/27/90
7	RUFUS & CHAKA KHAN	“AIN’T NOBODY”	WARNER BROS.	22	12/3/83
8	CHAKA KHAN	“I’M EVERY WOMAN”	WARNER BROS.	21	12/23/78
9	BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN	“MISSING YOU” (FROM THE “SET IT OFF” SOUNDTRACK)	EAST WEST/EEG	25	9/28/96
10	RUFUS FEATURING CHAKA KHAN	“AT MIDNIGHT (MY LOVE WILL LIFT YOU UP)”	ABC	30	4/9/77



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THE SONG'S BEST FRIEND

play me at different ages. I've got a couple of granddaughters who would work. And my daughter would work. Then after that, I could pretty much kick in. I know at some point we will be using other great thespians in the presentation. I don't know really who yet. We're still trying to refine the written work. It probably won't happen this year, but soon.

Is more theater on the horizon? I would like to do more theater. But it has to be the right thing. I'm really, really picky. I'd want to do something that inspires and helps people; something that says something relevant. Not some silly love triangle.

Looking back, what memories immediately come to mind? I've worked with some great people who are no longer with us, from Miles Davis and Dizzy Gillespie to Whitney Houston and Luther Vandross. Luther sang background for me all through the '80s on my recordings. That will probably be in the new book. And God, yes, there's Arif Mardin. So many great people.

Mardin and Stevie Wonder are two people in particular who played significant roles in your career. Wonder wrote your first Rufus hit, and producer Mardin was a guiding force when you went solo. They're both amazing forces who came into my life, changed it and gave me direction in a very big way. Arif used to challenge me to sing anything. I was afraid, scared to death of jazz. But he got my feet really good and wet there. We did many great musical things together. There will never be another Arif. However, I'm working with some great people now.

Name a song you haven't tired of singing after 40 years. "Ain't Nobody." I'm still pretty cool when it comes to that song; it's timeless and people love it. I also still enjoy singing "Through the Fire."

What do you say to fans who keep asking about a Rufus reunion? Been there, done that. I think we've done everything we can do together.

Do you have any regrets? Well, there are some things I would change, but I have no regrets, to quote Phoebe Snow. There were times when people would try to put guilt trips on me. And I'd say, "No, forget that." I don't feel guilty because I did the best that I could with what I had to work with. If I'd had the knowledge, there are some things I would have done differently. But I can't do that, can I? It's too late. [laughs] So you just have to keep it moving.

What one thing might you have changed? I might have had more faith in myself, my strengths, and not given into some of the weaknesses I gave into. But I was afraid; I was young. I can give you good reasons for everything now. [laughs] But I would have taken better care of myself. And it's hard not to be so sensitive and unaffected. Things can upset me profoundly because I am sensitive. That's what makes me the artist that I am. So, it's a balance, a kind of juggling act that I'm just learning to perfect. I'm still a work in progress. ●

SWEET THINGS

KHAN TUNES UP SIGNATURE CHOCOLATE, CANDLE BRANDS

It started in 2004, when Chaka Khan and her sister (and manager) Tammy McCrary were brainstorming ways to raise money for autism research.

"We were trying to think of something everybody likes," Khan says. "And everybody loves chocolates."

Chakalates, Khan's line of handmade Belgian chocolates, was initially sold exclusively at Neiman Marcus. Now, with a new distributor in tow, she reintroduced the antioxidant-rich dark chocolate brand last month in the Grammy Gift Lounge during Grammy Week.

Described as a "sweet thing for the heart and soul," Chakalates come in plain dark chocolate or accented with macadamia nuts, ginger and praline, and Jamaican dark rum.

Expanding her entrepreneurial pursuits, Khan has simultaneously launched a candle line, Khana Sutra. Made with natural soy wax and lead-free wicks, the long-lasting candles are currently available in a pine scent. Khan, a self-avowed "candle freak," says she is in the process of choosing more scents that will be introduced throughout the coming year.

"I live in hotels," Khan says, "and I have to have my candles to make the room a sanctuary. They purify the space you're in and give the room light. Negativity hates light."

Coming soon: Khana Sutra room and linen sprays, bath salts, body butter and a unisex fragrance mirroring the candles' pine scent. Of the lattermost item, Khan notes with a laugh, "I almost get jumped on when I get on an elevator."

Both Chakalates and Khana Sutra candles are available on the singer's website, ChakaKhan.com. Proceeds from the sales of those products benefit the Chaka Khan Foundation, which supports women and children in crisis. —GM



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HOT TOURS



One of Canada's most successful live acts, **Billy Talent** opens a new 19-date tour this month, playing mostly arenas.

TO THE NORTH

CANADA'S LIVE SCENE IS ON A ROLL

BY KAREN BLISS

“**W**

e've had a banner year.” “There's more traffic than ever.” “Sensationally hot.”

These are just some of the statements heard from agents, managers and venue executives when surveying Canada's arena touring market in the past year.

“People want to tour Canada on a national basis,” Live Nation Canada chairman Riley O'Connor says. “It's taken about 15 years to convince people that there's more to Canada

than Toronto, Montreal and Vancouver.”

The top five Canadian venues, as recently ranked by Billboard Boxscore, span the country coast to coast, with two in Canada's largest city, Toronto (see chart, page 44). There are also more arenas in secondary markets, providing additional routing opportunities and fulfilling a need in growing urban areas. Overall, that accounts for a very healthy live business.

Such artists as Paul McCartney, Lady Gaga, One Direction, Bon Jovi, Peter Dinklage and Leonard Cohen are among the many international acts that contributed to the strong year for some of Canada's top venues.

Likewise, burgeoning Canadian acts like Hedley, Metric, Johnny Reid and Marianas Trench have graduated to headlining status at arenas and amphitheatres, joining the ranks of Canadi-

an mainstays like Rush, the Tragically Hip, Neil Young, Bryan Adams, Simple Plan, Nickelback and Billy Talent.

Ranked by gross, from Boxscores compiled by Billboard for the 12 months ending Jan. 31, 2013, are Montreal's Bell Centre, Toronto's Air Canada Centre, Vancouver's Rogers Arena, Toronto's Molson Canadian Amphitheatre and Edmonton's Rexall Place. (Some industry executives point out that Boxscore numbers aren't always fully reported, a topic examined in Billboard's 2012 Year in Music issue.)

In the top spot, Bell Centre had 90 shows (15 sellouts at 21,242 capacity) for a total gross of \$54,555,251. In second, with half the shows (44, of which 32 were sellouts at 19,800 capacity), was the Air Canada Centre, grossing \$44,840,035. (All figures are in U.S. dollars.) The summertime venue Molson Canadian Amphitheatre staged 42 shows during its relatively short season, with 12 sellouts at 16,000 capacity; Rogers Arena brought in 17 shows

(10 sellouts at 19,700); and Rexall Place had 28 shows, seven of which sold out at 16,840.

What's curious in this ranking is the number of shows at a couple of the venues.

Toronto, whose population is 5.6 million in principal metropolitan areas, is understandably the primary market in Canada for touring acts; top-tier talent can choose among an arena (Air Canada Centre), a shed (Molson Canadian Amphitheatre) and a stadium (Rogers Centre) in the city core. But Montreal, with about 1.8 million fewer people, is doing double the shows at Bell Centre. The differential could be explained by the fact that there is no amphitheater competing for shows during the summer months, and there's also only one professional sports team competing for dates (the National Hockey League's Canadiens), while Toronto has two at the Air Canada Centre (the NHL's Maple Leafs and the National Bas-

ketball Assn.'s Raptors).

"If you look at the size of the city compared to Toronto, New York, Boston or Chicago, for us to do as well as we do is a testament to the fact that people like to see live shows here," says Nick Farkas, VP of concerts and events at Evenko, which operates the Bell Centre. "It is a cultural thing on all levels. We're the city of restaurants, theater, music; it's very European."

Air Canada Centre executive VP of venues and entertainment Bob Hunter says he hates to sound boring, "but we basically get everything that tours the U.S. Shows come here because it's a very big market. The Tragically Hip wouldn't do big numbers touring the States, but we'll do 14,000 with them."

Meanwhile, O'Connor knows exactly why the Live Nation-owned and -operated Molson Canadian Amphitheatre gets roughly as many shows between the last week of May through the third week of September as Air Canada Centre does the entire year: "Great location on the waterfront in downtown Toronto. You've got the city all lit up as your backdrop."

The strong Canadian dollar—on par with the United States—means it's now an equal playing field. Rexall Centre president/CEO Richard Andersen says the economy has positively affected business. "We have the advantage of having low unemployment, so people generally have more discretionary income," he says. "It's a market that has a high desire for entertainment content. And because of our [Edmonton] location, we draw from all of Alberta. So, just about any tour that's going on, we have a pretty good shot at having and, in fact, in some cases get multiple dates."

Rexall was one of the few North American venues to get McCartney in November. He had never played Edmonton before, and did two nights.

On the West Coast, Michael Doyle, executive VP/GM of Rogers Arena and Canuck Sports Entertainment, says the market there has been very strong. "We had one of our record years in 2012," he notes. The venue entertained firsts by such acts as Madonna, Springsteen, Bieber and Lady Gaga. McCartney hadn't played there in 50 years, and Neil Diamond included it on his big 40th-anniversary tour. "We pull [concert-goers] from neighboring cities and provinces, such as Alberta, and from Washington [state] too," Doyle says. "People tend to make the drive for the big shows."

The adjacent stadium BC Place doesn't affect their business, much the same as Rogers Centre in Toronto doesn't affect Air Canada Centre or Molson Canadian Amphitheatre. "Artists tend to tour either in the arenas or in the stadiums," Doyle says.

So, what are the considerations for doing multiple nights at, say, the Air Canada Centre versus one night at Rogers Centre as Springsteen and Bieber did last year?

Vinny Cinquemani, senior VP of the Feldman Agency—which doesn't represent either act but does have Simple Plan and Michael Bubl , who just sold out an unprecedented 10 nights at the O2 Arena in the United Kingdom—says that decision involves many factors, from the ability to sell out the venue to the sound quality. But it primarily comes down to the artist's schedule. "Playing multiple nights in a city, you stay in town, can do more press, get more done with the label and so on," he says.

More important is how and when a manager, agent and promoter decide it's time to move their successful theater and concert hall act to arena headlining status, which happened this past year with Reid, Metric, Marianas Trench and City and Colour.

CP Records & Management's Tony Sal, who manages Toronto's the Weeknd, says his client (real name Abel Tesfaye) preferred to do four sold-out local shows at the 2,600-capacity Sound Academy rather than one night at the Air Canada Centre.

Sal says it had nothing to do with the risk of taking on a big arena so early in his career. "Abel wanted to do this first tour in more intimate venues," he says. "The next tour is all arenas—later, in 2015."

Alexisonfire did the same thing at Sound Academy for its last-ever tour, but went out with a bang—a sold-out show at Hamilton's Copps Coliseum, 45 minutes west of Toronto. Singer Dallas Green has graduated to arena status now with his new band, City and Colour. Marianas Trench has done the same, headlining arenas, mostly with the 4,000-5,000 cut-down configuration (up to as many as 8,000 at Rexall), while sticking with theaters in other markets.

"You have to sit down and be realistic about what the band can actually draw and what kind



Bruce Springsteen surfed the crowd at the Rogers Arena when his *Wrecking Ball* world tour played Vancouver last November.

of show they want to put on," Agency Group president Ralph James says.

Rock band Billy Talent has been headlining Canadian arenas since 2007, and kicks off a 19-date tour this month—14 of which are arenas, including the Air Canada Centre; Bell Centre; K-Rock Centre in Kingston, Ontario; MTS Centre in Winnipeg; and some multipurpose rooms, a conference center and a casino. While some former arena acts have recently found themselves returning to smaller venues, Billy Talent's success has remained consistent.

"They're a great live band, current at radio, and people are still buying their records," says the band's manager, Pierre Tremblay of Hive Management. "It's always been about the best concert experience possible for the fans."

Feldman Agency's Cinquemani says Simple Plan—on a 17-date arena tour that took a month to put together—kept the ticket price under \$50. "It's a young audience, and we want to give an opportunity for people to come," he says.

The number of potential dates for a tour has also increased with the availability of new arenas in such secondary markets as London, Kingston, Oshawa and Brampton in Ontario. Meanwhile, western Canada is leading the charge in a new buildup of facilities in Kelowna, Kamloops, Prince George, Red Deer, Moose Jaw, Fort McMurray and Estevan. And old buildings in Peterborough and Sudbury, for example, still get a lot of traffic.

"Back on Barenaked Ladies' *Gordon* tour [in the early 1990s], we went into small markets and were only able to go into some really rudimentary arenas and make the best of it," says Tremblay, who was with Nettwerk at the time. "Now in a lot of these secondary and tertiary markets there are some 4,000- or 5,000-seat arenas that are great venues and capable of accommodating the production of touring bands."

While in a secondary market, the 5,700-capacity K-Rock Centre in Kingston during 2012 hosted Reid and Jann Arden among Canadian-based acts as well as Young, Bryan Adams, ZZ Top, Deep Purple, Martina McBride and Billy Currington.

Despite the challenges of a smaller building, K-Rock GM Ken Noakes credits the venue's ability to draw acts with top-notch marketing, production and catering crews, plus the ability to "cut creative deals that allow everyone to be successful, including the promoter."

Looking ahead in 2013, execs from the top five arenas and booking agents use superlatives similar to the ones they voiced last year.

Bob Hunter says the Air Canada Centre has upcoming shows from Bieber, One Direction, New Kids on the Block, Beyonc , Green Day, Sarah Brightman, Rod Stewart and the Killers. "Everyone is waiting to hear about Kanye [West], Usher, Nine Inch Nails—they are all out looking for dates, so hopefully we'll hit home with those," he notes.

Evenko's Farkas says Bell Centre has sold out shows by Beyonc , One Direction and P!nk, while Rihanna and Alicia Keys are doing well. He adds that Billy Talent "is massive" and more dates from Bon Jovi, NKOTB, Fleetwood Mac and Bruno Mars are on the horizon. Francophone artists booked include Canada's Mary May, and Indochine and Michel Sardou, both from France.

Live Nation's O'Connor says by that April the Molson amphitheater should have its summer lineup set, but right now it has Dave Matthews Band in May, Mars in July, Kenny Chesney in August, Depeche Mode in September.

Rexall's Andersen says his venue has 27 holds, but has booked Bob Seger and Rihanna in March; M tley Cr e in April; Fleetwood Mac, Carrie Underwood and Mars in May; and two dates by Taylor Swift in June.

Rogers' Doyle says 2013 "looks even stronger" than 2012 for his venue, with upcoming dates by Fleetwood Mac, One Direction and a discussion on routing for big country shows.

"All the arenas are reaping the benefits of artists needing to tour—it's that simple," Hunter says. "I'm not saying it's our only source of revenue. It's certainly a more significant source of their revenue, and I think we are all reaping that benefit. Needless to say, we all hope that continues to be the case." ●

TOP 10 CANADIAN VENUES

	VENUE	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDANCE	TOTAL CAPACITY	NO. OF SHOWS	NO. OF SELLOUTS
1	BELL CENTRE, MONTREAL	21,242	\$54,555,251	620,069	708,826	90	15
2	AIR CANADA CENTRE, TORONTO	19,800	\$44,840,035	463,412	485,111	44	32
3	ROGERS ARENA, VANCOUVER	19,700	\$21,885,198	200,760	214,752	17	10
4	MOLSON CANADIAN AMPHITHEATRE, TORONTO	16,000	\$18,490,012	379,414	469,538	42	12
5	REXALL PLACE, EDMONTON	16,840	\$15,464,966	208,354	243,157	28	7
6	SCOTIABANK PLACE, OTTAWA	18,500	\$14,468,535	145,546	166,895	16	7
7	BUDWEISER GARDENS, LONDON	10,500	\$11,612,149	180,008	229,760	51	4
8	PLACE DES ARTS, MONTREAL	2,952	\$11,205,242	131,794	151,028	77	1
9	THE COLOSSEUM AT CAESARS, WINDSOR	5,000	\$10,881,651	158,429	190,702	39	2
10	ROGERS CENTRE, TORONTO	55,000	\$10,220,432	123,131	124,145	3	2

Ranked by gross. Compiled from Billboard Boxscores dated Feb. 1, 2012, through Jan. 31, 2013.

FIVE CANADIAN ACTS TO WATCH

ARTISTS BREAKING ACROSS BORDERS

BY KAREN BLISS

COLD SPECKS

Cold Specks is the stage name of the unassuming songstress who also goes by Al Spx. With a robust, bluesy voice that will stop listeners dead in their tracks, Spx was shortlisted for the 2012 Polaris Music Prize for her album *I Predict Expulsion*, which was released last May on Arts & Crafts in Canada and Mute in the United States and Europe. Nominated for break-

through artist of the year at the Juno Awards in April, her songs are rooted in gospel and goth. Her latest single, "When the City Lights



Dim," arrived March 5, and she'll tour the United States with Jim James April 17-May 15.

ALYSSA REID

Signed to Wax Records, 19-year-old pop singer Reid had success with her debut single, "Alone Again," from her 2011 debut album, *The Game*. The song—which uses lyrics from Heart's "Alone" and features rapper P. Reign—went double-platinum in Canada (160,000 units), and the video has racked up 12.7 million YouTube views. In the United Kingdom, the track debuted at No. 2 on iTunes, and the song went top five at pop radio in such countries as Germany, Poland, Belgium and Holland. Her follow-up single, "The Game," featuring Snoop Dogg, went gold (40,000 units) in Canada. Reid is working on her sophomore album, due this spring, with such writers and producers as Billy Steinberg and Max Martin.

GRIMES

Arty, inventive and a gem among girls trying too hard to be hip, Clair Boucher (aka Grimes) is turning her music technology geekiness into synth-pop confections, offering varied sonic flavors. Released on 4AD/Arbutus, her 2012 album *Visions* was praised by the New York Times as "one of the most impressive albums of the year." The video for single "Oblivion" has more than 5 million YouTube views, and clips for the tracks "Genesis" and "Vanessa"—both



of which Grimes directed—have 7.3 million and 4 million views, respectively. She's touring Asia through March, then plays both weekends of Coachella.

On the rise (clockwise, from top left): Cold Specks, Chloe Charles and Japandroids.

CHLOE CHARLES

Singer/guitarist Charles is a unique talent—soulful, quirky, jazzy and experimental. The step-sister of Julian Lennon performed more than 100 shows last year in North America and Europe. Her album *Break the Balance* was released in Germany, Switzerland and Austria in November on Make My Day Records, making the pages of Germany's Rolling Stone and Elle magazines, among other media. In Canada, the album is distributed by Outside Music. Charles returns to Germany for another tour in April, hitting Switzerland, Italy, the United Kingdom and the United States throughout the rest of the year.

JAPANDROIDS

Indie rock duo Japandroids—comprising Brian King (guitar, vocals) and David Prowse (drums, vocals)—is used to praise, but it's only going to get bigger, louder and wider. Its 2009 debut, *Post-Nothing*, on Polyvinyl, landed on the year-end lists of NME, Spin, Pitchfork and others. Japandroids released *Celebration Rock* last May in Canada (June, internationally), earning a nine out of 10 rating from Spin and appearing on Rolling Stone's top 50 albums of 2012. The band will tour the United Kingdom and Europe March 21-April 6 before heading to Coachella, Sasquatch and other U.S. festivals into June. ●



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GLOBAL CONNECTIONS

CANADIAN MUSIC WEEK BOOSTS INTERNATIONAL PARTICIPATION

BY KAREN BLISS

In preparation for Canadian Music Week, which takes place March 19-24 in Toronto, CMW president Neill Dixon traveled to Korea, Japan and the Nordic region to make connections in the countries selected for this year's international buyers program at the conference. Last year, the spotlight was on Latin America, with a secondary focus on Spain and Portugal.

"Every year, CMW becomes more and more international," Dixon says. "We went to all of the countries this year. We identified all the key players, met with everybody—and even met PSY."

Before heading to Korea, for example, Dixon turned to the Korean Consulate in Toronto and the Canadian Consulate in Seoul for names of the bigger music companies. Then DFSB Collective president Bernie Cho, a close business contact of Dixon, helped set up meetings.

"When I went over there, he took me around and personally introduced me to all the major business contacts and acted as interpreter," Dixon says. "I met with [the Korea Creative Content Agency]—their cultural export agency—to help arrange for their bands to come here, and in return they're making arrangements for Canadian bands to go to an event called MU:CON [in Seoul] in October. We're trying to make it as reciprocal as possible."

CMW has been doing such exchanges as this for a number of years, made possible with funding assistance from Canadian government agencies.

The payoff for Canadian artists, in terms of bookings for festivals and tours, international record releases and licensing deals, "far exceeds the investment" by the government, says Dixon, who calls the supportive policy "visionary, because it's definitely helping. Once [international partners] get introduced, they hopefully go on doing business with Canadians. That's the long-term goal: to develop business relationships that last."

Now in its 31st year, CMW has about 300 speakers for the 2013 Music Summit and another 100 or so for its other components: the Digital Media Summit, Canada's social media and interactive marketing conference (March



CMW president Neill Dixon sought Korean participation in this year's event.

19-20), and the four-day Radio Interactive, an international radio summit (March 20-24).

The Music Summit is divided into three distinct parts this year: the Social Music Summit (March 21), Live Touring Summit (March 22) and Songwriters and Publishers Summit (March 23).

"[This way] people can attend one day if the topic is of interest to them," Dixon says. "It's just a little easier to navigate."

The two-day Digital Media Summit that precedes the Music Summit offers broader topics and speak-

ers that target a wider selection of industries beyond music. "We recommend the music people take it," Dixon says. "We've got some of the biggest corporations in the world giving their case studies on how to use social media to communicate with customers. So they can learn a lot from that."

This year's keynote speakers and celebrity interviews include Live Nation chairman/CEO of global music/global touring Arthur Fogel; record producer Bob Ezrin, writer/producer Andrew Loog Oldham; self-described "filmmaker, futurist and epiphany addict" Jason Silva; record producer Steve Lillywhite; concert promoter Michael Cohl; Invisible Records/Tour Smart's Martin Atkins; rock band Metric; and Heart's Anne and Nancy Wilson.

There's also a trade show and various awards shows, including the Music & Broadcasting Industry Awards gala dinner, the Canadian Radio Music Awards, the Crystal Awards for radio creative and the Independent Music Awards (aka the Indies). All events take place at the Marriott Downtown Eaton Centre Hotel.

Meanwhile, for the Canadian Music Fest, some 1,000 bands/artists from more than 40 countries will be playing showcases at 60 venues. **Q**



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MUSIC



ROCK

Under Construction

L.P. and producer Rob Cavallo are building something special for the singer/songwriter's major-label debut

By Phil Gallo

Warner Bros. chairman Rob Cavallo devised a unique solution to L.P.'s lack of demo recordings when he signed the hit songwriter to a recording deal in fall 2011. He put her and her band in a studio for a week to rehearse the songs she'd been performing in Los Angeles clubs, followed by a day of recording—and decided to film the entire process.

"People were saying, 'Rob, you're making very expensive demos.' I'd say, 'I think we have to document [this]," he recalls in his studio in Hidden Hills, Calif., where he and L.P. (real name Laura Pergolizzi) gave Billboard a preview of partially recorded tracks from her upcoming, as-yet-untitled major-label debut, which Cavallo is producing. "It became the [*Into the Wild (Live at EastWest Studios)*] EP and DVD, which fueled a worldwide promo tour that has everyone sali-

vating over her new album."

In this day and age, when audiences come to embrace a song in myriad ways, the move proved prescient. The title track of *Into the Wild* was soaring on a Citi commercial in 2011 before the EP and DVD even hit stores last April. Those searching the Web for the song found a video from the sessions that Cavallo had shot, showcasing one of L.P.'s biggest strengths: her powerful live performances, which feature the petite singer, her face buried beneath untamed Brunette curls, attacking high-flying melodies with operatic force. (The "Into the Wild" live clip has been watched 1.1 million times on YouTube.)

Since that commercial hit the air, L.P. has toured the world, promoting *Into the Wild* and coming to new realizations about who she is as an artist. "The two years I spent solely writing for other people kind of took me away from myself," says L.P., who's written for Christina Aguilera, Backstreet Boys and, most notably, Rihanna (2010's "Cheers" peaked at No. 7 on the Billboard Hot 100). "It was exciting to write in my mind again—I could say things about myself."

L.P., a New York native who's now based in L.A., released *Heart-Shaped Scar* (Koch) and *Suburban Sprawl & Alcohol* (Light Switch) in 2001 and 2004, respectively, selling just 7,000 copies altogether, according to Nielsen SoundScan, despite critical acclaim. She later signed ill-fated contracts with Island Def Jam, SoBe Entertainment and Redone. After she inked a songwriting deal with Primary Wave a few years ago, she thought she'd remain behind the scenes. But whenever she came to L.A., she'd wind up playing shows with friends, and eventually returned to performing solo. Enter Warner Bros.

In the studio, a small room crowded with gear, Ca-

ARTIST: L.P.
ALBUM: TBD
LABEL: Warner Bros.
MANAGER: Marc Jordan, Rebel One Management
BOOKING AGENTS: Brian Edelman and Kirk Sommer, William Morris Endeavor
PRODUCER: Rob Cavallo
PUBLISHER: Primary Wave
CHART HISTORY: *Into the Wild (Live at EastWest Studios)* EP (2012), 13,000; co-writer of Rihanna's "Cheers (Drink to That)" (2011), No. 7 Billboard Hot 100, 1.7 million
TWITTER: @lprock

THE BIG NUMBER

Number of YouTube views for L.P.'s "Into the Wild" from her *Into the Wild (Live at EastWest Studios)* DVD.

1.1

MILLION

vallo gives L.P. space to tell her story, chiming in when she comes off as too modest. Meanwhile, he plucks notes on the guitar, at one point attempting to figure out which is higher—the last B on the high E string or a note she hits on "Tokyo Sunrise." (Impressively, L.P. won.) Told that the cellos on "All This Time" are similar to those on "Eleanor Rigby," he immediately starts picking the Beatles tune and agrees.

L.P. and Cavallo only began recording her new full-length in early February; as of March 1, 10 tracks were in various states of completion. Cavallo says they need five or six more to finish, hopefully by late spring. "The majority of the time, in my experience, artists are looking at their record like a sculpture," says Cavallo, who made his name signing and producing Green Day. "Lots of times records are done, but the artist says, 'I have this last thought.' I would always say, 'Let's do it.'"

That take-your-time philosophy has had L.P. writing with such collaborators as Billy Steinberg, Josh Alexander and P.J. Bianco while the record comes together at Ocean Way and EastWest studios, where she and Cavallo recorded large, lively drum sounds that dominate the four songs they played for Billboard. "One Last Mistake," a newer track, features L.P. on ukulele. (Martin Guitars gave her one after signing her to an endorsement deal.) Lindsey Buckingham is expected to add some lead guitar work to the track, which already has a Fleetwood Mac element.

With the song, L.P. says, the album's finally coming into focus. "It's interesting what a new song can do to the other songs," she says. "A new song can be the grout of the record, tie the songs together and define a new room in the house, helping the other rooms make sense. I have never experienced that before." ●



ARTIST: Wavves
 ALBUM: *Afraid of Heights*
 LABEL: Mom + Pop/Warner
 MANAGER: Crush Management
 PRODUCER: John Hill
 PUBLISHER: SESAC
 CHART HISTORY: *King of the Beach* (2010); No. 3 Heatseekers, No. 168 Billboard 200; 36,000
 TWITTER: @wavves



KISSES

If Frank Ocean's *Channel Orange* was the hip-hop/soul take on "Super Rich Kids" living the "Sweet Life" in Hollywood, then Kisses' *Kids in L.A.* (May 14, Cascine) is the synth-pop version for 2013. A concept album co-produced by Saint Etienne's Pete Wiggs, *Kids in L.A.* is the sophomore set from engaged duo Jesse Kivel (also guitarist/vocalist of indie pop-rock act Princeton) and Zinzi Edmundson. Their self-released 2010 debut, *The Heart of the Nightlife*, picked up heavy acclaim for its sunny, Jens Lekman-on-the-dancefloor vibe, but the follow-up takes on an edgier, "American Psycho"-inspired tone. "I wanted to create this fictional story about these high school kids who live in Bel Air to kind of recontextualize an area that people may only know from 'The Fresh Prince,'" Kivel says. The result is 10 high-hat-heavy tracks that are equally indebted to



'80s freestyle ("Huddle," "The Hardest Part") as they are to late-'70s Italo-disco ("Up All Night," "Having Friends Over"), while maintaining the album's chilly, winter-on-the-West Coast vibe. It's also Kisses' first release on Cascine, a U.S. sibling to the recently defunct Swedish pop label Service, whose act Lake Heartbeat was remixed by Kisses in 2010. "Kisses has a damn good reputation, and they're really in our sweet spot of stylish pop music," Cascine founder Jeff Bratton says. "We hope to leverage that and push this album to more of a mainstream audience." —Andrew Hampp

ROCK

High Tide

Wavves hope to crest with big-name producer, major-label backing on new album

By Emily Zemler

Nathan Williams and Stephen Pope are slumped on a couch in the darkened living room of Williams' house in the Eagle Rock neighborhood of Los Angeles, sporadically taking bong hits and attempting to answer questions about their band Wavves' new album, *Afraid of Heights*, out March 26 through Mom + Pop/Warner Bros. They are nursing serious hangovers, which means the conversation keeps veering off into discussions about fake IDs and summer camp.

"It took us a couple weeks to figure out what record we were actually going to record," frontman Williams says of the album, which was produced by John Hill, known for his work with Shakira, Rihanna and Santigold. "We went through a couple pretty bad demos. Trust me, it was bad. But we recorded 'Afraid of Heights' and slept on it, and the next day we came back and decided it was a good start."

The musicians' attitude may be casual, but *Afraid of Heights* marks a notable step forward for Wavves, an act rooted in DIY sensibilities that's often known as much for Williams' rock-star antics and love life (he's dating Best Coast singer Bethany Cosentino) as its expressive music. The group, which released music on various indies in the past—including 2010 Fat Possum set *King of the Beach*, which has sold 36,000 copies, according to Nielsen SoundScan—now has the backing of a major label.

But Wavves is moving into the mainstream its own way: The band and Hill funded the new album themselves, intent on not signing with another label until it was completely finished. The members' relationship with the producer was close and productive, but tumultuous. Williams even accidentally beamed Hill with a bat during one tension-filled session. "He's mean," notes bassist Pope,

who officially joined Wavves three years ago. "[But] a producer shouldn't be timid. They should be able to tell you that what you're doing sucks." (Hill couldn't be reached for comment.) The resulting album is different for Wavves, continuing a progression away from its early lo-fi material, like *King of the Beach*.

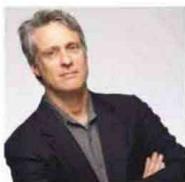
Afraid of Heights is still punk-tinged beach-rock, but brings in cello, 808s and even some urban field recordings that the members found in Hill's studio. For Mom + Pop, which partnered with Warner Bros. to market and distribute the disc, it's the act's most accessible set yet, yielding new possibilities of radio play.

"That's something that hasn't historically been a really big component of a Wavves campaign," says Mom + Pop head of marketing Robbie Mackey, who notes that "Demon to Lean On" went to alternative radio on March 12. "We are taking a single to radio. That's definitely been a difference between this campaign and some of [Wavves'] previous releases."

The labels are also banking on Wavves' spring headlining tour with Fildar, which kicks off after a slew of South by Southwest shows, and an extensive online campaign.

Williams, meanwhile, is taking it all with a grain of salt—an attitude that doesn't appear to be hangover-related. "I'd like the most amount of people to hear [the album] that could possibly hear it," he says. "I don't know if that's a realistic thing, to be on the radio. They might be trying to do that, but every record that has a label behind it is trying to get on the radio. I'm not holding my breath." ●

"A producer shouldn't be timid. They should be able to tell you that what you're doing sucks." —STEPHEN POPE, WAVVES



Mike Rossi, PD, WSTW
 Wilmington, Del. "Closer" by Tegan & Sara is charting on Adult Top 40 and may benefit from the "Glee" cast's cover of the song. Add to that a few upcoming high-cred, high-profile performances (South by Southwest, Coachella) and you have a song that could explode very soon.



Bethany Kelly's voice commands attention much like Adele's as "Change" begins. She and Churchill then take us on a rich pop-folk romp with Mamas & the Papas-like harmonies. If there is more of the Lumineers, Mumford & Sons and Of Monsters and Men vein to mine, this could do well.



Epic brought Ginny Blackmore by the station recently. If you get the chance, take time to meet her. Her song "Bones" might have the same steady flight path to pop as "Jar of Hearts" by Christina Perri. Blackmore is lined up with a few TV appearances to try to bring the song home.



SURFIN' U.S.A.: Cali-based chill act **Best Coast** just announced that it'll be supporting **Green Day** on the latter's upcoming North American tour. Booked by **Sam Hunt** at the **Windish Agency**, Best Coast's trek kicked off at **BUKU Festival** in New Orleans (March 8) and then hits **Ottobar** in Baltimore (April 2), **Barclays Center** in Brooklyn (April 7), the **Mohawk** in Austin (May 26) and **Royale Nightclub** in Boston (June 6).

NOT-SO-NEW GIRL: Actress **Zoey Deschanel** and counterpart **M. Ward** have made quite an impact since forming **She & Him** in 2008. Ahead of the release of their new LP, **Volume III** (May 13, **Merge Records**), they've added summer dates to their tour schedule. After launching from Nashville's **Ryman Auditorium** (June 13), the tour hits the **Greek Theatre** in Berkeley, Calif. (June 22), **Aragon Ballroom** in Chicago (June 29), **Ottawa Bluesfest** in Ottawa (July 5) and the **Bank of America Pavilion** in Boston (July 10).

DON'T TELL NO LIES: Still pushing his 2012 LP **Vicious Lies and Dangerous Rumors**, rapper **Big Boi** has announced plans for his first solo trek in more than two years. The **Shoes for Running** tour jumps-starts in Athens, Ga., at the **Georgia Theatre** (April 18) and then runs through **Lupo's** in Providence, R.I. (April 23), **Cervantes** in Denver (May 7), **Soul Kitchen** in Mobile, Ala. (June 1) and **Amos** in Charlotte, N.C. (June 12).

IS THEIR LOVE BIG ENOUGH? Neo-soul heavy-hitter **Lianne La Havas** has announced a tour featuring big-voiced folk-blues newcomer **Jamie N Commons**, who released his U.S. debut, **Rumble and Sway EP**, March 5 on **Interscope**. Booked by **Paul Wilson** and **Rebecca Nichols** of **Creative Artists Agency**, the tour will commence in San Francisco at the **Great American Music Hall** (March 22) before jumping to **Doug Fir Lounge** in Portland, Ore. (March 25), **World Cafe Live** in Philadelphia (April 7) and the **Loft** in Columbus, Ga. (April 13).

—Nick Williams

DANCE

Back And Uncut

Reclusive Swedish duo the Knife ends seven-year hiatus with expansive, politically charged new album

By Reggie Ugwu

Well into the recording of what would become the Knife's fourth album, *Shaking the Habitual* (April 9, Mute), Swedish brother/sister duo Olof Dreijer and Karin Dreijer Andersson weren't sure that a band called "the Knife" still existed.

It was 2010, four years since the mysterious, mask-wearing act's last LP, the critically adored *Silent Shout*, and although they were once again recording together, Olof and Karin realized the music they were making was radically different from anything they had done before.

"We started talking about whether we should release it and what it should be called," Olof says. "Was it an album by the Knife, or should we call ourselves something new?"

The different direction for the band, which opted to keep its name, was primarily inspired by two key experiences: the creation of an opera based on Darwin's "The Origin of Species" called "Tomorrow in a Year," which the band wrote between 2008 and 2009 in collaboration with musicians Mt. Sims and Planningerock for a Danish performance group, and a series of exuberant jam sessions the siblings had shortly after the opera was completed. At the time, neither could re-

member the last time they played instruments together just for fun.

"We always used to sit by the computer and construct things bit by bit, and that's not such a lustful process," says Olof, who lives in Berlin.

"We said when we started that if we're going to do this, it has to be fun," adds Karin, who lives in Stockholm with her husband and children. "It was a challenge to create a process that was enjoyable all the time."

As one might expect of an album inspired by opera and jamming, *Shaking the Habitual* ventures far beyond the constraints of what would ordinarily be considered pop music. Of the double-disc's 13 songs, only four are less than six minutes long; the longest clocks in at nearly 20.

"The songs were so much longer when we did them," Karin says. "Some were going on for, like, an hour or more. We really worked to edit them down to what felt like a good length. But, of course, that's always very subjective."

With so much material, the label had to get creative, according to Mute U.S. project manager and head of marketing Nicole Blonder. For casual consumers it did a little pruning, creating a more affordable, single-disc version of the album that omits one of the longer songs. (A download code for the missing track is provided.) For the vinyl crowd, Mute went in the opposite direction, creating a premium triple-LP with special artwork and posters.

"We had conversations about how to straddle the line between art and commerce, but we knew we were dealing with a special record that couldn't have been made by anyone else."

—NICOLE BLONDER, MUTE U.S.

ARTIST: The Knife

ALBUM: *Shaking the Habitual*

LABEL: Rabid/Mute

MANAGER: D.E.F. Management

PUBLISHER: Bert's Songs/Universal

PRODUCER: self-produced

CHART HISTORY: *Silent Shout* (2006), No. 12 Dance/Electronic Albums, 66,000

TWITTER: @theknifeneews

Reviews

Yeah Yeah Yeahs

"Sacrilege" (3:51)

PRODUCERS: David Andrew Sitek, Nick Launay

WRITERS: Yeah Yeah Yeahs

PUBLISHER: Chrysalis Songs (BM)

Interscope



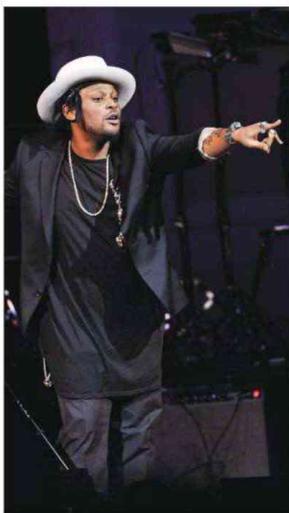
ALTERNATIVE

YYs Never Cease To Surprise

The first single from the Yeah Yeah Yeahs' fourth album, *Mosquito*, illustrates exactly why this band is fiercely beloved. The New York trio never ceases to surprise, and anyone who claims that they expected Karen O and company to return with a smoothly melodic pop tune that builds to the soul-stirring crescendo of a 24-voice choir is probably lying. "Sacrilege" makes forbidden love sound more like a celebration than a sin, with Karen O

singing about hitting the feather bed with a guy who "fell down from the sky, halo 'round his head"—and that's about as specific as it gets. The sacrilege in question is vague, while the track itself builds from a gentle, spare start into an easygoing rhythm and finally into the controlled ecstasy of the gospel chorus. There's an element of Madonna's "Like a Prayer" here, but there's nothing particularly sacrilegious about that, either. —GG

The song makes forbidden love sound more like a celebration than a sin.



LIVE

EVENT: THE MUSIC OF PRINCE

VENUE: Carnegie Hall, New York

DATE: March 7

The biggest surprise of this tribute concert came toward the beginning, when guitarist Wendy Melvoin (of Wendy & Lisa) appeared with house band the Roots and was joined by longtime Prince saxophonist Eric Leeds. It was as close as Ahmir "Questlove" Thompson, who helmed the evening, was going to get to playing with his dream band, the Revolution, and indeed it was a night about making dreams come true. The ninth concert in presenter Michael Dorf's annual series raised more than \$100,000 for music-education programs and turned up a high percentage of

once-in-a-lifetime performances. On the comic side, that included Chris Rock hollering through "If I Was Your Girlfriend" and a pregnant Maya Rudolph bumping and grinding to "Darling Nikki." Those moments were balanced by striking performances from soul singers young (Alice Smith, joined by Citizen Cope, on "Pop Life") and old (Bettye Lavette, bringing the blues to "Kiss"). But it was D'Angelo (left) who stole the show. Stomping from across the stage, kicking over the piano stool and leading the crowd in singalongs of "It's Gonna Be a Beautiful Night" and "1999," he left no doubt that the Prince credo of dance, music, sex, romance was alive and well. —JA

SINGLES

COUNTRY

TATE STEVENS

"Power of a Love Song" (3:11)

PRODUCER: Blake Chancey

WRITERS: Jeremy Bussey, Bradley Gaskin, Marcus Franklin Johnson

PUBLISHERS: various

Syco Music/RCA Nashville

After winning over "X Factor" viewers, Stevens is taking his first stab at the mainstream country market with ballad "Power of a Love Song," about, natch, the power of a love song. The strength behind Stevens' Garth Brooks-esque baritone is still intact, though the song lacks enough originality to establish his identity. Stevens possesses a palpable charm, but country fans need to see more of it. —JM

R&B

ALUNAGEORGE

"Attracting Flies" (3:09)

PRODUCER: George Reid

WRITERS: Aluna Francis, George Reid

PUBLISHER: Universal Publishing

Island Records

The U.K. duo of Aluna Francis and George Reid has exhibited a knack for molding shards of cacophony into snappy song foundations, and with "Attracting Flies," their blend of unexpected audio elements sounds as crisp as ever. "Everything you exhale is attracting flies," Francis sings, delivering the line as the scorching putdown that it is. —JL

ROCK

A ROCKET TO THE MOON

"Ever Enough" (3:08)

PRODUCER: Mark Bright

WRITERS: A Rocket to the Moon, Josh Jenkins

PUBLISHERS: A Rocket to the Moon Music/Hope This Finds You Well (ASCAP)

Fueled by Ramen

Sensitive Massachusetts rock troupe A Rocket

to the Moon turns the lights down and tosses out a midtempo single that sounds ready to soundtrack the emotional climaxes of MTV's teen-centric reality shows. Country producer Mark Bright (Rascal Flatts, Carrie Underwood) adds a welcome earnestness, letting the guitar, strings and vocals soak in sentimental glory. —CP

POP

JASMINE VILLEGAS

"Paint a Smile" (3:25)

PRODUCERS: Sham, Motesart Productions

WRITERS: Edwin Serrano, Jordan Omley, Hasham Hussain, Denarius Motes

PUBLISHERS: various

Mosci Music

Latin teen sensation Villegas' new single pairs hand claps with clipped guitars and synth flares, giving off a folk-tronica vibe as the singer waxes philosophical about "painting a smile on" during personal struggles. The breakup track is engaging thanks to Villegas' triumphant performance, as she proudly sings on the hook, "Tears won't last forever/Life only gets better." —KI

ELECTRONIC

THE POSTAL SERVICE

"A Tattered Line of String" (2:57)

PRODUCER: The Postal Service

WRITERS: Jimmy Tamborello, Ben Gibbard

PUBLISHER: Dying Songs Sub Pop

The Postal Service has been MIA for nearly a decade, but Ben Gibbard and Jimmy Tamborello waste no time on "A Tattered Line of String," which leaps headfirst into its shuffling drum arrangement and tale of fleeting ecstasy. Kudos to Rilo Kiley's Jenny Lewis, who reprises her role as Gibbard's vocal supplement on the airy bridge. —JL

LEGEND & CREDITS

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

CONTRIBUTORS: Jem Aswad, Judy Cantor-Navas, Phil Gallo, Gary Graff, Steven J. Horowitz, Kathy Iandoli, Jason Lipshutz, Jill Menze, Chris Payne, Deborah Evans Price All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



OTHER
SXSW
PREMIERES:

"Finding the Funk"

Nelson George's historical piece that allows funk pioneers like Bootsy Collins, George Clinton and Nona Hendryx to tell their stories.

"Brothers Hypnotic"

Reuben Atlas' coming-of-age tale follows the Hypnotic Brass Ensemble as it plays the streets of New York, collaborates with Mos Def and thrills a jazz festival audience.

"The Great Hip-Hop Hoax"

Jeanie Finlay's doc chronicles two Scots who posed as California hip-hop duo Sillibil n' Brains and scammed music execs, leading to personal lows of madness.



FILM

Snoop's 'Reincarnation'

"Reincarnated: The Movie"

DIRECTOR: Andy Capper

PRODUCTION/DISTRIBUTOR: Snoopadelic Films/Vice Films

PRODUCERS: Suroosh Alvi, Ted Chung, Snoop Dogg

FEATURING: Snoop Dogg, Bunny Wailer, Diplo, Cutty Corn

RUNNING TIME: 96 minutes

RELEASE DATES: March 15(theaters), April (DVD)

Sincerity permeates the chronicle of Snoop Dogg's adventure in Jamaica as he embraces Rastafarian culture and creates a reggae album that bears no resemblance to his rap work. "Reincarnated," artfully directed by Andy Capper, reveals the newly anointed Snoop Lion to be a thinking man's musician, and one who refuses to acquiesce to the expectations of his audience. The 2011 death of longtime collaborator Nate Dogg spurs Snoop to head to Jamaica and find a new path. He's treated like royalty upon arrival and manages to return home humbled, more aware of his desire to bring about unity in his various communities. His story unfolds against the creation of roots-oriented reggae that deals equally with consciousness-raising and party-starting. There is no skepticism in the film—the producers are Snoop and his camp—but it does reach beyond the "making of" documentary to give a deeper account of a life in music. —PG

POP

JT's Inner Vision

After conquering pop music with a highly sexual, fashionably futuristic album in 2006, Timberlake returns in a more relaxed form, with a new palette of musical shades. Despite the reunion of Timberlake and *FutureSex/LoveSounds* producer Timbaland, *The 20/20 Experience* isn't a sequel as much as a document of growth, crystallized within the medium of classic soul. The propulsive moans and aggressive come-ons of "SexyBack" have been traded for big-band brass, creeping bass and open-hearted professions of love on songs like "That Girl," "Mirrors" and "Tunnel Vision." JT has always been a vocal force, but the album's main accomplishment is the expansion of his vision: The set is nearly guest-free, and tracks often run past the seven-minute mark. One of the year's most-anticipated releases is also one of pop's weirdest—and most fully realized—efforts in ages. —JL



Justin Timberlake

The 20/20 Experience

PRODUCER: Timbaland

RCA Records

RELEASE DATE: March 19

ALBUMS

R&B

MINDLESS BEHAVIOR

All Around the World

PRODUCERS: various

Streamline/Conjunction/
Interscope Records

RELEASE DATE: March 12

Innocent affection drives R&B quartet Mindless Behavior's sophomore album. The polish shines on *All Around the World*, a marvel of studio technology personalized by doe-eyed anthems of all speeds. The four-some hawks the ladies on the slinky "Bang Bang Bang," yet knows when to pump the brakes (see the emotive "Forever"). —SJH

LATIN

PEDRITO MARTINEZ

Rumba de la Isla

PRODUCERS: Fernando Trueba, Nat Chediak

Sony Masterworks/Calle 54

RELEASE DATE: March 12

Conga player/vocalist Martinez makes magic by pairing Afro-Cuban chanting and beats with the musical legacy of Spanish flamenco great Camaron de la Isla. Masters of the contemporary cosmopolitan sound at work here include a team of multiple Grammy Award-winning producers, flamenco guitarist Niño Josele and Fania violinist Alfredo de la Fe. —JCN

CHRISTIAN

JASON CRABB

Love Is Stronger

PRODUCERS: Jay DeMarcus, Ed Cash, Wayne Haun

Gaither Music Group

RELEASE DATE: March 12

Crabb delivers a cohesive album that showcases the vocal diversity he's known for. "Love Wins" (featuring Kari Jobe) is a stunner, and "What the Blood Is For" is a vulnerable ballad that perfectly demonstrates Crabb's soulful voice. —DEP

ROCK

BON JOVI

What About Now

PRODUCERS: John Shanks, Jon Bon Jovi, Richie Sambora

Island Records

RELEASE DATE: March 12

Jon Bon Jovi still cuts a fine-looking figure at 51, but things aren't always as pretty on his band's latest, *What About Now*. Midlife malaise and big-picture concerns weigh heavy on the characters of these songs, but Bon Jovi's determined optimism generally wins out on anthems like "Because We Can" and the Uz-like title track. —GG

ROCK

CLOUD CULT

Love

PRODUCER: Craig Minowa

Earthology Records

RELEASE DATE: March 5

Chamber-rock collective Cloud Cult has mastered its anthemic sound. Ninth album *Love* is overblown yet manicured in the right spots, building tension and exploding into musical peaks. Some tracks recall the arena-rock inclination of Muse ("Sleepwalker"), while others pare the dramatics ("Meet Me Where You're Going"), remaining versatile without losing focus. —SJH

ROCK

THE MEN

New Moon

PRODUCERS: The Men

Sacred Bones Records

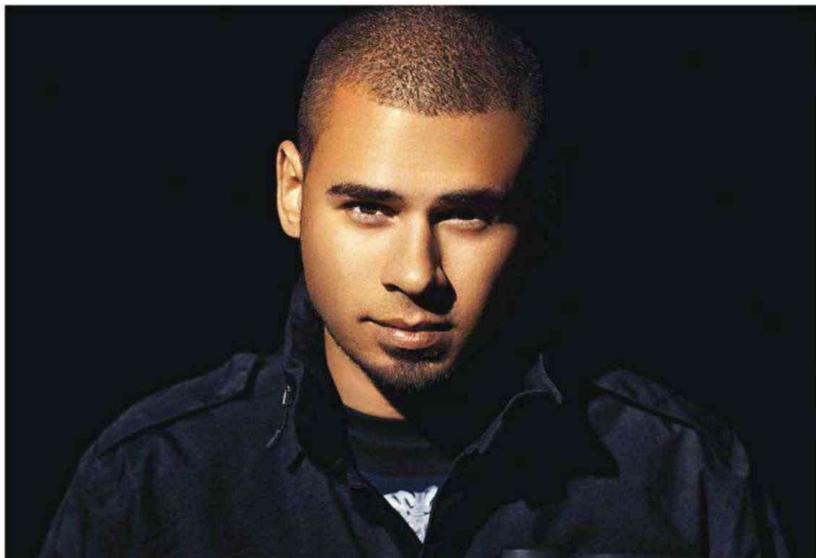
RELEASE DATE: March 5

The Men get thrashy on fourth album *New Moon*. Known for its hardcore leanings, the Brooklyn band gives into its nature on the sweaty "Electric" and "I See No One." But where some punkers sacrifice artistry for aesthetic, the Men's songwriting chops are sharp, brought to the forefront with the Americana swing of "Open the Door." —SJH



.biz

Latin urban duo Wisin & Yandel have signed on to be the official spokesmen for a line of Panasonic audio equipment that will be pushed through a major Latin-American promotional campaign.



DANCE

Afrojack Makes A New 'Friend'

EDM hitmaker inks new deal with Universal to push forthcoming debut and rising single with Chris Brown

By Jason Lipshutz

One of dance music's biggest stars has expanded his business with an eye on further mainstream success. Grammy Award-winning producer Afrojack has signed an exclusive worldwide deal with Universal Music Group, clearing the way for Island Records to release the Dutch artist's debut album, led by current single "As Your Friend" featuring Chris Brown, later this year. The timing is perfect: "Friend" jumps 6-4 on Billboard's Dance Club Songs and debuts at No. 38 on Rhythmic, with sales of 75,000 to date, according to Nielsen SoundScan.

After years of controlling his output through his own Wall Recordings, the producer—who scored an international smash with Pitbull's "Give Me Everything" in 2011—says the deal was simply the best way to gain new fans while still catering to longtime supporters. "I'm 25 years old—I'm just having fun," says Afrojack, born Nick van de Wall. "I don't have a plan for world domination. I'm just riding the wave and bringing people with me."

Afrojack has risen through the dance world without major-label backing thanks to his propulsive spin on house music, heart-pounding live shows at festivals like Ultra and Coachella, production credits on hits by Brown and David Guetta, and a hands-on leadership role at Wall, whose roster includes acts like R3HAB and Shermanology. Afrojack had been releasing songs through one-and-done partnerships with indie labels (2010 hit "Take Over Control" was released stateside by Robbins Entertainment, for instance). But after

"Give Me Everything" hit No. 1 on the Billboard Hot 100 in June 2011 and the producer began contemplating a solo album at the start of 2012, his team saw a need for a more centralized push.

"It's very hard to coordinate your marketing and promotion on a worldwide scale with a network of independents," says Afrojack's manager, Hugo Langras. "Afrojack is a globally touring artist, with records we feel—especially the material he's made for this album—really need globally synchronized campaigns. The only type of corporation that could deliver that to us was a major label."

Afrojack began courting majors shortly after booking his first studio session for the album a year ago. Conversations with Universal heated up early last month, when Island Def Jam Music Group president/COO Steve Bartels, Island Records president David Massey, Island Def Jam/Republic Records chairman/CEO Barry Weiss and IDJMG executive VP/head of A&R Karen Kwak all visited Afrojack's Los Angeles studio. Langras was impressed by the Universal team's enthusiasm and professionalism, while Bartels says that he loved the demos Afrojack played from his in-the-works album. "The six or seven things I heard in the studio had me jumping around," Bartels recalls.

On Feb. 19, Afrojack issued the glossy Brown duet "As Your Friend" through his own label, and Universal quickly picked it up and rereleased the single on Wall/Island, servicing the single to radio starting March 8. Matthew Goldapper, assistant PD at dance-formatted WPTY-FM Nassau, N.Y.—which has played "Friend" 443 times through March 12, according to Nielsen BDS—says that requests have been flooding in, mostly for the single's superstar guest. "Chris Brown's vocals are so familiar," Goldapper says. "We obviously brand it as both Afrojack and Chris Brown when we play the song, but his voice is more recognizable to the audience."

Look for that familiarity gap to narrow soon, as Afrojack has been "making serious headway" on his debut, in hopes of a fall release, according to Langras. The album's sonic diversity and expected big-name guests—Jennifer Lopez and Wiz Khalifa recently logged studio time with the producer—are two reasons Afrojack's team thought it wise to expand their capabilities beyond the dance world. "It has underground EDM tracks, it has a couple of hip-hop tracks, it has very poppy songs, and it has very melodic songs that have absolutely nothing to do with dance music," Langras says.

"He's got some amazing production already," Bartels adds, "and he's going to be finding superstars who want to be connected to a monster look." ●

THE Numbers

Emile Sandé

Afrojack's "As Your Friend," featuring Chris Brown, has sold 75,000 downloads.

British singer Emeli Sandé is finally breaking through on the charts, thanks to major promotion behind her developing hit "Next to Me" and high-profile performances. The artist, whose album *Our Version of Events* arrived in June 2012, made a small splash in the United States last summer after performing during the Olympics. But she didn't catch fire stateside until this year, with performances on "Today" (Jan. 29), "Late Show With David Letterman" (Feb. 1) and "Jimmy Kimmel Live!" (Feb. 5).

↑ 274%
39K

Sales of *Our Version of Events* have grown 274% in the last eight weeks (39,000), according to Nielsen SoundScan, compared with the previous eight weeks (10,000). In total, the album has sold 113,000 since its release.

↑ 9%
18M

Breakthrough U.S. single "Next to Me" rises to 18.1 million audience impressions on the Hot 100 Airplay chart, for a gain of 8.7% for the week ending March 12. The song rises 63-60 on the tally, and moves 19-18 on Adult Top 40.

↑ 37%
42K

"Next to Me" is selling strongly as well, garnering its best frame yet with 42,000 downloads in the week ending March 10 (up 37%). Of that, 25% was from the newly released remix of the cut, featuring Kendrick Lamar.

↑ 29%
1.8M

Views of the "Next to Me" video are also rising. It collected 1.8 million Vevo views in the four weeks between Feb. 10 and March 11. That's up by 29% from the previous month (Jan. 11-Feb. 9). —Keith Caulfield



COUNTRY

Flower Power

Ashley Monroe's 'Like a Rose' pairs analog sound with digital marketing push

By Chuck Dauphin

Ashley Monroe's new solo album, *Like a Rose*, may sound like a traditional country project, but Warner Music Nashville took a different route to promote it, bypassing country radio in favor of online exposure. The strategy helped the album bow at No. 10 on Billboard's Top Country Albums chart and No. 43 on the Billboard 200, selling 11,000 copies, according to Nielsen SoundScan.

Warner Music Group VP of brand management Justin Luffman says the album's retro leanings, exemplified by the mountain sound of the title cut, would have likely been a tough sell to mainstream radio. "We felt like we had stronger outlets in other places," he says.

Monroe, along with Miranda Lambert and Angaleena Presley, is also a member of Pistol Anniess, whose 2011 *Hell on Heels* sold 45,000 copies in its first week (453,000 to date)—though it likewise didn't produce any radio hits.

For Monroe, the label instead focused on online outlets, including AOL's the Boot and CMT.com, to premiere several songs from the album. USA Today debuted the Blake Shelton duet "You Ain't Dolly (And You Ain't Porter)," which promoted an iTunes pre-order (early buyers received the song as an instant download). "The goal was to get the music out there and let people learn about Ashley," Luffman says. "People might have known her from the Anniess, but they didn't [know she's] a solo artist."

The online push continued through Facebook and Google Media campaigns and strong social-media word-of-mouth from fellow artists, including Lambert, Shelton and Dierks Bentley. "They were all tweeting about it, which got everybody excited," Luffman says. The buzz fueled a big daily spike in Monroe's Twitter and Facebook followers, which jumped by 184% and 351%, respectively, on street date.

Monroe is doing her part with performances at the Grand Ole Opry and "The Tonight Show With Jay Leno" in recent days and a trip to South by Southwest. It's been a long time coming for the 26-year-old, whose first LP, *Satisfied*, was shelved after a brief digital-only release in 2007. "It feels amazing to know that people are relating to the songs," Monroe says. "That's always my ultimate goal as a songwriter—I want people to feel something." ●



'Gangsta' Threatens Rhythmic

Vested in Culture chairman Sylvia Rhone's latest protégée, 21-year-old Kat Dahlia, is making waves online and on-air with debut single "Gangsta" (Epic). The song's video, shot in the Cuban-American's native Miami, boasts more than 800,000 YouTube views since March 5. Dahlia's hauntingly personal composition is closing in on the Rhythmic chart, thanks in part to 41 spins on WLLD Tampa, Fla., and 39 on WKHT Knoxville, Tenn., according to Nielsen BDS.

Rdldgrn 'Lamp' Shines

Virginia-based Rdldgrn is approaching the Alternative chart with "I Love Lamp" (Fairfax/Republic), led by 28 plays in the March 4-10 tracking week at KKDO Sacramento, Calif. The rap-rock trio released a four-song EP last month ahead of its planned debut full-length. The group's members, each of whom dresses in red, gold and green, respectively (as the act says it views the world as a harmonious rainbow), employed rock luminary Dave Grohl to play drums on the EP after he was impressed by a demo of "Lamp."

'Shake' Up

Pop duo Gimm+Icky is quickly rising up Dance Club Songs with its debut chart hit, the contagious "Shake That" (HitShop). The track, supported by remixes from Jump Smokers and Papercha\$er, flies 44-28 in its second week on the DJ-based survey. The act, Tripp Weir and Jeff Garrison, formed in 2011 and has had its music synched on E!, Nickelodeon, the NFL Network and ABC's "The Middle."

'Some' Is Greater

With spins at 67 of the 127 stations monitored for the chart, Joel Crouse's debut single, "If You Want Some," gains momentum on Country Airplay, where it reaches a new peak with a 48-46 lift in its seventh week. The 20-year-old singer/songwriter, who's prepping his first album, is signed to Toby Keith's Show Dog-Universal label, and has opened for his boss, as well as Darius Rucker and Sara Evans.

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

Ashley Monroe's
Like a Rose bows at No. 10 on Top Country Albums.

Battle Plan: Jimi Hendrix



Experience Hendrix has opened Jimi Hendrix's vaults yet again for *People, Hell and Angels*, a compelling collection of 12 songs the late rock icon recorded after breaking up the Experience, which debuts at No. 2 this week on the Billboard 200.

4 MONTHS AGO

After plans for *People, Hell and Angels* were first hatched in early 2012, Sony's Legacy Recordings and Experience Hendrix announced the release on Nov. 26, the day before what would have been Hendrix's 70th birthday. "We focused on his birthday [and] got the press that significant birthdays seem to get," says Jim Parham, senior VP of global marketing for Legacy and Sony. The attention included a Hendrix exhibit at Seattle's Experience Music Project, a new Hendrix lyric book and Bloomingdale's memorabilia and merchandise campaign. The album's cover went viral after being revealed exclusively through Rolling Stone. Pre-orders began that day as well, highlighted by a "\$2 off" coupon at Amazon.

1 MONTH AGO

The Jan. 20 episode of CBS' "Hawaii Five-O"—a special Sunday-night airing after the NFL's AFC Championship game—featured seven songs from the album, including first single "Somewhere," and promoted the release at the show's end. That generated heat for "Somewhere," which was unveiled Feb. 4 as an exclusive Walmart CD single and a special vinyl 7-inch at indie retailers. The single arrived everywhere else the next day, debuting at No. 1 on Billboard's Hot Singles Sales chart. Another song, "Earth Blues," premiered Feb. 15 on BBC, and three days later, a video for "Somewhere," and a series of short clips featuring longtime Hendrix engineer Eddie Kramer discussing the album were unveiled online.

THIS WEEK

The entire album began streaming at NPR.com on Feb. 28, and the "Hawaii Five-O" episode re-aired the day before release. An iTunes email blast and a Spotify home-page takeover hyped the LP, while Fender hosted a listening party and guitar giveaways at its Corona, Calif., showroom. Best Buy offered an exclusive CD bundle. Buddy Guy and Aerosmith's Brad Whitford performed Hendrix music on "The Tonight Show With Jay Leno" on March 12; Kramer and album co-producer John McDermott appeared on the syndicated "Rockline" radio show on March 13. "Everything started to snowball," Parham says. "We were projecting first-week sales, and we're pretty much right where we thought it was going to be."

WHAT'S AHEAD

An ongoing campaign with the Gap, which is selling exclusive T-shirts featuring the album's artwork, will support *People, Hell and Angels*. A radio special about the LP will air March 20 and be syndicated on NPR's "World Cafe" and through the House of Blues Network. Another TV blast will hit April 1, when Janelle Monáe will play a Hendrix song on "Late Night With Jimmy Fallon." That same month, a Hendrix pop-up store will launch overseas (Parham wouldn't say where exactly). An all-star Experience Hendrix tour will hit the road again this fall; personnel and dates are being arranged. "We're treating this like a front-line record," Parham says. "This should be as big as if the Beatles are putting out a new record." —Gary Graff

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CHARTS

YEAR-TO-DATE COUNTRY
DIGITAL SONG SALES
33.7 MILLION
⬆️ 6%

FLORIDA GEORGIA LINE'S
GOOD TIMES ALBUM SALES
26,000
⬆️ 21% THIS WEEK

YEAR-TO-DATE COUNTRY
ALBUM SALES
6.9 MILLION
⬆️ 4%

OVER THE COUNTER KEITH CAULFIELD

Luke Bryan Nets First No. 1 Album

His 'Spring Break' set is one of few single-act compilations to top tally in SoundScan era



Country star **Luke Bryan** logs his first No. 1 album on the Billboard 200 as his new release, *Spring Break... Here to Party*, debuts atop the list. It sold 150,000 copies in its first week, according to Nielsen SoundScan, and marks his best sales week yet.

Bryan previously topped out at No. 2 with *Tailgates & Tanlines*, his last studio effort, which arrived in 2011. It achieved his then-largest sales frame when it bowed with 145,000.

Spring Break is mostly a compilation of tracks previously released on Bryan's four earlier *Spring Break*-themed EPs, all of which were only available as downloads. Released between 2009 and 2012, the four EPs have sold a combined 145,000, according to SoundScan. None of the tracks on those releases were promoted as radio singles.

Unlike the four EPs, the new *Spring Break* is available as both a download and CD. Of its sales last week, half were downloads. Smartly, the four EPs were all removed from retail availability at the end of January and early February. Thus, any fans looking for Bryan's summery tunes had to turn to the new album.

Bryan is on tour and recording his fourth studio album, the follow-up to *Tailgates & Tanlines*. He's slated to co-host the Academy of Country Music Awards on April 7 with **Blake Shelton**, and will also perform on the CBS show.

As *Spring Break* is essentially a compilation of previously released recordings, it's interesting to note how infrequently single-artist compilations reach No. 1. The last time such a release hit the top was on Nov. 14, 2009, when the **Michael Jackson** soundtrack to "This Is It" debuted atop the list.

Since SoundScan began powering the Billboard

200 on May 25, 1991, only a handful of single-artist compilations have topped the tally. A mere 16 conventional compilations have hit No. 1. Of those, 13 were standard greatest-hits sets, while the remaining three were left-of-center packages like Bryan's. Aside from his themed collection, **Jennifer Lopez's** remix compilation *J to tha L-O! The Remixes* spent two nonconsecutive weeks at No. 1 in 2002. Additionally, while Jackson's *This Is It* was technically a soundtrack, it also served as a best-of release. It featured 14 of his greatest hits, plus two new versions of the then-new title track, which ran during the film's end credits.

From The Vaults: At No. 2 on the Billboard 200 is another debut, but by an artist of a different vintage: **Jimi Hendrix**. The late rock icon scores his highest-charting album in 44 years, as *People, Hell and Angels* arrives at No. 2 with 72,000 sold.

The legendary singer/songwriter/guitarist died Sept. 18, 1970, and the new album contains 12 previously unreleased studio recordings that Hendrix completed between 1968 and 1970. Hendrix last charted in the top two when *Electric Ladyland* spent two weeks at No. 1 in 1968 (Nov. 16-23). He most recently visited the top five when another from-the vaults release, 2010's *Valleys of Neptune*, debuted and peaked at No. 4 with a 95,000 start.

Before this week, the last time a posthumously released album reached the top two was in 2009, when Jackson's *This Is It* spent two weeks in the region. Notably, in 2012, **Whitney Houston's** *Whitney: The Greatest Hits* spent three weeks at No. 2 following her death that year. However, that album was originally released in 2000.

It's uncommon for releases like Hendrix's—a collection of assembled archival studio recordings—to chart as high as it did on the Billboard 200. The last such release to hit the top two was **Johnny Cash's** *American V: A Hundred Highways* in 2006. It debuted at No. 1 on the July 22 chart. The country icon recorded the vocals for the set before his death in 2003, and producer **Rick Rubin** later compiled the tracks for release.

Looking Ahead: On next week's Billboard 200, rock legend **David Bowie** looks like he'll land his highest-charting album ever, as sources indicate *The Next Day* should debut at No. 2 with around 80,000. **Bon Jovi** might also grab its fifth No. 1 with *What About Now* (85,000-90,000) . . . Meanwhile, the week after that, watch for **Justin Timberlake's** *The 20/20 Experience* (due March 19) to blow in at No. 1 with more than 500,000. Sources suggest that its half-million forecast could grow even larger once the set reaches retail. 📍



'Thrift Shop' Rules Radio
Macklemore & Ryan Lewis crown Hot 100 Airplay and Mainstream Top 40 with their debut single, and former four-week Billboard Hot 100 leader, "Thrift Shop," featuring Wanz.

The pair became just the sixth rap act (billed as a lead) to rule Mainstream Top 40 with a first entry. It joins the company of Eve ("Let Me Blow Ya Mind," featuring Gwen Stefani, 2001), 50 Cent ("In Da Club," 2003), Murphy Lee ("Shake Ya Tailfeather," with Nelly and P. Diddy, 2003), Flo Rida ("Low," featuring T-Pain, 2008) and B.o.B ("Nothin' on You," featuring Bruno Mars, 2010) in leading the list on a first try.

"Shop" concurrently extends its record for the most weeks of at least 300,000 downloads sold (nine), as it shifts 306,000, according to Nielsen SoundScan. —Gary Trust

THE BIG NUMBER

16

Number of single-artist compilations that have reached No. 1 on the Billboard 200 in the Nielsen SoundScan era.



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	5,489,000	2,309,000	25,443,000
Last Week	5,787,000	2,555,000	26,118,000
Change	-5.1%	-9.6%	-2.6%
This Week Last Year	6,242,000	2,506,000	25,762,000
Change	-12.1%	-7.9%	-1.2%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	60,578,000	55,852,000	-7.8%
Digital Tracks	283,801,000	278,824,000	-1.8%
Store Singles	528,000	666,000	26.1%
Total	344,907,000	335,342,000	-2.8%
Album w/TEA*	88,958,100	83,734,400	-5.9%

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

Digital Track Sales

2012	283.8 Million
2013	278.8 Million

Sales by Album Format

	2012	2013	CHANGE
CD	36,968,000	29,889,000	-19.1%
Digital	22,818,000	24,856,000	8.9%
Vinyl	778,000	1,023,000	31.5%
Other	14,000	84,000	500.0%

Sales by Album Category

	2012	2013	CHANGE
Current	28,887,000	27,587,000	-4.5%
Catalog	31,691,000	28,265,000	-10.8%
Deep Catalog	25,512,000	22,617,000	-11.3%

Current Album Sales

2012	28.9 Million
2013	27.6 Million

Catalog Album Sales

2012	31.7 Million
2013	28.3 Million

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

For week ending March 10, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



The Billboard 200

March 23
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1	1
		NEW 2	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels		2	1
2	1	3	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	13
1	3	4	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	24
16	4	5	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	22
9	9	6	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	●	1	16
19	18	7	GG FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times		7	14
			 The album hits a new chart peak, moving 26,000 for the week (up 21%). iTunes sale-priced the set last week for \$7.99, sparking a 58% jump in digital sales. Meanwhile, the duo's No. 1 Hot Country Songs hit "Cruise" now heads toward the Mainstream Top 40 tally, thanks to a remix with Nelly.				
12	15	8	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA	Night Visions	●	2	27
4	6	9	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	5
5	7	10	THE LUMINEERS DUALTONE	The Lumineers	▲	2	49
8	13	11	FUN. FUELED BY RAMEN	Some Nights	▲	3	55
17	19	12	PINK RCA	The Truth About Love	▲	1	25
14	10	13	ADELE XL/COLUMBIA	21	◆	1	107
10	14	14	TAYLOR SWIFT BIG MACHINE/BMG	Red	▲	1	20
15	24	15	ANDREA BOCELLI SUGAR/VERVE/YG	Passione		2	6
3	8	16	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	5
		NEW 17	BOZ SCAGGS 4295/SLG	Memphis		17	1
			With the arrival of <i>Memphis</i> , the veteran artist nets his highest-charting album since 1980's <i>Middle Men</i> reached No. 8. The new album, which is his first release since 2008, also bows atop the Blues Albums chart with 18,000 sold—his best sales week in the SoundScan era.				
11	17	18	SOUNDTRACK UME	Pitch Perfect	●	3	20
6	22	19	ALABAMA SHAKES ATO	Boys & Girls	●	6	45
30	30	20	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	●	2	20
13	21	21	TIM MCGRAW BIG MACHINE/BMG	Two Lanes Of Freedom		2	5
		NEW 22	JOSH RITTER PYTHEAS	Beast In Its Tracks		22	1

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47	51	23	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	49
-	2	24	ATOMS FOR PEACE XL	Amok		2	2
27	31	25	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	26
		NEW 26	VARIOUS ARTISTS WALT DISNEY	Shake It Up: I <3 Dance		26	1
7	23	27	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		2	7
23	36	28	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	17
21	33	29	MAROON 5 ASAP/OCTONE/JGA	Overexposed	▲	2	37
		NEW 30	HOW TO DESTROY ANGELS HTDA/COLUMBIA	Welcome Oblivion		30	1
			After two EPs, the group's first full-length album bows with 12,000. It also arrives at No. 2 on Dance/Electronic Albums. Its last EP, <i>An Omen</i> , opened with 13,000 on Dec. 1, 2012, but at a lower rank: No. 42.				
24	37	31	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	17	56
189	69	32	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Breaking Dawn: Part 2		3	16
40	48	33	PHILLIP PHILLIPS 19/INTERSCOPE/JGA	The World From The Side Of The Moon	●	4	16
39	34	34	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	1	21
32	46	35	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	8
52	68	36	THE WEEKND XO/REPUBLIC	Trilogy	●	4	17
18	28	37	ALICIA KEYS RCA	Girl On Fire	●	1	15
31	47	38	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	155
35	16	39	SOUNDTRACK POLYDOR/REPUBLIC	Les Misérables	●	1	12
33	44	40	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	45
42	53	41	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	83
38	49	42	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	16
		NEW 43	ASHLEY MONROE WARNER BROS. NASHVILLE/WMN	Like A Rose		43	1
26	45	44	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	8
-	29	45	EMMYLOU HARRIS & RODNEY CROWELL NONESUCH/WARNER BROS.	Old Yellow Moon		29	2
28	42	46	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	7
48	58	47	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	85
-	5	48	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion		5	2
43	54	49	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	12

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22	32	50	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino ▲		2	66
37	59	51	ED SHEERAN ELEKTRA	+ ●		5	39
59	66	52	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲		3	125
46	55	53	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	18
66	77	54	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights		1	9
NEW		55	RHYE LANA VISTA/POLYDOR/REPUBLIC	Woman		55	1
25	50	56	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	6
NEW		57	CLOUD CULT EARTHLOGGY/THE REBEL GROUP	Love		57	1
NEW		58	THEY MIGHT BE GIANTS IDLEWIG/MEGAFORCE	Nanobots		58	1
 <p>The alt-rock band's sales were powered by downloads, as they amounted to 75% of its first week.</p>							
45	70	59	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	23
NEW		60	SOILWORK NUCLEAR BLAST	Living Infinite		60	1
143	89	61	EAGLES ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975	◆	1	137
NEW		62	MADELINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room		62	1
44	60	63	CHARLIE WILSON P.MUSIC/RCA	Love, Charlie		4	6
55	12	64	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	23
108	132	65	PS COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger		15	6
<p>The former "American Idol" contestant's album shoots up the chart with a 94% gain, following a cover of one of the set's songs on "Idol" last week. Current contestant Angie Miller sang "Never Gone," which re-enters Christian Digital Songs at No. 3 (8,000; up 3,776%), on the March 6 show.</p> 							
77	94	66	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die ●		2	58
NEW		67	SON VOLT ROUNDER/CONCORD	Honky Tonk		67	1
76	90	68	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record ●		3	69
81	88	69	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMG	The Legend Of Johnny Cash ▲		5	108
60	78	70	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story ●		1	30
54	75	71	ONE DIRECTION SYCO/COLUMBIA	Up All Night ▲		1	52

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50	61	72	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul ●		5	16
61	74	73	JEREMY CAMP BEC/CAPITOL CMG	Reckless		31	4
56	71	74	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe ▲		1	38
68	79	75	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	16
NEW		76	YOUTH LAGOON FAT POSSUM	Wondrous Bughouse		76	1
 <p>The one-man rock act (Trevor Powers) nets its first entry on the Billboard 200 as its sophomore set arrives with 6,000. Of its debut sales, 52% came from digital retailers while another 27% were owed to indie stores. (No copies were sold at mass merchants.)</p>							
49	72	77	RED ESSENTIAL	Release The Panic		7	5
53	76	78	ZAC BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●		1	35
36	67	79	BULLET FOR MY VALENTINE RCA	Temper Temper		13	4
-	171	80	RED HOT CHILI PEPPERS WARNER BROS.	Greatest Hits ▲		18	54
NEW		81	W.L.A.K. COLLISION	W.L.A.K.		81	1
58	73	82	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERTIV/RCA INSPIRATION	WOW Gospel 2013		43	6
-	39	83	THE MAVERICKS VALORY/BMG	In Time		39	2
65	83	84	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	14
94	93	85	RODRIGUEZ LIGHT IN THE ATTIC	Cold Fact		78	11
91	98	86	LEE BRICE CURB	Hard 2 Love		5	44
106	153	87	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	13
64	84	88	EMELI SANDE CAPITOL	Our Version Of Events		28	17
89	105	89	FUTURE A-1/FREEBANDZ/EPIC	Pluto		8	44
73	97	90	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013 ●		35	24
63	87	91	KEYSHIA COLE Geffen/IGA	Woman To Woman		10	16
96	100	92	KID ROCK LAVA/AG	Cocky ▲		3	110
131	165	93	KUTLESS BEC/CAPITOL CMG	Believer		36	6
75	20	94	TEGAN AND SARA VAPOR/WARNER BROS.	Heartthrob		3	6
104	111	95	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles ▲		3	81
86	115	96	JACK WHITE THIRD MAN/COLUMBIA	Blunderbuss ●		1	40
88	95	97	TAMELA MANN TILLYMANN	Best Days		14	26



Third 'Shake' Album Scores

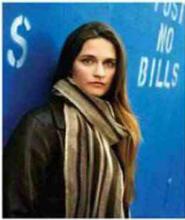
Disney's "Shake It Up" TV series continues to shake up Billboard's charts. The music-heavy show's third soundtrack, *Shake It Up: I <3 Dance*, debuts at No. 26 on the Billboard 200 with 14,000 sold, according to Nielsen SoundScan.

All three of the program's companion albums have reached the top 30, with the first hitting No. 22 and the second peaking at No. 13. Combined, the three have sold 537,000 copies.

On the Kids Albums chart, the *Shake It Up* franchise logs its third No. 1 in a row. The first album (released in 2011 and subtitled *Break It Down*) spent one week at the top, while the sequel, 2012's *Shake It Up: Live 2 Dance*, reigned for 10 weeks.

Since Kids Albums launched in 1995, 32 soundtracks have topped the list, including the new "Shake It Up" album. That's 25% of the total 130 No. 1s tallied on the list.

—Keith Caulfield



Peyroux Earns Third Jazz No. 1

Jazz singer/songwriter **Madeleine Peyroux** claims her third No. 1 on the Traditional Jazz Albums chart as *The Blue Room* bows atop the list with 8,000 sold, according to Nielsen SoundScan. It also starts at No. 62 on the Billboard 200.

She joins a small group of women who have claimed at least three No. 1s on the tally since it became a weekly SoundScan-driven chart in 1993. Just four women are in that club: **Diana Krall** (with 10 No. 1s), **Cassandra Wilson** (four) and Peyroux and **Jane Monheit** (each with three).

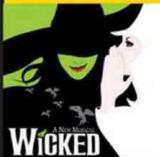
Peyroux's arrival is also her largest sales week since her 2006 album, *Half the Perfect World*, sold 11,000 during Christmas week that year. Between *Half the Perfect World* and her new album, she issued two more sets: 2009's *Bare Bones* and 2011's *Standing on the Rooftop*.

Sales of her new album were helped substantially by its availability at nontraditional retailer like Starbucks, where it's one of a handful of titles sold by the coffee chain. Of the album's first-week sales, 72% (or slightly more than 5,000) came from that sector. Among all albums at nontraditional retail last week, Peyroux's was the fifth-largest seller. —Keith Caulfield

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83	91	98	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		14	13
110	109	99	AWOLNATION RED BULL	Megalithic Symphony		87	70
79	113	100	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It		1	28
67	92	101	FRANK OCEAN DEF JAM/IDJMG	Channel Orange	●	2	35
-	128	102	FLEETWOOD MAC WARNER BROS.	Greatest Hits	▲	14	38
93	112	103	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	82
85	107	104	CHIEF KEEF GLORY BOYZ/INTERSCOPE/JGA	Finally Rich		29	12
126	101	105	RODRIGUEZ HEY DAY/LIGHT IN THE ATTIC/LEGACY	Searching For Sugar Man (Soundtrack)		76	12
NEW		106	BETHEL MUSIC BETHEL/INTEGRITY/PLG	Without Words		106	1
RE-ENTRY		107	AARON NEVILLE BLUE NOTE	My True Story		45	5
<p>"CBS Sunday Morning" featured the singer on March 3, sparking the set's 61% increase. Its physical sales are up by 133%, while downloads are down by 38%. Perhaps "Sunday Morning" viewers prefer CDs?</p>							
-	160	108	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	41
144	127	109	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	3	49
-	56	110	PLUMB CURB	Need You Now		56	2
-	80	111	THE NOTORIOUS B.I.G. BAD BOY/AG	Greatest Hits		1	22
109	141	112	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		81	17
125	134	113	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	Until Now		14	15
NEW		114	MARCUS CANTY SYCO/EPIC	This... Is Marcus Canty (EP)		114	1
-	123	115	EAGLES ELEKTRA	Eagles Greatest Hits Vol. 2	◆	52	17
78	106	116	JENNI RIVERA FONOVIISA/UMLE	Joyas Prestadas: Pop		51	13
97	102	117	ADELE XL/COLUMBIA	19	▲	4	177
70	96	118	JOE BUDDEN EONE	No Love Lost		15	5
NEW		119	THE REPLACEMENTS NEW WEST	Songs For Slim (EP)		119	1
<p>The band returns to the chart for the first time since 1997 with this charitable EP, which was first released in a very limited run (250 vinyl copies) in January. Those vinyl copies were auctioned off and raised \$100,000 for the band's former guitarist Slim Dunlap, who suffered a stroke in 2012.</p>							
102	117	120	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	64

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34	110	121	ATLAS GENIUS WARNER BROS.	When It Was Now		34	3
99	122	122	THE GAME REZERVVOIR/DGC/JGA	Jesus Piece		6	13
82	116	123	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels		11	7
72	108	124	JENNI RIVERA FONOVIISA/UMLE	La Misma Gran Senora		38	13
150	152	125	ERIC CLAPTON CHRONICLES/POLYDOR/UMI	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	75
RE-ENTRY		126	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		44	14
<p>The duo's PBS special "The Piano Guys: Live From Red Butte Garden" began airing March 5. In turn, its album rallies with a 50% increase.</p>							
RE-ENTRY		127	PRINCE WARNER BROS.	The Very Best Of Prince	▲	66	32
-	57	128	STEVEN WILSON KSCOPE	The Raven That Refused To Sing And Other Stories		57	2
124	166	129	DROPKICK MURPHYS BORN & BRED	Signed And Sealed In Blood		9	9
80	126	130	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of Bob Marley And The Wailers	◆	18	258
-	198	131	PHIL COLLINS FACE VALUE/ATLANTIC	...Hits	▲	6	108
137	147	132	P!NK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	74
195	151	133	PINK FLOYD CAPITOL	Dark Side Of The Moon	◆	1	826
RE-ENTRY		134	CHRIS TOMLIN SIXTEEN/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection		40	25
-	148	135	BRITT NICOLE SPARROW/CAPITOL CMG	Gold		41	7
51	157	136	CELTIC THUNDER CELTIC THUNDER/VERVE/VG	Mythology		51	3
92	124	137	KE\$HA KEMOSABE/RCA	Warrior		6	14
100	81	138	TREY SONGZ SONGBOOK/ATLANTIC/AG	Chapter V		1	24
90	119	139	AVANT MO-B	Face The Music		40	5
115	136	140	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	222
123	130	141	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲	2	122
RE-ENTRY		142	THIRD DAY ESSENTIAL/PLG	Miracle		10	15
-	65	143	NEWSONG HHM/CAPITOL CMG	Swallow The Ocean		65	2
147	146	144	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	68
RE-ENTRY		145	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	Experience Hendrix: The Best Of Jimi Hendrix	▲	133	44
122	149	146	ELLIE GOULDING CHERRYTREE/INTERSCOPE/JGA	Halcyon		9	22
RE-ENTRY		147	TASHA COBBS EMI GOSPEL/EMI CMG	Grace (EP)		61	2
-	145	148	ENYA REPRISE/WARNER BROS.	The Very Best Of Enya		145	3
179	168	149	LYNYRD SKYNYRD MCA/UMI	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	107

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162	184	150	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	49
20	85	151	BUCKCHERRY ELEVEN SEVEN/CENTURY MEDIA	Confessions		20	3
95	26	152	LED ZEPPELIN SWAN SONG/ATLANTIC	Celebration Day		9	16
161	196	153	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry ▲		4	119
RE-ENTRY	154	154	ZZ WARD HOLLYWOOD	Til The Casket Drops		72	2
 <p>Following performances on ABC's "Good Morning America" and VH1's "Big Morning Buzz" (both on March 7), the album returns with a 112% gain and its best sales week (3,000) since its debut frame in October (6,000). Single "Put the Gun Down" is at its peak (No. 7) on the Triple A chart in its 26th week.</p>							
134	177	155	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	251
149	175	156	SOUNDTRACK WALT DISNEY	Sofia The First		149	3
62	118	157	BEYONCE PARKWOOD/COLUMBIA		4 ▲	1	56
-	167	158	THE TEMPTATIONS Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection MOTOWN/UMF		▲	73	43
118	144	159	MATTHEW WEST SPARROW/EMI CMG	The Story Of Your Life		42	15
145	135	160	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY Chronicle The 20 Greatest Hits FANTASY/CONCORD		▲	52	171
-	170	161	RODRIGUEZ LIGHT IN THE ATTIC	Coming From Reality		161	4
RE-ENTRY	162	162	NEIL YOUNG REPRISE/WARNER BROS.	Greatest Hits	●	27	25
133	158	163	SKRILLEX BIG BEAT/QWSLA/ATLANTIC/AG	Bangarang (EP)		14	57
-	181	164	NICKELBACK ROADRUNNER	Silver Side Up ▲		2	82
121	200	165	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light		51	7
177	187	166	SKRILLEX Scary Monsters And Nice Sprites (EP) BIG BEAT/ATLANTIC/AG			49	86
176	140	167	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool ◆		3	102
146	190	168	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery ▲		1	136
RE-ENTRY	169	169	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership ▲		7	147
112	182	170	FLORENCE + THE MACHINE REPUBLIC	Ceremonials ●		6	70
NEW	171	171	THE MEN SACRED BONES	New Moon		171	1
175	186	172	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven		161	12
120	163	173	KATY PERRY CAPITOL	Teenage Dream ▲		1	133
RE-ENTRY	174	174	BON JOVI ISLAND/IMG	Greatest Hits ●		5	47
RE-ENTRY	175	175	JUSTIN TIMBERLAKE JIVE/ZOMBA	Justified ▲		2	73

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128	155	176	BLACK VEIL BRIDES Wretched And Divine: The Story Of The Wild Ones STANDBY/LAVA/REPUBLIC			7	9
RE-ENTRY	177	177	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY/UMF	Rocket Man: Number Ones ●		9	64
141	192	178	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	35
116	41	179	FLO RIDA POE BOY/ATLANTIC/AG	Wild Ones		14	36
182	125	180	JUSTIN TIMBERLAKE FutureSex/LoveSounds JIVE/RCA		▲	1	85
-	195	181	CASTING CROWNS Come To The Well BEACH STREET/REUNION/PLG		●	2	62
153	159	182	MEEK MILL Dreams And Nightmares MAYBACH/WARNER BROS.			2	19
-	138	183	MERCYME The Hurt & The Healer FAIR TRADE/COLUMBIA			7	24
RE-ENTRY	184	184	BEN HARPER WITH CHARLIE MUSSELWHITE Get Up! STAX/CONCORD			27	5
135	169	185	BLAKE SHELTON Red River Blue WARNER BROS. NASHVILLE/WMN		▲	1	86
RE-ENTRY	186	186	ORIGINAL BROADWAY CAST RECORDING Wicked DECCA BROADWAY/DECCA		▲	71	88
 <p>The cast album flies with a 38% gain, potentially sparked by the March 8 release of the theatrical film "Oz: The Great and Powerful." With 3,000 sold, it's the best sales week for the "Wicked" album since it moved slightly more in the week ending Jan. 6.</p>							
RE-ENTRY	187	187	THE CARS The Complete Greatest Hits ELEKTRA/RHINO			144	2
<p>The band's third-biggest-selling album of the SoundScan era (774,000) returns to the list after an 11-year absence. Amazon MP3 sale-priced the 20-song set for \$2.99 for a limited time, prompting its 56% gain. —Keith Caulfield</p>							
105	194	188	FLEETWOOD MAC Rumours WARNER BROS.		◆	1	156
155	172	189	ZAC BROWN BAND You Get What You Give SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG		▲	1	123
169	179	190	ANDREA BOCELLI Pasion SUGAR/UNIVERSAL MUSIC LATINO/UMLE			59	6
71	104	191	MICHAEL JACKSON Thriller EPIC/LEGACY		◆	1	181
138	173	192	NICKI MINAJ Pink Friday: Roman Reloaded YOUNG MONEY/CASH MONEY/REPUBLIC		▲	1	49
RE-ENTRY	193	193	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA/UMF		▲	109	49
RE-ENTRY	194	194	VARIOUS ARTISTS NOW 43 UNIVERSAL/EMI/SONY MUSIC/CAPITOL		●	1	29
117	143	195	WHITNEY HOUSTON I Will Always Love You: The Best Of Whitney Houston ARISTA/RCA			14	17
RE-ENTRY	196	196	IN THIS MOMENT Blood CENTURY MEDIA			15	22
-	185	197	CREEDENCE CLEARWATER REVISITED Extended Versions POOR BOY/SONY MUSIC CMG			74	31
RE-ENTRY	198	198	PRINCE AND THE REVOLUTION Purple Rain (Soundtrack) WARNER BROS.		◆	1	76
RE-ENTRY	199	199	EMINEM Curtain Call: The Hits SHADY/AFTERMATH/INTERSCOPE/IGA		▲	1	180
RE-ENTRY	200	200	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection GEFFEN/UMF			67	53



Q&A

W.L.A.K.

W.L.A.K. [We Live As Kings] consists of four solo acts. Why did you join forces for your self-titled debut, which bows at No. 81 on the Billboard 200 this week?
Swoope: It was a domino effect. I was the first artist signed to Collision, then we signed Christian [Gray], then Alex [Faith] and Dre [Murray]. With the roster of talent, it was just a no-brainer to do a group album.

As Christian artists, is it difficult to fit in with the hip-hop industry?

Alex Faith: We're sharing the charts with Drake, Macklemore and Kendrick Lamar. The fact that our name is among those guys says a lot, but I don't think any of us would say it's difficult to fit in with the mainstream hip-hop culture because we're actually trying to stand out and be different.

Some people view Christian rap as an oxymoron. What do you say?

Swoope: Don't box it in. Music can carry any message. We just happen to know that this is the only message that matters in the long run. Party music isn't going to matter, gangsta rap isn't going to matter; what's going to matter is Jesus Christ, and that's the message we're trying to carry in our rap music.

Christian Gray: They haven't seen anything yet. For far too long a lot of Christian rappers have tried the template of secular hip-hop, because secular hip-hop is what pioneered the art, but the talent, creativity and the gospel message itself is something to be reckoned with. I don't blame them for the skepticism. I say, all the better setup for us to prove them wrong.

—Deborah Evans Price

Cazette Climbs With 'Beam' Streams

Swedish electronic duo **cazzette** (below) enters On-Demand Songs at No. 20 with "Beam Me Up (Kill-Mode)."

The cut, from the act's *Eject* album, bows on the strength of 551,000 weekly U.S. on-demand streams, up 39% from the previous week.

The pair—**Alexander Björklund**, 23, and **Sebastian Furrer**, 19—was relatively unknown prior to the November streaming release of *Eject*, which benefited from a massive marketing push from Spotify.

Notably, the album and song are only available as exclusive Spotify streams—neither is on sale in the United States. "Beam Me Up (Kill-Mode)" also rises 15-14 on the Dance/Electronic Songs chart with a 31% rise in points overall. It's the highest-charting single on the tally without any sales.

Thanks to a relentless stream of email, social media and in-house audio promotions from Spotify, millions of music fans listened to Cazzette's dub-house album, which arrived in three separate installments during the past three months to build marketing momentum.

The group, managed by **Ash Pournouri** (Avicii), has focused on social-based marketing through Beatport, SoundCloud, Facebook and Twitter, which essentially costs the act nothing.

—William Gruger



Social/Streaming

March 23
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
2	1	#1 SUNGA JUNG WWW.MYSPACE.COM/JUNGSUNGA	108
1	2	DJ BL3ND WWW.MYSPACE.COM/BLENDZZY	112
6	3	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	67
3	4	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	111
4	5	PORTA WWW.MYSPACE.COM/PORTAJ	108
7	6	NOISIA WWW.MYSPACE.COM/DENOISIA	111
9	7	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	102
10	8	FLOSSTRADOMUS WWW.MYSPACE.COM/FLOSSTRADOMUS	3
8	9	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	102
RE	10	TOKIMONSTA WWW.MYSPACE.COM/TOKIBEATS	37
15	11	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	95
12	12	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS	101
20	13	MEYTAI COHEN WWW.MYSPACE.COM/DEWATERPRIEST	63
11	14	BORGORE WWW.MYSPACE.COM/BORGORE	83
19	15	UMEK WWW.MYSPACE.COM/DJUMEK	71
18	16	YANN TIENSEN WWW.MYSPACE.COM/YANNTIENSENINPROGRESS	78
28	17	JAKE MILLER WWW.MYSPACE.COM/JAKEMILLERMUSIC1	19
31	18	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	56
25	19	PITTY WWW.MYSPACE.COM/BANDAPITTY	97
14	20	THE BLOODY BEETROOTS - DEATH CREW 77	99
23	21	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	89
16	22	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	16
17	23	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC	69
22	24	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN	101
41	25	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	27
24	26	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	45
29	27	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS	38
38	28	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA	65
36	29	ARTY WWW.MYSPACE.COM/ARTYLIVE	2
32	30	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	90
34	31	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUDMUSIC	27
40	32	YUNA WWW.MYSPACE.COM/YUNA	53
45	33	STRATOVARIUS WWW.MYSPACE.COM/OFFICIALSTRATOVARIUS	3
37	34	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	85
30	35	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS	29
33	36	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	46
27	37	METRONOMY WWW.MYSPACE.COM/METRONOMY	99
35	38	DARKTHRONE WWW.MYSPACE.COM/OFFICIALDARKTHRONE	3
NEW	39	SKA-P WWW.MYSPACE.COM/SKAP	1
RE	40	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL	83
42	41	K.FLAY WWW.MYSPACE.COM/KFLAY	2
RE	42	BEFORE YOU EXIT WWW.MYSPACE.COM/BEFOREYOUEXIT	8
46	43	FELIX CARTAL WWW.MYSPACE.COM/FELIXCARTAL	14
49	44	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON	36
RE	45	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE	17
RE	46	PAN-POT WWW.MYSPACE.COM/PANPOT	12
RE	47	KENY ARKANA WWW.MYSPACE.COM/KENYARKANA	6
48	48	PATRICK WOLF WWW.MYSPACE.COM/OFFICIALPATRICKWOLF	15
RE	49	AMORPHIS WWW.MYSPACE.COM/AMORPHIS	12
50	50	JAKWOB WWW.MYSPACE.COM/JAKWOB	10

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 JUSTIN BIEBER SCHOLBEY/RAYMOND BRAUN/ISLAND/IDJMG	120
3	2	RIHANNA SVP/DEF JAM/IDJMG	120
4	3	ONE DIRECTION SYCO/COLUMBIA	70
2	4	BRITNEY SPEARS RCA	117
7	5	JUSTIN TIMBERLAKE RCA	91
5	6	TAYLOR SWIFT BIG MACHINE	120
10	7	BEYONCÉ PARRWOOD/COLUMBIA	119
6	8	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	120
8	9	BRUNO MARS ATLANTIC	109
9	10	EMINEM WEA/SHADY/AFTERMATH/INTERSCOPE	119
11	11	SELENA GOMEZ HOLLYWOOD	118
12	12	DEMI LOVATO HOLLYWOOD	110
15	13	LADY GAGA STREAMLINE/RONJIVE/INTERSCOPE	120
14	14	PITBULL MR. 305/FAMOUS ARTISTS/POLO GROUNDS/SONY MUSIC LATIN/RCA	118
22	15	MACQUEMORRE & RYAN LEWIS MACQUEMORRE	8
26	16	JENNIFER LOPEZ ISLAND/IDJMG	106
23	17	USHER RCA	108
17	18	PINK RCA	84
13	19	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	119
33	20	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	116
19	21	SHAKIRA SONY MUSIC LATIN/EPIC	120
18	22	LICIA KEYS RCA	66
20	23	KATY PERRY CAPITOL	120
25	24	MICHAEL JACKSON MJJ/EPIC	110
30	25	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	88
28	26	LINKIN PARK MACHINE SHOP/WARNER BROS.	120
21	27	AVRIL LAVIGNE EPIC	117
27	28	DAVID GUETTA WHAT A MUSIC/ASTRALwerks/CAPITOL	120
RE	29	PINK FLOYD HARVEST/CAPITOL	8
16	30	ADELE XL/COLUMBIA	110
29	31	CHRISTINA AGUILERA RCA	22
31	32	MARIAH CAREY ISLAND/IDJMG	16
34	33	CHRIS BROWN RCA	118
24	34	WIZ KHALIFA ROSTRUM/ATLANTIC	116
45	35	BOB MARLEY TUFF GONG/ISLAND/UMG	67
39	36	MARON 5 JASMACTION	59
35	37	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	107
36	38	50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	109
46	39	ED SHEERAN ELEKTRA	17
32	40	JENNETTE MCCURDY CAPITOL NASHVILLE	8
41	41	THE BLACK EYED PEAS INTERSCOPE	112
RE	42	ZPAC DEATH ROW	15
42	43	THE BEATLES APPLE/CAPITOL	38
37	44	WILL.I.AM INTERSCOPE	10
44	45	METALLICA WARNER BROS.	22
47	46	COLDPLAY CAPITOL	116
40	47	PSY YG/SCHOLBEY/REPUBLIC	31
38	48	MILEY CYRUS HOLLYWOOD	49
RE	49	BON JOVI ISLAND/IDJMG	12
43	50	KESHA KEMOSABE/RCA	58



Drake's Timely Release

Drake ascends the Social 50 chart, moving 33-20 after unexpectedly releasing a new track while initiating a small controversy. The track, "5AM in Toronto," was released through Twitter as a sequel to "9AM in Dallas," a cut from his 2010 debut, *Thank Me Later*. "5AM" is rife with subliminal disses, most notably towards MTV and its "Hottest MCs in the Game" list (on which he placed at No. 5) as well as his falling out with rapper **the Weeknd**.

The track has received a staggering 1.4 million plays since its March 7 debut on SoundCloud. Conversation on Facebook bumps up 7%, leading to a hefty gain in weekly followers on the platform, where Drake adds 96,000 new fans. Among all social channels, he posts an increase of 230,000 followers. Views of his new "Right Here" lyric video, which debuted two weeks ago, also support his rise on the tally, as it accumulates 750,000 streams during the week, bringing the clip's overall total to 2.7 million.

Elsewhere on the Social 50, **Pink Floyd** re-enters at No. 29 from buzz generated around the 40th anniversary of the release of its seminal *Dark Side of the Moon*. The band's Facebook page promoted the event with a sequence of tribute images featuring the album's iconic prism cover. The activity generated a 31% rise in reaction on the platform, culminating in the addition of more than 877,000 new Facebook fans.

—William Gruger

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 (NEW) DAYLIGHT JAM/OCTONE/INTERSCOPE	Maroon 5	16
1	2	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	15
2	3	HO HEY DUALTONE	The Lumineers	24
5	4	CATCH MY BREATH 19/IRCA	Kelly Clarkson	21
4	5	TRY RCA	P!nk	20
6	6	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	23
7	7	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	23
8	8	LITTLE TALKS REPUBLIC	Of Monsters And Men	34
11	9	CARRY ON FUELED BY RAMEN/RRP	fun.	10
10	10	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	14
12	11	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	7
14	12	MERMAID COLUMBIA	Train	14
13	13	WANTED ATLANTIC/RRP	Hunter Hayes	19
15	14	MADNESS HELIUM 3/WARNER BROS.	Muse	18
16	15	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	24
17	16	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	8
18	17	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	11
19	18	NEXT TO ME CAPITOL	Emeli Sande	9
22	19	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	4
20	20	BECAUSE WE CAN ISLAND/IDJMG	Bon Jovi	9
27	21	GG JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	2
21	22	COME ALONG REPUBLIC	Vicci Martinez Feat. Cee Lo Green	17
25	23	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	5
29	24	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	7
26	25	REBEL BEAT WARNER BROS.	Goo Goo Dolls	6

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) RADIOACTIVE KIDINA/KORNER/INTERSCOPE	Imagine Dragons	28
2	2	MOUNTAIN SUNDAY REPUBLIC	Of Monsters And Men	28
4	3	THE PIT DANGERBIRD	Silversun Pickups	26
3	4	MADNESS HELIUM 3/WARNER BROS.	Muse	29
6	5	STUBBORN LOVE DUALTONE	The Lumineers	15
8	6	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	43
9	7	CARRY ON FUELED BY RAMEN/RRP	fun.	22
7	8	LITTLE BLACK SUBMARINES NONESUCH/WARNER BROS.	The Black Keys	36
5	9	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	31
10	10	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	11
11	11	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	17
15	12	GG PANIC STATION HELIUM 3/WARNER BROS.	Muse	8
14	13	SWEATER WEATHER IRIE/VOLVE/COLUMBIA	The Neighbourhood	13
17	14	ENTERTAINMENT LOYALTY/GLASSNOTE	Phoenix	3
12	15	HO HEY DUALTONE	The Lumineers	45
13	16	NOW FUELED BY RAMEN/RRP	Paramore	7
16	17	TIMELESS MAJORBOOM/ISLAND/IDJMG	The Airborne Toxic Event	7
18	18	MY SOBORN KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECAVANCE/FUELED BY RAMEN/ISLAND/IDJMG	Fall Out Boy	5
19	19	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	19
20	20	CARRIED AWAY FRENCH/ISS/COLUMBIA	Passion Pit	12
23	21	HOLDING ON TO YOU FUELED BY RAMEN/RRP	Twenty One Pilots	11
22	22	INHALER TRANSGRESSIVE/WARNER BROS.	Foals	8
21	23	HERO FOTV/NETWORK	Family Of The Year	11
24	24	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	9
27	25	OUT OF MY LEAGUE ELEKTRA/ATLANTIC	Fitz And The Tantrums	4

ACTIVE ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (NEW) BONES WIND-UP	Young Guns	32
1	2	HOLLOW REPUBLIC	Alice In Chains	12
4	3	FREAK LIKE ME ATLANTIC	Halestorm	13
6	4	WHERE DID THE ANGELS GO ELEVEN SEVEN	Papa Roach	15
3	5	TEMPEST REPRISE/WARNER BROS.	Deftones	22
9	6	THE HIGH ROAD RCA	Three Days Grace	12
8	7	ALIVE VIRGIN/CAPITOL	Adelitas Way	23
5	8	HEAVEN NOR HELL VERTIGO/REPUBLIC	Volbeat	29
7	9	STAND UP RAZOR & TIE	All That Remains	28
12	10	BY CROOKED STEPS SEVEN FOUR/REPUBLIC	Soundgarden	5
10	11	HIGHER RAZOR & TIE	P.O.D.	19
15	12	FROM CAN TO CANT COREY TAYLOR, DAVE GROHL, RICK NIELSEN & SCOTT REEDER ROSWELL/RCA	Corey Taylor, Dave Grohl, Rick Nielsen & Scott Reeder	7
18	13	DO ME A FAVOR ROADRUNNER/RRP	Stone Sour	4
13	14	I DON'T APOLOGIZE (1000 PICTURES) CENTURY MEDIA/RED	Otherwise	19
16	15	DECAF 7BROS/ADA	Sevendust	8
22	16	VILIFY WARNER BROS.	Device	3
20	17	I'LL FOLLOW YOU WIND-UP	Shinedown	5
19	18	ONE MORE LIE WIND-UP	Aranda	17
23	19	RIOT RCA	Bullet For My Valentine	8
25	20	ANASTASIA DIX HAYD/CAPITOL	Slash Feat. Myles Kennedy & The Conspirators	4
27	21	IN THE END STANDEV/LAVA/REPUBLIC	Black Veil Brides	6
29	22	X-KID REPRISE/WARNER BROS.	Green Day	6
21	23	WE ARE A&M/OCTONE/INTERSCOPE	Hollywood Undead	17
26	24	GLUTTONY ELEVEN SEVEN/CENTURY MEDIA	Buckcherry	11
30	25	ADRENALIZE CENTURY MEDIA/RED	In This Moment	7



Maroon's 'Daylight' Shines

Maroon 5 ties Katy Perry and P!nk for the most No. 1s in the Adult Top 40 chart's 17-year history, as "Daylight" rises 2-1, becoming the band's seventh leader. P!nk matched Perry's mark three weeks ago when "Try" reached the summit. Nickelback is next with five leaders.

Maroon 5 concurrently equals P!nk's record streak of four consecutive No. 1s, as "Daylight" follows "Moves Like Jagger," featuring Christina Aguilera; "Payphone"; and "One More Night" to the top. P!nk's streak encompasses "Raise Your Glass," "F**kin' Perfect" (both 2011), "Blow Me (One Last Kiss)" (2012) and "Try." Her run could continue with "Just Give Me a Reason" (featuring Nate Ruess of fun.), which bounds 27-21 with Greatest Gainer honors (up 74% in plays) in its second week.

British quintet Young Guns crowns Active Rock with its first entry on the ranking, as "Bones" climbs 2-1 in its 32nd week. The group completes the second-longest trip to the top in the chart's 16-year archives after Seether's "Fine Again" (34 weeks) 10 years ago this month. Unsurprisingly, both songs marked the bands' first Active Rock appearances, as the format steadily accepted both acts.

On Mainstream Rock (see Billboard.com/biz), Soundgarden scores its 10th top 10, as "By Crooked Steps" marches 12-10. While the band's history on the list dates to 1992, this week's ascent grants the group its first streak of four consecutive top 10s, following "Black Rain" (No. 10, 2010) and last year's No. 1s "Live to Rise" and "Been Away Too Long."

—Gary Trust

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	19
2	2	TORNADO CAPITOL NASHVILLE	Little Big Town	24
5	3	SURE BE COOL IF YOU DID WARNER BROS./WGN	Blake Shelton	10
3	4	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	18
6	5	SOMEBODY'S HEARTBREAK ATLANTIC/WVNN	Hunter Hayes	22
7	6	I DRIVE YOUR TRUCK CURB	Lee Brice	15
4	7	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	19
9	8	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	7
12	9	I CAN TAKE IT FROM THERE RCA NASHVILLE	Chris Young	21
11	10	IF I DIDN'T HAVE YOU PIRATE FLAG	Thompson Square	21
13	11	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	6
10	12	MERRY GO 'ROUND MERCURY	Kacey Musgraves	28
14	13	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	12
16	14	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	14
15	15	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	19
17	16	LIKE JESUS DOES EMI NASHVILLE	Eric Church	10
19	17	MORE THAN MILES VALORY	Brantley Gilbert	21
21	18	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	10
20	19	SHE CRANKS MY TRACTOR BROKEN BOW	Dustin Lynch	18
18	20	HOPE ON THE ROCKS SHOW DOG/UNIVERSAL	Toby Keith	18
23	21	CHANGED BIG MACHINE	Rascal Flatts	12
22	22	CAN'T SHAKE YOU EMBLEM/WARNER BROS./WAR	Gloriana	26
24	23	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henningsens	13
29	24	1994 BROKEN BOW	Jason Aldean	4
26	25	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	10

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	12
2	2	ADORN BYSTORM/BLACK ICE/RCA	Miguel	38
4	3	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	19
3	4	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	19
6	5	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	5
5	6	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	10
7	7	LOVEEEEEEE SONG SRP/DEF JAM/IDJMG	Rihanna Feat. Future	12
10	8	SUIT & TIE SRP/DEF JAM/IDJMG	Justin Timberlake Feat. Jay Z	8
8	9	NEVA END A-1/FREEBANDZ/EPIC	Future	20
11	10	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	13
9	11	ALL GOLD EVERYTHING THINKSAGAME/DEF JAM/IDJMG	Trinidad James	17
15	12	R.I.P. CTE/DEF JAM/IDJMG	Young Jeezy Feat. 2 Chainz	9
23	13	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	5
17	14	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	10
12	15	WICKED GAMES XO/REPUBLIC	The Weeknd	24
13	16	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	21
25	17	KISSES DOWN LOW REPUBLIC	Kelly Rowland	5
16	18	DON'T JUDGE ME RCA	Chris Brown	28
24	19	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	6
18	20	YOU & I MO-B/CAPITOL	Avant Feat. Ke\$ha Wyatt	26
14	21	REMEMBER YOU ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd	22
28	22	KARATE CHOP (REMIX) A-1/FREEBANDZ/EPIC	Future Feat. Lil Wayne	4
22	23	THINKIN BOUY YOU DEF JAM/IDJMG	Frank Ocean	50
20	24	I'M DIFFERENT DEF JAM/IDJMG	2 Chainz	22
21	25	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	30

MAINSTREAM R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	11
2	2	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	14
3	3	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	16
4	4	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	9
6	5	GG STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	5
7	6	LOVEEEEEEE SONG SRP/DEF JAM/IDJMG	Rihanna Feat. Future	8
5	7	NEVA END A-1/FREEBANDZ/EPIC	Future	19
9	8	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	8
10	9	ADORN BYSTORM/BLACK ICE/RCA	Miguel	36
16	10	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	5
13	11	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	10
8	12	ALL GOLD EVERYTHING THINKSAGAME/DEF JAM/IDJMG	Trinidad James	15
12	13	R.I.P. CTE/DEF JAM/IDJMG	Young Jeezy Feat. 2 Chainz	7
18	14	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	9
20	15	KISSES DOWN LOW REPUBLIC	Kelly Rowland	5
22	16	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	5
19	17	FUMBLE SONGBOOK/ATLANTIC	Trey Songz	8
11	18	I'M DIFFERENT DEF JAM/IDJMG	2 Chainz	18
24	19	KARATE CHOP (REMIX) A-1/FREEBANDZ/EPIC	Future Feat. Lil Wayne	3
21	20	M.I.A. MAYBACH/WARNER BROS.	Omarion & Wale	16
17	21	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	20
25	22	I LIKE IT CBE/ATLANTIC	Seyvn Streeter	12
28	23	SHOW OUT KEMOSABE/COLUMBIA	Out Juice J Feat. Big Sean And Young Jeezy	4
27	24	BETTER BE GOOD YOUNG MONEY/COLUMBIA	RaVaughn Feat. Wale	7
35	25	KEEP HER ON THE LOW STREAMLINE/CONJUNCTION/INTERSCOPE	Mindless Behavior	2

Digital Songs

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COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 5 WKS SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	●	9	
2	2	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert		10	
7	3	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker		9	
4	4	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum		5	
NEW	5	BUZZKILL CAPITOL NASHVILLE	Luke Bryan		1	
3	6	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line		15	
5	7	WANTED ATLANTIC/WMN	Hunter Hayes	▲	50	
6	8	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	▲	19	
9	9	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	39	
11	10	PIRATE FLAG BLUJ/COLUMBIA NASHVILLE	Kenny Chesney		5	
8	11	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	●	14	
10	12	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw		19	
22	13	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift		5	
12	14	I DRIVE YOUR TRUCK CUB	Lee Brice		13	
13	15	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait		15	
14	16	MERRY GO 'ROUND MERCURY	Kacey Musgraves		23	
19	17	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	●	18	
16	18	TORNADO CAPITOL NASHVILLE	Little Big Town	●	22	
18	19	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square		17	
15	20	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	▲	23	
17	21	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	▲	29	
21	22	BLOWN AWAY 19/ARISTA NASHVILLE	Carrie Underwood	▲	42	
NEW	23	JUST A SIP CAPITOL NASHVILLE	Luke Bryan		1	
24	24	LIKE JESUS DOES CAPITOL NASHVILLE	Eric Church		4	
NEW	25	BEAT THIS SUMMER CAPITOL NASHVILLE	Brad Paisley		1	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 13 WKS DANZA KUDURO WANI/SORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	134	
2	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		22	
3	3	WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshground	▲	148	
4	4	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		166	
7	5	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		28	
5	6	ECHA PA'LLA (MAMOS PA'RRIBA) MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull		34	
6	7	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & P-Pain		36	
8	8	HEROE INTERSCOPE/UMLE	Enrique Iglesias		166	
9	9	VOLVI A NACER GAIKA/WK/SONY MUSIC LATIN	Carlos Vives		23	
15	10	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo		50	
11	11	THE ANTHEM FAMOUS ARTISTS/TVT	Pitbull Feat. Lil Jon		130	
17	12	BON, BON MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull		123	
13	13	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		80	
14	14	CORRE! WARNER LATINA	Jesse & Joy		62	
18	15	HASTA QUE SALGA EL SOL ORFANATO/MACHETE/UMLE	Don Omar		45	
22	16	POR QUE LES MIENTES Tito El Bambino & El Patrón Feat. Marc Anthony ON FIRE/SIENTE			20	
16	17	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos		16	
24	18	LA PREGUNTA NELFLOW	J Alvarez		33	
49	19	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce		4	
10	20	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco		16	
19	21	INCONDICIONAL TOP STOP	Prince Royce		51	
21	22	DUTTY LOVE ORFANATO/MACHETE/UMLE	Don Omar Feat. Natti Natasha		52	
12	23	CUANDO MUERE UNA DAMA CINTAS ACUARIO	Jenni Rivera		4	
23	24	YO TE EXTRANARE SINI MARCA	Lupillo Rivera		2	
25	25	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	164	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 3 WKS RADIOACTIVE KIDINA/KORNER/INTERSCOPE	Imagine Dragons	●	33	
4	2	CARRY ON FUELED BY RAMEN/RRP	fun.		19	
3	3	I WILL WAIT GENTLEMAN OF THE ROAD/RED/WE/CLASSNOTE	Mumford & Sons	●	31	
2	4	HO HEY DUATONE	The Lumineers	▲	44	
5	5	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	58	
8	6	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/FUELED BY RAMEN/ISLAND/IDMG	Fall Out Boy		5	
6	7	SAIL RED BULL	AWOLNATION	▲	101	
7	8	IT'S TIME KIDINA/KORNER/INTERSCOPE	Imagine Dragons	▲	47	
10	9	MADNESS HELIUM3/WARNER BROS.	Muse	●	29	
9	10	HOME 19/INTERSCOPE	Phillip Phillips	▲	42	
11	11	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	55	
14	12	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		62	
12	13	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	▲	43	
13	14	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	67	
17	15	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		10	
15	16	STUBBORN LOVE DUATONE	The Lumineers		17	
16	17	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	▲	66	
19	18	DEMONS KIDINA/KORNER/INTERSCOPE	Imagine Dragons		14	
18	19	HOLD ON ATO	Alabama Shakes		5	
20	20	ROLLING IN THE DEEP XL/COLUMBIA	Adele	●	99	
22	21	TOO CLOSE REPUBLIC	Alex Clare	▲	34	
26	22	THUNDERSTRUCK COLUMBIA/LEGACY	AC/DC		16	
27	23	TAKE A WALK FRENCH/ISS/COLUMBIA	Passion Pit		35	
NEW	24	LEAD ME HOME KIDINA/KORNER/INTERSCOPE	Jamie N Commons		1	
24	25	LITTLE LION MAN GENTLEMAN OF THE ROAD/RED/WE/CLASSNOTE	Mumford & Sons	▲	120	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 1 WKS HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer		5	
3	2	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		15	
2	3	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	▲	9	
4	4	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin		26	
5	5	SWEEP NOTHING DECONSTRUCTION/FLY EYE/ULTRA/RCA/NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	22	
8	6	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX		7	
6	7	GANGNAM STYLE SCHOOL BOY/REPUBLIC	PSY	▲	32	
7	8	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	64	
10	9	ALIVE KREWELLA/COLUMBIA	Krewella		5	
9	10	AS YOUR FRIEND WALL/ISLAND/IDMG	Afrojack Feat. Chris Brown		3	
12	11	CINEMA ULTRA	Benny Benassi Feat. Gary Go		103	
13	12	STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	50	
11	13	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMG	Ne-Yo	●	21	
15	14	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	●	63	
14	15	CLARITY INTERSCOPE	Zedd Feat. Foxes		8	
17	16	SEXY AND I KNOW IT PARTY ROCK/WILL.I.AM/CHERYBREE/INTERSCOPE	LMFAO	▲	84	
25	17	I COULD BE THE ONE LEVELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero		7	
18	18	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHERYBREE/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	110	
NEW	19	YOUR TOUCH AUDIO DAY DREAM/VISIONA ROMANTICA/REPUBLIC	Blake Lewis		1	
23	20	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	70	
16	21	GOOD FEELING POE BOY/ATLANTIC	Flo Rida	▲	27	
22	22	WE FOUND LOVE SRP/DEF. JAM/IDMG	Rihanna Feat. Calvin Harris	▲	53	
19	23	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	114	
20	24	MIDNIGHT CITY M83/MUTE/CAPITOL	M83.	●	73	
21	25	DON'T WAKE ME UP RCA	Chris Brown		42	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 19 WKS THRIFT SHOP MACKLEMORE & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		28	
3	2	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	8	
2	3	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		5	
4	4	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		8	
8	5	CAN'T HOLD US MACKLEMORE & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		4	
5	6	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		27	
6	7	POUR IT UP SRP/DEF. JAM/IDMG	Rihanna		16	
7	8	P*IN* PROBLEMS ASAP Rocky Feat. Drake 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake 2 Chainz & Kendrick Lamar	▲	20	
9	9	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross		6	
15	10	NEXT TO ME CAPITOL	Emeli Sande		5	
13	11	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake		20	
11	12	ALL GOLD EVERYTHING THINKIT/SAGAME/DEF. JAM/IDMG	Trinidad James		14	
14	13	BAD MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas		5	
10	14	DIAMONDS SRP/DEF. JAM/IDMG	Rihanna	▲	23	
16	15	R.I.P. CTE/DEF. JAM/IDMG	Young Jeezy Feat. 2 Chainz		5	
12	16	I'M DIFFERENT DEF. JAM/IDMG	2 Chainz		23	
17	17	BATTLE SCARS 151 & 151M/ATLANTIC	Lupe Fiasco & Guy Sebastian		19	
18	18	LOVEEEEEEE SONG SRP/DEF. JAM/IDMG	Rihanna Feat. Future		15	
20	19	WE STILL IN THIS B*** REBELLECK/GRAND HOSTILE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		9	
19	20	SWIMMING POOLS (DRANK) AFTERMATH/INTERSCOPE	Kendrick Lamar	●	32	
23	21	POWER TRIP RCA/NATION/COLUMBIA	J. Cole Feat. Miguel		4	
21	22	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail		27	
24	23	SHOW OUT KEMOSABE/COLUMBIA	Juicy J Feat. Big Sean And Young Jeezy		3	
28	24	DOPE YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Rick Ross		7	
22	25	WICKED GAMES XO/REPUBLIC	The Weeknd		21	

BLUES™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 51 WKS AT LAST CHESM/MCA/UMC	Etta James		60	
3	2	PRIDE AND JOY EPIC/LEGACY	Stevie Ray Vaughan And Double Trouble		138	
2	3	BAD TO THE BONE CAPITOL	George Thorogood And The Destroyers		153	
4	4	BLUE ON BLACK REVOLUTION/REPREZ/WARNER BROS.	Kenny Wayne Shepherd Band		84	
NEW	5	LOVE ON A TWO WAY STREET 429/SLG	Boyz Scaggz		1	
NEW	6	MIXED UP, SHOOK UP GIRL 429/SLG	Boyz Scaggz		1	
5	7	THE THRILL IS GONE MCA/UMC	B.B. King		166	
NEW	8	GONE BABY GONE 429/SLG	Boyz Scaggz		1	
NEW	9	CAN I CHANGE MY MIND 429/SLG	Boyz Scaggz		1	
NEW	10	RAINY NIGHT IN GEORGIA 429/SLG	Boyz Scaggz		1	
NEW	11	THE BLUEST BLUES REPertoire	Alvin Lee		1	
6	12	WHAT'D I SAY (PART 1) ATLANTIC/WARNER STRATEGIC MARKETING	Ray Charles		165	
14	13	TEXAS FLOOD EPIC/LEGACY	Stevie Ray Vaughan And Double Trouble		138	
11	14	BOOM BOOM ABC/BLUESWAY/UMC	John Lee Hooker		165	
NEW	15	I'M GOING HOME REPertoire	Alvin Lee		1	
9	16	CROSSFIRE EPIC/LEGACY	Stevie Ray Vaughan And Double Trouble		135	
10	17	LITTLE WING EPIC/LEGACY	Stevie Ray Vaughan And Double Trouble		163	
12	18	AIN'T MESSIN' 'ROUND WARNER BROS.	Gary Clark Jr.		24	
18	19	I DRINK ALONE CAPITOL	George Thorogood And The Destroyers		152	
7	20	LIE TO ME ASB/UMC	Jonny Lang		150	
15	21	THE SKY IS CRYING EPIC/LEGACY	Stevie Ray Vaughan And Double Trouble		131	
13	22	BRIGHT LIGHTS WARNER BROS.	Gary Clark Jr.		79	
16	23	SOUL MAN ATLANTIC/RHINO	Blues Brothers		86	
19	24	RIGHT PLACE, WRONG TIME ATCO/WARNER STRATEGIC MARKETING	Dr. John		130	
RE	25	SLOW TRAIN J & R ADVENTURES	Joe Bonamassa		4	

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HOT COUNTRY SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER/SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 SURE BE COOL IF YOU DID (S.HENDRICKS,C.LAWSON,C.TOMPKINS,J.ROBBINS)	Blake Shelton WARNER BROS./WMN	●	1	10		
13	7	2	SG MAMA'S BROKEN HEART (F.LOODEL,C.AIN,J.G.WORF,(B.CLARK,S.MCANALLY,M.MUSGRAVES))	Miranda Lambert RCA NASHVILLE		2	11		
9	6	3	DOWNTOWN (P.WORLEY,C.AYER,A.NTEBELLUM,(L.LAIRDS,S.MCANALLY,N.HEMBY))	Lady Antebellum CAPITOL NASHVILLE		3	7		
5	5	4	TWO BLACK CADILLACS (M.BRIGHT,(D.LINKER,C.O'CONNOR,K.LARSON))	Carrie Underwood RCA NASHVILLE	●	4	17		
2	2	5	WANTED (D.HUFF,K.HAYES,(T.VERGES,S.HAYES))	Hunter Hayes ATLANTIC/WMN	▲	1	55		
4	4	6	ONE OF THOSE NIGHTS (B.GALL,MORE,J.MCGRAW,(L.LAIRDS,R.C.LAWSON,C.TOMPKINS))	Tim McGraw BIG MACHINE		3	19		
3	3	7	BETTER DIG TWO (D.HUFF,(B.CLARK,S.MCANALLY,T.ROSEN))	The Band Perry RCA NASHVILLE	▲	1	19		
15	10	8	GET YOUR SHINE ON (J.MOI,(T.HUBBARD,R.KELLEY,R.LAWSON,C.TOMPKINS))	Florida Georgia Line REPUBLIC NASHVILLE		8	21		
11	8	9	I DRIVE YOUR TRUCK (K.JACOBS,M.MCCLURE,L.BRICE,(L.ALEXANDER,C.HARRINGTON,J.YEARY))	Lee Brice CURB		8	14		
10	12	10	AG SOMEBODY'S HEARTBREAK (D.HUFF,K.HAYES,(A.DORFF,L.LAIRDS,H.HAYES))	Hunter Hayes ATLANTIC/WMN	●	9	20		
24	16	11	DG WAGON WHEEL (F.FROGERS,(B.DYLAN,K.SECOR))	Darius Rucker CAPITOL NASHVILLE		11	9		
6	9	12	TORNADO (J.OYCE,(H.HERRING,M.AID))	Little Big Town CAPITOL NASHVILLE	●	6	24		
7	11	13	CRUISE (J.MOI,(B.KELLEY,HUBBARD,J.MOY,C.RICE),(L.RICE))	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	33		
19	14	14	PIRATE FLAG (R.CANNON,K.CHESEY,(R.COPPERMAN,D.L.MURPHY))	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		14	6		
22	17	15	IF I DIDN'T HAVE YOU (N.V.(S.THOMPSON,K.THOMPSON,S.SELLERS,J.PENKINS))	Thompson Square STONEY CREEK		15	19		
14	15	16	MERRY GO 'ROUND (L.LAIRDS,S.MCANALLY,M.MUSGRAVES,(J.OSBORNE,S.MCANALLY))	Kacey Musgraves MERCURY		14	28		
20	19	17	GIVE IT ALL WE GOT TONIGHT (T.BROWN,G.STRAIT,(M.BRIGHT,P.O'DONNELL,J.JAMES))	George Strait MCA NASHVILLE		17	16		
8	13	18	EVERY STRIM (RUNS OUT OF RAIN) (G.LALLAN,G.DROMAN,(G.ALLAN,M.WARREN,LINDSEY))	Gary Allan MCA NASHVILLE	▲	1	28		
12	18	19	WE ARE NEVER EVER GETTING BACK TOGETHER (MAX.MARTIN,SHELLBACK,D.HUFF,(S.WIFE,MAX.MARTIN,SHELLBACK))	Taylor Swift BIG MACHINE	▲	1	30		
HOT SHOT DEBUT									
		20	BUZZKILL (S.STEVENS,(L.BRYAN,B.THIRDOLL,J.SEVER))	Luke Bryan CAPITOL NASHVILLE		20	1		
25	24	21	I CAN TAKE IT FROM THERE (J.FROUD,(C.YOUNG,R.AIRMS,B.HAYS/SLIP))	Chris Young RCA NASHVILLE		21	17		
17	20	22	THE ONLY WAY I KNOW Jason Aldean With Luke Bryan & Eric Church (M.KNOX,(D.L.MURPHY,B.HAYS/SLIP))	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW	●	5	21		
26	26	23	LIKE JESUS DOES (J.OYCE,(C.BEATHARD,M.CHISWELL))	Eric Church EMI NASHVILLE		23	7		
21	22	24	BLOWN AWAY (M.BRIGHT,(K.EAR,C.TOMPKINS))	Carrie Underwood RCA NASHVILLE	▲	2	39		
23	23	25	HOW COUNTRY FEELS (D.GEORGE,(V.MCGHEE,W.MOBBLEY,T.HRASHER))	Randy Houser STONEY CREEK	●	6	46		
32	30	26	HIGHWAY DON'T CARE (B.GALL,MORE,J.MCGRAW,(B.WARREN,R.WARREN,M.JRWON,J.KEAR))	Tim McGraw With Taylor Swift BIG MACHINE		13	5		
27	27	27	CHANGED (D.HUFF,RASCAL.FLATTS,(G.LEVEX,K.THRASHER,W.MOBBLEY))	Rascal Flatts BIG MACHINE		27	9		
28	28	28	MORE THAN MILES (D.HUFF,(C.EAR,BERT))	Brantley Gilbert VALORY		28	12		
NEW									
		29	BEAT THIS SUMMER (B.PAISLEY,(C.PAISLEY,C.DUBOIS,L.LAIRD))	Brad Paisley ARISTA NASHVILLE		29	1		
33	31	30	HEY PRETTY GIRL (B.JAMES,(K.MOORE,D.COUCH))	Kip Moore MCA NASHVILLE		30	6		
42	37	31	1994 (M.KNOX,(THOMAS RHETT,L.LAIRD,B.DEAN))	Jason Aldean BROKEN BOW		31	3		
29	29	32	SHE CRANKS MY TRACTOR (R.BEAVERS,L.WOOTEN,(D.LYNCH,B.BEAVERS,S.NICHOLS))	Dustin Lynch BROKEN BOW		29	14		
31	33	33	WHISKEY (S.HENDRICKS,(C.GRAVITT,S.MIZELL))	Jana Kramer ELEKTRA NASHVILLE/WMN		31	10		
34	34	34	CAN'T SHAKE YOU (M.SERLETIC,(G.OSSIN,S.BENTLEY,J.SLATER))	Gloriana EMBLEM/WARNER BROS./WAR		34	19		
35	35	35	ANYWHERE WITH YOU (J.MOY,C.LAWSON,(B.HAYS/SLIP,D.L.MURPHY,J.YEARY))	Jake Owen RCA NASHVILLE		34	7		
30	32	36	HOPE ON THE ROCKS (TETHY,(KETH))	Toby Keith SHOW DOG/UNIVERSAL		29	15		
NEW									
		37	JUST A SIP (S.STEVENS,(L.BRYAN,C.SWINDELL,M.R.CARTER))	Luke Bryan CAPITOL NASHVILLE		37	1		
36	38	38	DON'T RUSH (D.HUFF,(B.SANDERS,N.HEMBY,D.L.CHAPMAN))	Kelly Clarkson Featuring Vince Gill RCA/COLUMBIA NASHVILLE		23	16		
37	40	39	AMERICAN BEAUTIFUL (P.WORLEY,(A.HENNINGSEN,B.HENNINGSEN,C.HENNINGSEN,B.BEAVERS))	The Henningsens ARISTA NASHVILLE		37	7		
NEW									
		40	IN LOVE WITH THE GIRL (S.STEVENS,(L.BRYAN,C.SWINDELL,M.R.CARTER,L.MCCORMICK))	Luke Bryan CAPITOL NASHVILLE		40	1		
39	39	41	ONLY GOD COULD LOVE YOU MORE (D.BRAINARD,L.NIEMANN,(L.NIEMANN,L.BRICE,J.STONE))	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		38	10		
40	41	42	ALL OVER THE ROAD (C.CHAMBERLAIN,(C.CHAMBERLAIN,A.GORLEY,K.KIRBY))	Easton Corbin MERCURY		40	6		
NEW									
		43	SUNTAN CITY (J.STEVENS,(L.BRYAN,D.DAVISSON,R.AKINS,B.HAYS/SLIP))	Luke Bryan CAPITOL NASHVILLE		43	1		
NEW									
		44	IF YOU AIN'T HERE TO PARTY (S.STEVENS,(L.BRYAN,C.LAWSON))	Luke Bryan CAPITOL NASHVILLE		44	1		
45	46	45	RUNNIN' OUTTA MOONLIGHT (D.GEORGE,(D.DAVIDSON,L.K.OVLEY,K.C.A.GORLEY))	Randy Houser STONEY CREEK		41	7		
NEW									
		46	JUMP RIGHT IN (K.STEGALL,Z.BROWN,(Z.BROWN,W.DOURRETTE,L.MRAZ))	Zac Brown Band ATLANTIC/SOUTHERN GROUND		46	1		
44	44	47	DON'T YA (C.DESTEFANO,(B.ELDRIDGE,C.DESTEFANO,A.GORLEY))	Brett Eldredge ATLANTIC/WMN		44	5		
38	43	48	RUNNIN' OUT OF AIR (J.LEO,(M.JENKINS,S.MCANALLY,L.OSBORNE))	Love And Theft RCA NASHVILLE		38	8		
NEW									
		49	TAKE MY DRUNK ASS HOME (DEMO) (S.STEVENS,(L.BRYAN,J.MATTHEWS))	Luke Bryan CAPITOL NASHVILLE		49	1		
RE-ENTRY									
		50	BRUISES (S.PONIGNE,(P.MONAHAN,L.LIND,A.BJORKLUND))	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH		44	7		

TOP COUNTRY ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART				
	1	#1 LUKE BRYAN Spring Break... Here To Party CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1				
	2	GG FLORIDA GEORGIA LINE Here's To The Good Times REPUBLIC NASHVILLE/BMLG	Here's To The Good Times		14				
	3	TAYLOR SWIFT Red BIG MACHINE/BMLG	Red	▲	20				
	4	TIM MCGRAW Two Lanes Of Freedom BIG MACHINE/BMLG	Two Lanes Of Freedom		5				
	5	LITTLE BIG TOWN Tornado CAPITOL NASHVILLE/UMGN	Tornado	●	26				
	6	HUNTER HAYES Hunter Hayes ATLANTIC/WMN	Hunter Hayes	●	74				
	7	JASON ALDEAN Night Train BROKEN BOW/BMG	Night Train	▲	21				
	8	CARRIE UNDERWOOD Blown Away RCA NASHVILLE/UMGN	Blown Away	▲	45				
	9	LUKE BRYAN Tailgates & Tanlines CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	83				
NEW									
	10	ASHLEY MONROE Like A Rose WARNER BROS./WMN	Like A Rose		1				
	11	EMMYLOU HARRIS & ROONEY CROWELL Old Yellow Moon NONESUCH/WARNER BROS.	Old Yellow Moon		2				
	12	GARY ALLAN Set You Free MCA NASHVILLE/UMGN	Set You Free		7				
	13	ERIC CHURCH Chief EMI NASHVILLE/UMGN	Chief	▲	85				
	14	MIRANDA LAMBERT Four The Record RCA NASHVILLE/SMN	Four The Record	●	71				
	15	ZAC BROWN BAND Uncaged ROCK/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	35				
	16	THE MAVERICKS In Time VALORY/BMLG	In Time		2				
	17	LEE BRICE Hard 2 Love CURB	Hard 2 Love		46				
	18	SOUNDTRACK Nashville: Season 1: Vol. 1 ABC STUDIOS/LIONS GROUND/BIG MACHINE/BMLG	Nashville: Season 1: Vol. 1		13				
	19	BRANTLEY GILBERT Halfway To Heaven VALORY/BMLG	Halfway To Heaven	●	149				
	20	KIP MOORE Up All Night MCA NASHVILLE/UMGN	Up All Night		46				
	21	RASCAL FLATTS Changed STONEY CREEK/BMLG	Changed	●	49				
	22	RANDY HOUSER How Country Feels STONEY CREEK/UMGN	How Country Feels		7				
	23	TOBY KEITH Hope On The Rocks SHOW DOG/UNIVERSAL	Hope On The Rocks		19				
	24	AARON LEWIS The Road BLASTER/WMN	The Road		17				
	25	DUSTIN LYNCH Dustin Lynch BROKEN BOW/BMG	Dustin Lynch		29				
	26	JANA KRAMER Jana Kramer ELEKTRA NASHVILLE/WMN	Jana Kramer		40				
	27	KENNY CHESNEY Welcome To The Fishbowl BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	38				
	28	KATIE ARMIGER Fall Into Me COLD RIVER	Fall Into Me		8				
	29	DIERKS BENTLEY Home JAKE	Home		57				
	30	JAKE OWEN Barefoot Blue Jean Night RCA NASHVILLE/SMN	Barefoot Blue Jean Night		80				
	31	LADY ANTEBELLUM Own The Night CAPITOL NASHVILLE/UMGN	Own The Night	▲	78				
	32	VARIOUS ARTISTS Now That's What I Call Country: Vol. 5 EMI/SONY MUSIC/UNIVERSAL/UMG	Now That's What I Call Country: Vol. 5		39				
	33	CHRIS YOUNG Neon RCA/SMN	Neon		87				
	34	GEORGE STRAIT Icon: George Strait MCA NASHVILLE/UMG	Icon: George Strait		78				
	35	EASTON CORBIN All Over The Road MERCURY/UMGN	All Over The Road		25				
	36	COLT FORD Declaration Of Independence AVERAGE JOES	Declaration Of Independence		32				
	37	GARY ALLAN Icon: Gary Allan MCA NASHVILLE/UMG	Icon: Gary Allan		53				
	38	THE LACS Backroad Average Joes AVERAGE JOES	190 Proof		49				
	39	MICHEL RICHIE Tuskegee LIONEL/UMGN	Tuskegee	▲	50				
	40	JAMEY JOHNSON Living For A Song: A Tribute To Hank Cochran MERCURY/UMGN	Living For A Song: A Tribute To Hank Cochran		21				
	41	SCOTTY MCCREERY Clear As Day RCA NASHVILLE/UMGN	Clear As Day	▲	75				
NEW									
	42	CAITLIN ROSE The Stand-In ATO	The Stand-In		1				
	43	CHARLIE DANIELS Country: Charlie Daniels SORRY MUSIC/CMG	Country: Charlie Daniels		5				
	44	LOVE AND THEFT Love And Theft RCA NASHVILLE/SMN	Love And Theft		33				
	45	GLORIANA A Thousand Miles Left Behind EMBLEM/WARNER BROS./WMN	A Thousand Miles Left Behind		32				
	46	TRACE ADKINS 10 Great Songs CAPITOL NASHVILLE/CAPITOL	10 Great Songs		48				
	47	DWIGHT YOAKAM 3 Pears VIA/WARNER BROS./WMN	3 Pears		25				
	48	BLACKBERRY SMOKE The Whippoorwill SOUTHERN GROUND	The Whippoorwill		31				
	49	KELLY WILLIS & BRUCE ROBISON Cheater's Game PREMIUM/THIRTY TIGERS	Cheater's Game		4				
	50	TIM MCGRAW Tim McGraw & Friends CURB	Tim McGraw & Friends		7				



Lambert Looks To Overtake Shelton

As Blake Shelton logs a third straight week at No. 1 with "Sure Be Cool If You Did," her highest peak since "Over You" crowned the chart dated May 19, 2012. Lambert's track is the top Streaming Gainer (up 68%) and follows a No. 7 peak with "Fastest Girl in Town" last fall. Shelton's third week at the summit marks his longest reign since "God Save Me You" held for three weeks in October/November 2011. He's thrice held for more than three weeks, most recently with "Honey Bee," which spent four weeks atop the chart two years ago. On the Nielsen BDS-driven Country Airplay chart (see page 67), Shelton's song rises 5-3 in its 10th chart week, while Lambert's song steps 14-13 in its 12th week.

Hot Country Songs is dotted with six debuts from **Luke Bryan's Spring Break... Here To Party**, led by "Buzzkill," which snafes Hot Shot Debut honors at No. 20. Bryan's compilation bows at No. 1 on the Billboard 200 and on Top Country Albums (see story, page 57). All but two tracks on the collection were previously released—the new titles are "Buzzkill" and "Just a Sip," which opens at No. 37. Concurrently on Top Country Albums, **Florida Georgia Line's Here's to the Good Times** adds Greatest Gainer status (26,000 sold, up 5,000), bulleting for a third cumulative week at its No. 2 peak.

Back to Country Airplay, **Chris Young** claims his sixth top 10 with "I Can Take It From There," which shoots 12-9 in its 21st chart week. He most recently reached the upper tier with "You," which cracked the top 10 in December 2011, then became his fifth consecutive leader when it topped the chart dated Feb. 11, 2012. Young's No. 1 streak began with "Gettin' You Home" in late 2009 and ended when prior single "Neon" stopped at No. 23 last August.

—Wade Jessen

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AND AIRPLAY IMPRESSIONS AS MEASURED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED ALBUMS, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR 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 NEWLY RELEASED ALBUMS, OR ALBUMS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. **NEW**: NEW COUNTRY ALBUMS. **RE-ENTRY**: ALBUMS THAT RE-ENTERED THE CHART. **WKS. ON CHART**: THE NUMBER OF WEEKS AN ALBUM OR SONG HAS REMAINED ON THE CHART. **PEAK POS.**: THE HIGHEST POSITION AN ALBUM OR SONG REACHED ON THE CHART. **LAST WEEK**: THE WEEK PREVIOUS TO THE CURRENT ONE. **THIS WEEK**: THE CURRENT WEEK. **ARTIST**: THE ARTIST'S NAME AS LISTED ON THE CHART. **TITLE**: THE TITLE OF THE ALBUM OR SONG. **CERT.**: CERTIFICATION STATUS. **WKS. ON CHART**: THE NUMBER OF WEEKS AN ALBUM OR SONG HAS REMAINED ON THE CHART. **PEAK POS.**: THE HIGHEST POSITION AN ALBUM OR SONG REACHED ON THE CHART. **LAST WEEK**: THE WEEK PREVIOUS TO THE CURRENT ONE. **THIS WEEK**: THE CURRENT WEEK. **ARTIST**: THE ARTIST'S NAME AS LISTED ON THE CHART. **TITLE**: THE TITLE OF THE ALBUM OR SONG. **CERT.**: CERTIFICATION STATUS. **WKS. ON CHART**: THE NUMBER OF WEEKS AN ALBUM OR SONG HAS REMAINED ON THE CHART. **PEAK POS.**: THE HIGHEST POSITION AN ALBUM OR SONG REACHED ON THE CHART. **LAST WEEK**: THE WEEK PREVIOUS TO THE CURRENT ONE. **THIS WEEK**: THE CURRENT WEEK. **ARTIST**: THE ARTIST'S NAME AS LISTED ON THE CHART. **TITLE**: THE TITLE OF THE ALBUM OR SONG. **CERT.**: CERTIFICATION STATUS. **WKS. ON CHART**: THE NUMBER OF WEEKS AN ALBUM OR SONG HAS REMAINED ON THE CHART. **PEAK POS.**: THE HIGHEST POSITION AN ALBUM OR SONG REACHED ON THE CHART. **LAST WEEK**: THE WEEK PREVIOUS TO THE CURRENT ONE. **THIS WEEK**: THE CURRENT WEEK. **ARTIST**: THE ARTIST'S NAME AS LISTED ON THE CHART. **TITLE**: THE TITLE OF THE ALBUM OR SONG. **CERT.**: CERTIFICATION STATUS. **WKS. ON CHART**: THE NUMBER OF WEEKS AN ALBUM OR SONG HAS REMAINED ON THE CHART. **PEAK POS.**: THE HIGHEST POSITION AN ALBUM OR SONG REACHED ON THE CHART. **LAST WEEK**: THE WEEK PREVIOUS TO THE CURRENT ONE. **THIS WEEK**: THE CURRENT WEEK. **ARTIST**: THE ARTIST'S NAME AS LISTED ON THE CHART. **TITLE**: THE TITLE OF THE ALBUM OR SONG. **CERT.**: CERTIFICATION STATUS. **WKS. ON CHART**: THE NUMBER OF WEEKS AN ALBUM OR SONG HAS REMAINED ON THE CHART. **PEAK POS.**: THE HIGHEST POSITION AN ALBUM OR SONG REACHED ON THE CHART. **LAST WEEK**: THE WEEK PREVIOUS TO THE CURRENT ONE. **THIS WEEK**: THE CURRENT WEEK. **ARTIST**: THE ARTIST'S NAME AS LISTED ON THE CHART. **TITLE**: THE TITLE OF THE ALBUM OR SONG. **CERT.**: CERTIFICATION STATUS. **WKS. ON CHART**: THE NUMBER OF WEEKS AN ALBUM OR SONG HAS REMAINED ON THE CHART. **PEAK POS.**: THE HIGHEST POSITION AN ALBUM OR SONG REACHED ON THE CHART. **LAST WEEK**: THE WEEK PREVIOUS TO THE CURRENT ONE. **THIS WEEK**: THE CURRENT WEEK. **ARTIST**: THE ARTIST'S NAME AS LISTED ON THE CHART. **TITLE**: THE TITLE OF THE ALBUM OR SONG. **CERT.**: CERTIFICATION STATUS. **WKS. ON CHART**: THE NUMBER OF WEEKS AN ALBUM OR SONG HAS REMAINED ON THE CHART. **PEAK POS.**: THE H

Rock

March 23
2013
billboard

HOT ROCK SONGS™						
2 WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE (ARTIST)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE	▲ 1	47
3	3	2	DG RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	● 2	24
2	2	3	AG I WILL WAIT M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/CLASSNOTE	● 1	31
4	4	4	IT'S TIME B.DARNER, IMAGINE DRAGONS (D.REYNOLDS, W.SERMON, B.MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲ 3	53
5	5	5	LITTLE TALKS M.PONTERS AND MEN, A.JARNARSSON (N.B.HILMARSDOTTIR, R.THORHALLSSON)	Of Monsters And Men REPUBLIC	▲ 3	52
7	7	6	CARRY ON J.BHASKER (FUN., J.BHASKER)	fun. FUELED BY RAMEN/RRP	● 3	42
10	6	7	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲ 6	44
6	8	8	HOME D.PEARSON (D.PEARSON, G.HOLDEN)	Phillip Phillips 19/INTERSCOPE	▲ 2	25
8	9	9	SOME NIGHTS J.BHASKER (N.RUSSER, A.DOST, L.ANTONOFF, J.BHASKER)	fun. FUELED BY RAMEN/RRP	▲ 1	45
11	11	10	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B.WALKER (FALL OUT BOY, WALKER, J.HILL)	Fall Out Boy DECAYDANCE, FUELED BY RAMEN/ISLAND/IDJAG	● 8	5
12	12	11	MADNESS MUSE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	● 3	29
9	10	12	THE A TEAM I.GOSLING, E.SHEERAN (E.SHEERAN)	Ed Sheeran ELEKTRA/ATLANTIC	▲ 4	30
13	13	13	TOO CLOSE D.PFLOFFER, A.RECHTSCHAID (A.C.LARE, J.DUGUID)	Alex Clare REPUBLIC	▲ 2	43
14	14	14	STUBBORN LOVE R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE	● 10	23
20	18	15	GONE, GONE, GONE G.WATTENBERG (D.FURHMANN, T.CLARK, G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE	● 13	16
16	15	16	DEMONS ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	● 14	23
19	17	17	MOUNTAIN SOUND L.KING (N.B.HILMARSDOTTIR, R.THORHALLSSON, A.R.HILMARSSON)	Of Monsters And Men REPUBLIC	● 14	25
17	16	18	TAKE A WALK C.ZANE, M.ANGELAKOS (M.ANGELAKOS)	Passion Pit FRENCH/ISS/COLUMBIA	● 9	41
18	20	19	TROJANS ATLAS GENIUS (K.H., JEFFERY, D.JEFFERYS, R.JEFFERY, D.SELL)	Atlas Genius FROGS HEAD/WARNER BROS.	● 17	29
15	19	20	HOLD ON ALABAMA SHAKES, A.TORIC (ALABAMA SHAKES)	Alabama Shakes ATO	● 15	24
26	26	21	LEGO HOUSE J.GOSLING (E.SHEERAN, J.GOSLING, C.LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC	● 21	20
27	23	22	SAFE AND SOUND E.MERCHANDT, S.SIMONIAN (E.MERCHANDT, S.SIMONIAN)	Capital Cities LAZY RECORDS/CAPITOL	● 22	7
21	25	23	LITTLE BLACK SUBMARINES DANGER MUSE, THE BLACK KEYS (D.AUERBACH, P.CARNEY, B.BURTON)	The Black Keys NONESUCH/WARNER BROS.	● 6	35
23	21	24	ON TOP OF THE WORLD ALEX DA KID (IMAGINE DRAGONS, D.PREYNDL, W.SERMON, B.MCKEE, A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	● 16	23
24	22	25	LOVER OF THE LIGHT M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/CLASSNOTE	● 15	23
28	27	26	SWEATER WEATHER J.P.BROW (J.P.BROW, J.HERFORD, Z.ABELS, J.FREEDMAN)	The Neighbourhood [RE]VUE/COLUMBIA	● 26	7
22	24	27	GIVE ME LOVE J.GOSLING, E.SHEERAN (E.SHEERAN, J.GOSLING, C.LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC	● 20	16
33	28	28	BECAUSE WE CAN BON JOVI, SHAKES (BON JOVI, R.SAMBORA, B.FALCON)	Bon Jovi ISLAND/IDJAG	● 16	9
29	34	29	CLOSER G.AUSTIN (T.GUIN, S.GUIN, G.KURSTIN)	Tegan And Sara VAPOR/WARNER BROS.	● 16	11
34	30	30	HEAVEN NOR HELL VOLBEAT (M.POUSEN)	Volbeat VERTIGO/REPUBLIC	● 30	15
38	36	31	THE PIT JACKNIFE LEE (SAVERSUN PICKUPS)	Silversun Pickups DANGERBIRD	● 31	5
35	31	32	NOW J.MELDA, JOHNSEN, LYORK (H.WILLIAMS, LYORK)	Paramore FUELED BY RAMEN/RRP	● 16	7
43	42	33	HERO WAX LTD, FAMILY OF THE YEAR (J.KEEFE)	Family Of The Year FOY/NETTWERK	● 33	4
31	32	34	CARRIED AWAY C.ZANE, M.ANGELAKOS (M.ANGELAKOS)	Passion Pit FRENCH/ISS/COLUMBIA	● 31	4
42	38	35	SG BREEZEBLOCKS CANDICE (L.PENNINGTON, H.MILLON, G.SANDBERG, J.GREEN, C.ANDREW)	alt-J INFERNO/CANVASBACK/ARTIC	● 35	6
25	33	36	ENTERTAINMENT PHOENIX (PHOENIX)	Phoenix LOYALTY/CLASSNOTE	● 25	3
46	39	37	BONES D.WELLER, J.A.LICASTRO, YOUNG GUNS (YOUNG GUNS)	Young Guns WIND-UP	● 37	3
HOT SHOT DEBUT		38	LEAD ME HOME (NOT LISTED) (NOT LISTED)	Jamie N Commons KIDINAKORNER/INTERSCOPE	● 38	1
-	47	39	THE HIGH ROAD D.GILMORE (THREE DAYS GRACE, B.STOCK, D.GILMORE, C.TOMPkins)	Three Days Grace RCA	● 39	2
39	43	40	BLEEDING OUT ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	● 39	5
40	44	41	HOLLOW ALICE IN CHAINS, N.BASKULINEZ (L.CANTRELL)	Alice In Chains VIRGIN/CAPITOL	● 37	5
RE-ENTRY		42	PANIC STATION MUSE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	● 39	3
37	41	43	KISS ME E.SHEERAN, NO I.D. (E.SHEERAN, J.FRANKS, J.FROST)	Ed Sheeran ELEKTRA/ATLANTIC	● 21	15
NEW		44	CASTLE OF GLASS L.BURBAN (L.BURBAN, G.LINNEY, PARK)	Linkin Park MACHINE SHOP/WARNER BROS.	● 44	1
NEW		45	HOLDING ON TO YOU C.MELT (S.TASSOPAN, G.LATON, J.HAMMOND, H.HILL, D.MUNT, J.EVERETTE, S.TULL, S.WILLIAMS)	Twenty One Pilots FUELED BY RAMEN/RRP	● 45	1
-	46	46	LET HER GO C.VALLE, J.M.ROSENBERG (M.ROSENBERG)	Passenger BLACK CROW/NETTWERK	● 46	2
44	45	47	TEMPEST N.BASKULINEZ (DEFTONES, C.MORENO)	Deftones REPRISE/WARNER BROS.	● 44	9
45	50	48	IN THE END J.FELDMANN (J.FELDMANN, M.JOHNSON, A.BIERSACK, A.PURDY, J.FERGUSON, J.PITTS)	Black Veil Brides STANDBY/LAVA/REPUBLIC	● 39	5
30	40	49	STARS J.SCOTT, G.POTTER (G.POTTER)	Grace Potter & The Nocturnals RAGGED COMPAN/HOLLYWOOD	● 13	16
41	48	50	CARRY ON M.KILOZONDI (M.SANDERS, B.HANER, JR., Z.BAKER, J.SWARD)	Avenged Sevenfold WARNER BROS.	● 20	18

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 JIMI HENDRIX EXPERIENCE, HENDRIX/LEGACY	People, Hell And Angels	● 1	1	
2	2	MUMFORD & SONS GENTLEMAN OF THE ROAD/CLASSNOTE	Babel	▲ 24	24	
6	3	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	● 27	27	
3	4	THE LUMINEERS DUATONE	The Lumineers	▲ 49	49	
5	5	FUN. FUELED BY RAMEN	Some Nights	▲ 55	55	
NEW	6	BOZ SCAGGS 429/360	Memphis	● 1	1	
8	7	ALABAMA SHAKES ATO	Boys & Girls	● 46	46	
NEW	8	JOSH RITTER PYTHEAS	Beast In Its Tracks	● 1	1	
16	9	GG OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	● 49	49	
1	10	ATOMS FOR PEACE XL	Amok	● 2	2	
9	11	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees	● 7	7	
NEW	12	HOW TO DESTROY ANGELS HWA/COLUMBIA	Welcome Oblivion	● 1	1	
22	13	SOUNDTRACK SUMMIT/GOOD SHOW/ATLANTIC/IGA	The Twilight Saga: Breaking Dawn-Part 2	● 15	15	
15	14	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	● 16	16	
14	15	MUMFORD & SONS GENTLEMAN OF THE ROAD/CLASSNOTE	Sigh No More	▲ 151	151	
12	16	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲ 66	66	
18	17	ED SHEERAN ELEKTRA	+	● 39	39	
NEW	18	CLOUD CULT EARTHLOGOLOGY/THE REBEL GROUP	Love	● 1	1	
NEW	19	THEY MIGHT BE GIANTS IDEALWORLD/MEGAFORCE	Nanobots	● 1	1	
NEW	20	SOILWORK NUCLEAR BLAST	Living Infinite	● 1	1	
4	21	MUSE HELIUM-3/WARNER BROS.	The 2nd Law	● 23	23	
28	22	LANA DEL REY VAPOR/INTERSCOPE/IGA	Born To Die	● 58	58	
NEW	23	SON VOLT ROUNDER/CONCORD	Honky Tonk	● 1	1	
19	24	KID ROCK TOP DOG/ATLANTIC/IGA	Rebel Soul	● 16	16	
24	25	JEREMY CAMP BEC/CAPITOL CMG	Reckless	● 4	4	
NEW	26	YOUTH LAGOON FAT POSSUM	Wondrous Bughouse	● 1	1	
23	27	RED ESSENTIAL	Release The Panic	● 5	5	
21	28	BULLET FOR MY VALENTINE RCA	Temper Temper	● 4	4	
37	29	ALT-J INFERNO/CANVASBACK/ATLANTIC/IGA	An Awesome Wave	● 12	12	
39	30	PS KUTLESS RCA/CAPITOL CMG	Believer	● 8	8	
7	31	TEGAN AND SARA VAPOR/WARNER BROS.	Heartthrob	● 6	6	
34	32	JACK WHITE THIRD MAN/COLUMBIA	Blunderbuss	● 36	36	
31	33	AWOLNATION RED BULL	Megalithic Symphony	● 71	71	
30	34	RODRIGUEZ HEV/DAYLIGHT IN THE ATTIC/LEGACY	Searching For Sugar Man (Soundtrack)	● 10	10	
NEW	35	THE REPLACEMENTS NEW WEST	Songs For Slim (EP)	● 1	1	
32	36	ATLAS GENIUS WARNER BROS.	When It Was Now	● 3	3	
17	37	STEVEN WILSON ISCOPE	The Raven That Refused To Sing And Other Stories	● 2	2	
40	38	DROPKICK MURPHYS BORN & BRED	Signed And Sealed In Blood	● 9	9	
RE	39	THIRD DAY ESSENTIAL/PLG	Miracle	● 13	13	
43	40	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits	● 35	35	
26	41	BUCKCHERRY ELEVEN SEVEN/CENTURY MEDIA	Confessions	● 3	3	
11	42	LED ZEPPELIN SWAN SONG/ATLANTIC	Celebration Day	● 16	16	
RE	43	ZZ WARD HOLLYWOOD	Til The Casket Drops	● 2	2	
42	44	FLORENCE + THE MACHINE REPUBLIC	Ceremonials	● 71	71	
NEW	45	THE MEN SACRED BONES	New Moon	● 1	1	
44	46	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven	● 2	2	
38	47	BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story Of The Wild Ones	● 9	9	
46	48	HALESTORM ATLANTIC/IGA	The Strange Case Of...	● 26	26	
RE	49	BEN HARPER WITH CHARLIE MUSSELWHITE STAN/CONCORD	Get Up!	● 5	5	
RE	50	IN THIS MOMENT CENTURY MEDIA	Blood	● 22	22	



'Walking Dead' Alive On Chart

British singer/songwriter **Jamie N Commons** (above) makes his Billboard chart debut, as "Lead Me Home" enters Hot Rock Songs at No. 38. The track launches on Rock Digital Songs at No. 24 with 11,000 downloads sold (up 321%), according to Nielsen SoundScan, following its synch on AMC's "The Walking Dead" (March 3). The song also appears on *The Walking Dead: AMC Original Soundtrack, Vol. 1* (March 17), which includes a new track by **Of Monsters and Men** ("Sinking Man"). Commons' debut EP, *Rumble and Sway*, released March 5, begins on Heatseekers Albums at No. 21 with 1,000 sold.

As **Mumford & Sons**' "I Will Wait" posts Airplay Gainer honors on Hot Rock Songs (No. 3), largely due to its continued crossover advances at top 40 and adult radio, follow-up single "Lover of the Light" (No. 25) becomes the group's second No. 1 (2-1) on the Triple A airplay chart (see Billboard.biz/charts). "Wait" led Triple A for 11 weeks beginning the week of Sept. 8, 2012.

Josh Ritter, meanwhile, notches his first top 10 on Top Rock Albums and his best sales week, as *Beast in Its Tracks* begins at No. 8 (15,000). The bow outpaces the No. 12 start of 2010's *50 Runs the World Away*, which arrived with 14,000. In between, his *Bringing in the Darlings* EP spent a week at No. 29 a year ago this month.

—Gary Trust

R&B/Hip-Hop

March 23
2013
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER (SONGWRITER))	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
	1	1	#1 THRIFT SHOP R.I.E.W.S. (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.	1	23
3	3	2	AG SUIT & TIE T.H.S.I.A.L. (M.I.BELLS,R.P.O'NEILL)	Justin Timberlake Featuring Jay Z JAY Z/ROCKAWAY/ATLANTIC	2	9
2	2	3	STARTED FROM THE BOTTOM M.Z.D.M.B.I.E. (A.GRAHAM,W.COLEMAN,N.SHERIE,B.SANFELIPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	5
4	4	4	LOVE ME M.I.K.E.W.I.L.L.M.A.D.E. (T.CARTER,A.GRAHAM,K.WILLIAMS)	Lil Wayne Featuring Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC	4	8
5	5	5	F**KIN' PROBLEMS M.A.S.H.E.R.I.E. (M.A.S.H.E.R.I.E.,S.H.A.R.R.I.S.,J.A.C.K.S.O.N.,S.R.O.G.E.R.S.)	a\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA	▲	20
7	7	6	POUR IT UP M.I.K.E.W.I.L.L.M.A.D.E. (T.CARTER,A.GRAHAM,K.WILLIAMS)	Rihanna SRP/DEF JAM/IDMGM	6	12
6	6	7	GIRL ON FIRE A.L.I.C.I.A.K.E.Y.S. (A.L.I.C.I.A.K.E.Y.S.,J.B.H.A.S.K.E.R.,S.R.E.M.I.,G.T.M.A.R.I.A.M.S.O.U.I.E.R.)	Alicia Keys Featuring Nicki Minaj RCA	2	28
9	8	8	POETIC JUSTICE S.D.E.V.I.L.E. (D.C.U.C.K.W.O.R.T.H.,M.O.U.N.A.,A.GRAHAM,S.HARRIS)	Kendrick Lamar Featuring Drake TOP DAWG/AFTERMATH/INTERSCOPE	8	20
8	9	9	DIAMONDS S.T.A.R.G.A.T.E. (B.E.N.N.Y.B.L.A.N.C.O.,F.U.R.L.E.R.,B.L.E.V.I.N.,M.E.R.I.K.S.,E.H.E.R.M.A.N.S.E.N.)	Rihanna SRP/DEF JAM/IDMGM	▲	24
33	20	10	DG CAN'T HOLD US R.L.E.W.I.S. (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	10	16
10	11	11	ADORN M.I.G.U.E.L. (M.I.,P.M.E.N.T.E.L.)	Miguel BYSTORM/BLACK ICE/RCA	1	45
11	10	12	ALL GOLD EVERYTHING A.L.L.G.O.L.D.E.V.E.R.Y.T.H.I.N.G.	Trinidad James THINKITSAGAME/DEF JAM/IDMGM	9	15
23	16	13	SG BAD T.T.H.O.M.A.S.,K.C.A.M.P. (D.A.K.I.N.T.M.E.H.N.I.,T.H.O.M.A.S.)	Wale Featuring Tia Thomas MAYBACH/WARNER BROS.	13	5
19	15	14	BUGATTI M.I.K.E.W.I.L.L.M.A.D.E. (T.CARTER,A.GRAHAM,K.WILLIAMS)	Ace Hood Featuring Future & Rick Ross THE BEAT/BULLY (K.GRANDEBRYVOX,A.K.I.N.T.M.E.H.N.I.,T.U.C.K.E.R.)	14	6
12	12	15	SWIMMING POOLS (DRANK) T.M.I.N.U.S. (K.D.U.C.K.W.O.R.T.H.,W.I.L.L.I.A.M.S.,N.S.E.T.H.A.R.A.M.)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	●	31
16	14	16	LOVEEEEEEE SONG F.U.T.U.R.E. (M.W.I.L.L.I.A.M.S.,R.F.E.N.T.Y.,D.A.N.D.R.E.W.S.,S.J.A.C.K.S.O.N.,S.R.O.G.E.R.S.)	Rihanna Featuring Future SRP/DEF JAM/IDMGM	14	15
18	18	17	R.I.P. I.M.E.A.T.H. (M.W.I.L.L.I.A.M.S.,R.F.E.N.T.Y.,D.A.N.D.R.E.W.S.,S.J.A.C.K.S.O.N.,S.R.O.G.E.R.S.)	Young Jeezy Featuring 2 Chainz SRP/DEF JAM/IDMGM	17	5
13	13	18	I'M DIFFERENT D.J.M.U.S.T.A.R.D. (T.E.P.P.S.,D.M.C.F.A.R.L.A.N.E.)	2 Chainz DEF JAM/IDMGM	6	27
31	23	19	NEXT TO ME C.R.A.Z.E. (J.O.A.H.N.,A.E.S.A.N.D.E.,M.C.H.E.G.W.I.N.,K.C.R.A.Z.E.,A.P.H.U.L.)	Emell Sande CAPITOL	19	5
14	17	20	NEVA END M.I.K.E.W.I.L.L.M.A.D.E. (T.CARTER,A.GRAHAM,K.WILLIAMS)	Future A-1/FREEDRIZ/EPIC	14	16
32	27	21	POWER TRIP J.C.O.L.E. (J.C.O.L.E.,J.H.L.I.A.M.S.)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	21	4
15	19	22	WICKED GAMES D.O.C. (M.O.N.T.A.G.N.E.S.E.,T.H.E.W.E.E.K.N.D.)	The Weeknd XO/REPUBLIC	13	22
17	21	23	NO WORRIES D.E.T.A.I.L. (D.CARTER,N.C.F.I.S.H.E.R.,B.W.I.L.L.I.A.M.S.,J.A.P.R.E.Y.A.N.,R.D.A.Z.)	Lil Wayne Featuring Detail YOUNG MONEY/CASH MONEY/REPUBLIC	7	27
22	25	24	WHO BOOTY R.A.W.S.M.O.O.V. (D.J.G.R.I.Z.Z.E.L.L.,S.A.W.I.L.L.I.A.M.S.,K.K.H.A.R.B.O.U.C.H.)	Jonn Hart Featuring IamSu!t CODE: KID CARTEL/EPIC	20	19
20	22	25	THINKIN BOUT YOU F.R.A.N.K.O.C.E.A.N.,S.T.A.V.L.O.R. (F.R.A.N.K.O.C.E.A.N.,S.T.A.V.L.O.R.)	Frank Ocean DEF JAM/IDMGM	●	52
35	28	26	WE STILL IN THIS B**** M.I.K.E.W.I.L.L.M.A.D.E. (T.CARTER,A.GRAHAM,K.WILLIAMS)	B.o.B Featuring T.I. & Juicy J REBEL/COGNAC/SHADY/ATLANTIC	26	9
26	26	27	BATTLE SCARS P.R.O. (J.O.A.C.O.G.,S.E.B.A.S.T.I.A.N.,D.R.H.A.R.R.I.S.)	Lupe Fiasco & Guy Sebastian 151 & JST/ATLANTIC	24	18
28	32	28	LOVE AND WAR D.C.A.M.P.E.R.,J.R. (D.C.A.M.P.E.R.,D.A.N.I.E.L.S.T.B.R.A.X.T.O.N.)	Tamar Braxton STREAMEL/EPIC	13	14
30	29	29	DOPE M.A.R.T.I.N. (M.A.R.T.I.N.,D.R.O.B.E.R.T.S.,J.A.C.K.S.O.N.,C.Z.B.R.I.D.G.S.,J.C.H.O.P.L.A.S.S.)	Tyga Featuring Rick Ross YOUNG MONEY/CASH MONEY/REPUBLIC	19	7
29	31	30	LOVE SOSA Y.O.U.N.G.C.H.O.P. (C.O.Z.A.R.T.,P.I.T.T.M.A.N.)	Chief Keef GLORY BOYZ/INTERSCOPE	16	16
48	37	31	KISSES DOWN LOW M.I.K.E.W.I.L.L.M.A.D.E. (T.CARTER,A.GRAHAM,K.WILLIAMS)	Kelly Rowland REPUBLIC	31	5
-	34	32	SHOW OUT M.I.K.E.W.I.L.L.M.A.D.E. (T.CARTER,A.GRAHAM,K.WILLIAMS)	Juicy J Featuring Big Sean And Young Jeezy KEMOSABE/COLUMBIA	32	2
36	35	33	KARATE CHOP (REMIX) M.E.T.R.O. (M.W.I.L.L.I.A.M.S.,R.F.E.N.T.Y.,D.A.N.D.R.E.W.S.,S.J.A.C.K.S.O.N.,S.R.O.G.E.R.S.)	Future Featuring Lil Wayne A-1/FREEDRIZ/EPIC	33	3
40	36	34	SIMPLY AMAZING T.T.A.Y.L.O.R.,J.U.M.A.N.A. (T.N.E.V.E.R.S.O.N.,M.C.C.O.W.E.L.L.,T.T.A.Y.L.O.R.,J.U.M.A.N.A.)	Trey Songz SONGBOYZ/ATLANTIC	34	4
-	49	35	FREAKS M.I.K.E.W.I.L.L.M.A.D.E. (T.CARTER,A.GRAHAM,K.WILLIAMS)	French Montana Featuring Nicki Minaj BIG BOY/INTERSCOPE	35	2
34	33	36	GUAP M.I.K.E.W.I.L.L.M.A.D.E. (T.CARTER,A.GRAHAM,K.WILLIAMS)	Big Sean G.O.D.D.E.F./DEF JAM/IDMGM	21	19
43	40	37	BITCH, DON'T KILL MY VIBE S.O.U.N.H.Y.P.E. (K.S.A.C.H.W.O.R.K.,M.S.P.A.R.S.,B.R.A.U.N.,V.I.N.D.Y.A.L.I.,S.H.O.K.S.C.H.N.I.D.T.)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	27	20
50	43	38	WILD FOR THE NIGHT S.H.R.I.L.L.E.Y.W.A.T.E.R.S.,J.W.O.R.E.,M.D.A.M.O.R.G.O.L.L.E.B.O.V.A.B.E.N.T.A.I.N.D.O.L.P.R.A.G.R.E.F.O.R.	a\$AP Rocky Featuring Skrillex ASAP WORLDWIDE/POLO GROUNDS/RCA	26	8
HOT SHOT DEBUT		39	RIGHT HERE H.I.T.B.O.Y. (J.B.I.B.B.E.R.,C.H.O.L.L.I.S.,A.GRAHAM,E.B.E.L.L.I.N.G.E.R.)	Justin Bieber Featuring Drake SCHOOLBOY/RAYMOND BROWN/ISLAND/IDMGM	39	1
38	41	40	BRAND NEW ME A.L.I.C.I.A.K.E.Y.S. (A.L.I.C.I.A.K.E.Y.S.,A.E.S.A.N.D.E.)	Alicia Keys RCA	37	15
45	42	41	HATE BEIN' SOBER Y.O.U.N.G.C.H.O.P. (C.O.Z.A.R.T.,P.I.T.T.M.A.N.,C.J.A.C.K.S.O.N.,R.J.C.I.T.H.O.M.A.Z.)	Chief Keef Feat. 50 Cent & Wiz Khalifa GLORY BOYZ/INTERSCOPE	37	12
39	39	42	TRUST AND BELIEVE D.C.A.M.P.E.R.,J.R.,G.B.A.N.K.S. (K.M.C.O.L.E.,D.C.A.M.P.E.R.,J.R.,J.W.I.L.S.O.N.,G.B.A.N.K.S.)	Keyshia Cole GEMINI/INTERSCOPE	32	17
44	44	43	WINGS R.L.E.W.I.S. (B.HAGGERTY)	Macklemore & Ryan Lewis MACKLEMORE/ADA	42	6
49	45	44	MY LOVE IS ALL I HAVE W.A.H.R.I.R.S.,M.O.R.R.I.S.,C.W.I.L.S.O.N. (M.M.O.R.R.I.S.,C.W.I.L.S.O.N.,M.W.I.L.S.O.N.,M.P.A.R.A.N.)	Charlie Wilson P.MUSIC/RCA	36	12
-	48	45	FUMBLE A.S.A.N.A.N.Y.B.A.N.K.S. (T.N.E.V.E.R.S.O.N.,T.T.A.Y.L.O.R.,A.S.A.N.A.N.Y.B.A.N.K.S.,G.R.O.S.N.,W.E.L.C.H.I.Z.I.F.F.R.,P.R.O.D.)	Trey Songz SONGBOYZ/ATLANTIC	45	2
42	38	46	SHE DON'T PUT IT DOWN T.M.I.N.U.S. (J.B.I.B.B.E.R.,T.A.N.K.,D.C.A.R.T.E.R.,W.I.L.L.I.A.M.S.)	Joe Budden Feat. Lil Wayne & Tank EONE	32	8
-	47	47	YOU & I K.A.J.U.N.,A.V.A.N.T.A.,H.E.N.R.Y. (M.A.V.A.N.T.,K.J.O.H.N.S.O.N.,A.H.E.N.R.Y.)	Avant Featuring Keke Wyatt M.O.B./CAPITOL	46	15
47	46	48	BACKSEAT FREESTYLE H.I.T.B.O.Y. (K.D.U.C.K.W.O.R.T.H.,H.O.L.L.I.S.)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	29	20
RE-ENTRY	49	49	READY T.H.E.B.U.N.K.E.S.H.E.M.O.N.I.C.H. (J.A.C.K.S.O.N.,H.A.R.R.I.S.,J.A.C.K.S.O.N.,D.A.N.D.R.E.W.S.,S.A.N.Y.O.S.O.N.,C.O.S.M.O.M.B.R.O.W.N.)	Fabulous Featuring Chris Brown DESEITI STORM/DEF JAM/IDMGM	40	3
RE-ENTRY	50	50	M.I.A. T.U.N.E.T.H.E.B.E.A.T.B.U.L.L.Y. (K.G.R.A.N.D.E.B.R.Y.V.O.X.,A.K.I.N.T.M.E.H.N.I.,A.T.U.C.K.E.R.)	Omarion & Wale MAYBACH/WARNER BROS.	50	2

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 MACKLEMORE & RYAN LEWIS	The Heist MACKLEMORE	22		
2	2	RIHANNA	Unapologetic SRP/DEF JAM/IDMGM	16		
4	3	KENDRICK LAMAR	good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE/IGA	20		
6	4	a\$AP ROCKY	Long Live.a\$AP ASAP WORLDWIDE/POLO GROUNDS/RCA	8		
10	5	GG THE WEEKND	Trilogy XO/REPUBLIC	17		
3	6	ALICIA KEYS	Girl On Fire RCA	16		
7	7	T.I.	Trouble Man: Heavy Is The Head GRAND Hustle/E/ATLANTIC/AG	12		
11	8	MIGUEL	Kaleidoscope Dream BYSTORM/BLACK ICE/RCA	23		
8	9	CHARLIE WILSON	Love, Charlie P.MUSIC/RCA	6		
12	10	2 CHAINZ	Based On A T.R.U. Story DEF JAM/IDMGM	30		
14	11	WIZ KHALIFA	O.N.I.F.C. ROSTRUM/ATLANTIC/AG	14		
15	12	E.M.E.L.I.S.A.N.D.E.	Our Version Of Events CAPITOL	40		
20	13	FUTURE	Pluto A-1/FREEDRIZ/EPIC	47		
16	14	KEYSHIA COLE	Woman To Woman GEMINI/INTERSCOPE	16		
17	15	FRANK OCEAN	Channel Orange DEF JAM/IDMGM	35		
21	16	CHIEF KEEF	Finally Rich GLORY BOYZ/INTERSCOPE/IGA	12		
34	17	AARON NEVILLE	My True Story BLUE NOTE	7		
HOT SHOT DEBUT	18	MARCUS CANTY	This... Is Marcus Canty (EP) SYCO/EPIC	1		
18	19	JOE BLUDDEN	No Love Lost EONE	5		
22	20	DRAKE	Take Care YOUNG MONEY/CASH MONEY/REPUBLIC	▲		
26	21	THE GAME	Jesus Piece REBEL/COGNAC/SHADY/ATLANTIC	13		
13	22	TREY SONGZ	Chapter V SONGBOYZ/ATLANTIC/AG	29		
24	23	AVANT	Face The Music M.O.B.	5		
23	24	BEYONCÉ	4 PARKWOOD/COLUMBIA	▲		
28	25	MEEK MILL	Dreams And Nightmares MAYBACH/WARNER BROS.	19		
30	26	NICKI MINAJ	Pink Friday: Roman Reloaded YOUNG MONEY/CASH MONEY/REPUBLIC	▲		
27	27	WHITNEY HOUSTON	I Will Always Love You: The Best Of Whitney Houston ABSTAR/RCA	17		
5	28	MICHAEL BOLTON	Ain't No Mountain High Enough MONTAGNE	2		
32	29	MGK	Lace Up EST199X/MAD BOY/INTERSCOPE/IGA	22		
31	30	TRINIDAD JAMES	Don't Be S.A.F.E. THINKITSAGAME/DEF JAM/IDMGM	7		
19	31	BILAL	A Love Surreal PURPOSE/EONE	2		
38	32	RIHANNA	Talk That Talk SRP/DEF JAM/IDMGM	▲		
33	33	RICK ROSS	God Forgives, I Don't MAYBACH/SLIP-N-SLIDE/DEF JAM/IDMGM	32		
35	34	NE-YO	R.E.D. MOTOWN/IDMGM	18		
36	35	CHRIS BROWN	Fortune RCA	36		
44	36	SOUNDTRACK	Project X WATERGATE	54		
NEW	37	RAEKWON AND DJ FRESH	The Tonite Show SICKNESS.NET	1		
39	38	VARIOUS ARTISTS	Name West Presents GOOD Music: Cruel Summer G.O.C.C.D./DEF JAM/IDMGM	25		
NEW	39	THE DEMIGODZ	KILLmatic DIRTY VERSION	1		
40	40	MARY MARY	Go Get It (Soundtrack) M.Y.BLOCK/COLUMBIA	44		
48	41	MAC MILLER	Blue Slide Park ROSTRUM	70		
41	42	R. KELLY	Write Me Back RCA	37		
45	43	BRANDY	Two Eleven CHAMELEON/RCA	21		
47	44	YOUNG JEEZY	TM103: Hustlerz Ambition C.T.E./DEF JAM/IDMGM	64		
46	45	USHER	Looking 4 Myself RCA	39		
51	46	ELLE VARNER	Perfectly Imperfect MBU/RCA	31		
59	47	ANTHONY HAMILTON	Back To Love MISTER'S MUSIC/RCA	65		
43	48	DESTINY'S CHILD	Playlist: The Very Best Of Destiny's Child COLUMBIA/LEGACY	18		
71	49	CHILDISH GAMBINO	Camp GLASSNOTE	65		
50	50	HOODIE ALLEN	All American (EP) HOODIE ALLEN	33		



'Thrift Shop' On Track For Record

Last week, Billboard erroneously reported that Macklemore & Ryan Lewis' "Thrift Shop," featuring Wanz, picked up its seventh week atop Hot R&B/Hip-Hop Songs; it was actually its eighth. This week, in its ninth frame at No. 1, "Thrift Shop" ties two classic titles for the second-longest tenure at the summit for a rap song—the Notorious B.I.G.'s "One More Chance/Stay With Me" (1995) and 50 Cent's "In Da Club" (2003). The rap song with the longest run at No. 1 is DJ Khaled's "I'm on One," featuring Drake, Rick Ross and Lil Wayne, which notched 11 weeks at the top in 2011.

As "Thrift Shop" moves closer to Khaled's record, Macklemore & Ryan Lewis' follow-up "Can't Hold Us," featuring Ray Dalton, leaps into the top 10 with a 20-10 move in its 16th week. The cut got a huge boost following its performance on "Saturday Night Live" (March 3) and, digitally, rose another 53% to 71,000 downloads last week, according to Nielsen SoundScan. Further down Hot R&B/Hip-Hop Songs, Frank Ocean's "Thinkin Bout You" logs its 52nd week on the chart, falling 22-25 after a No. 7 peak in December. The last song to spend a year or more on the list was LoveRance's ubiquitous "U.P.I.," featuring IamSu & Skipper or 50 Cent, which racked up 55 weeks in 2011-12. With the steady decline of "Thinkin Bout You" in the last few weeks, this is likely to be its last one on the list. —Rauli Ramirez

MACKLEMORE & RYAN LEWIS

SALES DATA COMPILED BY NIELSEN BDS. SEE CHARTS. LEGEND ON P. 100. SEE CHARTS. LEGEND ON P. 100.

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER/SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	CERT.	WKS. ON CHART
1	1	1	#1 LIMBO F.SALDANA,G.RIVERA,L.RIVERA,B.AYALA,E.PALACIOS,G.RIVERA,L.RIVERA,TUPIK,SALDANA	Daddy Yankee EL CAPITAN/LATIN	1	21
3	2	2	LLEVAME CONTIGO J.V.MUN (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	2	23
2	3	3	ZUMBA ORFANATO MUSIC GROUP (W.O.LANDRON,C.RAMOS,R.MENDEZ,R.CASILLAS)	Don Omar ORFANATO/MACHETE/UMLE	2	19
5	4	4	ALGO ME GUSTA DE TI Wisin & Yandel Featuring Chris Brown & T-Pain A.CASTRO,C.VIVES (C.VIVES,A.CASTRO)	Wisin & Yandel MACHETE/UMLE	1	32
4	5	5	COMO LE GUSTA A TU CUERPO Carlos Vives Featuring Michel Telo A.CASTRO,C.VIVES (C.VIVES,A.CASTRO)	Carlos Vives GAIWA/WK/SONY MUSIC LATIN	3	8
7	6	6	Y AHORA RESULTA J.A.GARCIA,M.GARCIA (A.ROSARIO)	Voz de Mando DISA/UMLE	4	21
11	8	7	ADIVINA DEL RECORDS,N.TORRES (L.L.DIAZ)	Noel Torres DEL/SONY MUSIC LATIN	7	18
16	10	8	TE ME VAS S.GEORGE,G.R.ROJAS (G.R.ROJAS,G.GOMEZ,E.DAVILA JR.)	Prince Royce TOP STOP	8	9
6	7	9	POR QUE LES MIENTES? Tito El Bambino + El Patron Featuring Marc Anthony TITO EL BAMBINO,L.BERRIOS NIEVES (TITO "EL BAMBINO",L.BERRIOS NIEVES)	Marc Anthony ON FIRE/SIENTE	1	20
8	9	10	ECHA PA'LLA (MANOS PA'RRIBA) L.SALDANA,BIDONAL,RODRIGUEZ (AL.PEREZ,CORRAL,VARGAS,SALTO,RODRIGUEZ)	Pitbull MR.305/FAMOUS ARTISTS/SONY MUSIC LATIN	2	33
17	15	11	AG LA MEJOR DE TODAS A.LIZARRAGA,LIZARRAGA (L.L.DIAZ)	Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE	11	15
15	14	12	LA PREGUNTA A.LOZADA,ALCIN (L.DELAVAREZ,A.LOZADA,ALGABIN,N.DIAZ)	J Alvarez NELFLOW	12	18
13	11	13	INCONDICIONAL S.GEORGE,G.R.ROJAS (G.R.ROJAS,S.GEORGE,D.SANTACRUZ)	Prince Royce TOP STOP	2	45
26	20	14	TE AMO (PARA SIEMPRE) R.MARTINEZ,R.L.MUNOZ (R.L.MUNOZ)	Intocable GOOD V/UMLE	14	7
12	16	15	VOLVI A NACER C.VIVES,A.CASTRO (C.VIVES,A.CASTRO)	Carlos Vives GAIWA/WK/SONY MUSIC LATIN	1	24
9	12	16	PEGAITO SUAVECITO SONY MUSIC,ORIAN (L.ECSPOR,E.TEJEDA,KAMASHIRO,LOSQUERA)	Elvis Crespo Featuring Fito Blanco FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	6	23
10	13	17	CABECITA DURA F.CAMACHO TIRADO (L.CHAVEZ ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	4	34
24	17	18	SG ME LLAMARE TUYO E.DAVILA JR. (O.HERNANDEZ,E.DAVILA JR.)	Victor Manuelle KRYVIA/SONY MUSIC LATIN	17	15
29	28	19	DG TE PERDISTE MI AMOR C.R.ROJAS,G.GOMEZ (C.R.ROJAS,G.GOMEZ,L.L.DIAZ)	Thalia Featuring Prince Royce SONY MUSIC LATIN	19	4
30	24	20	TU NO TIENES LA CULPA JULIAN ALVAREZ (L.ZAR)	Julian Alvarez y Su Norteno Banda ASL/DISA/UMLE	20	11
28	26	21	ME GUSTABAS D.J.MORPHIUS (L.DIAZ,E.HORIO)	Hnos. Vega Jr. DISCOS SABINAS	21	11
23	25	22	AMOR CONFUSO G.ORTIZ (G.ORTIZ)	Gerardo Ortiz DEL/SONY MUSIC LATIN	3	59
14	18	23	LLORAR L.EDUARDO HUERTA UECHE (L.EDUARDO HUERTA UECHE,J.HUERTA,H.HUERTA,MARIO DOMM)	Jesse & Joy Featuring Mario Domm WARNER LATINA	12	16
20	21	24	AMOR EXPRESS F.CAMACHO TIRADO (L.CHAVEZ ESPINOZA)	Banda Sinaloense MS de Sergio Lizarraga ASL/DISA/UMLE	20	17
21	22	25	DAY 1 S.GEORGE (L.G.MARTINEZ,A.MYIARES,D.SANTACRUZ,S.MARCEDES)	Leslie Grace TOP STOP	21	10
32	29	26	JURAMOS AMARNOS F.MARTINEZ,S.R.AYALA (F.MARTINEZ,J.R.MARTINEZ,R.ROSALES)	Ramon Ayala y Sus Bravos del Norte FREDDIE	26	6
37	33	27	ME PUEDES PEDIR LO QUE SEA J.E.MURGUIA,M.L.ABRAGA (M.L.ABRAGA,J.E.MURGUIA)	Marconi A Duetto Con Eiza Gonzalez WARNER LATINA	27	7
25	27	28	MORE LIRIA,ROSE (K.VAZQUEZ,R.PINA)	Zion, Jory y Ken-Y PINA	25	10
35	38	29	INFIEL K.ROSE (KASTILLO UTRIA)	Karlos Rose CACA/TANO/UMLE	29	6
-	39	30	DAMASO G.ORTIZ (G.ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	30	3
48	43	31	LA ORIGINAL L.LIZARRAGA OSUNA (Y.HENRIQUEZ)	La Original Banda el Limon de Salvador Lizarraga LIZ/VEVEMUSIC	31	3
-	47	32	Y TE VAS L.TIRADO CASTANEDA (E.MUNOZ,P.AROCHA)	Banda Carnaval DISA/UMLE	32	2
31	31	33	NECESITA UN HOMBRE C.LIZARRAGA (L.CHAVEZ ESPINOZA)	Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE	31	11
39	35	34	SIN TI NO VIVO EL RON (H.PLANCART)	Tierra Cali VICTORIA/VEVEMUSIC	29	15
34	30	35	EL COCO NO F.CAMACHO TIRADO (M.GUZMAN)	Roberto Junior y Su Bandeno ASL/DISA/UMLE	30	5
33	36	36	CUANDO SE VA EL AMOR L.BREYES (OPELO H.GARCIA)	Kany Garcia SONY MUSIC LATIN	31	10
40	32	37	DILE (CON TOLOOLCHE) (NOT LISTED) (NOT LISTED)	Los Buknas de Cullacan LA DISCO/TWINS	32	3
-	34	38	MI NINA TRAVIESA L.LIZARRAGA OSUNA (FERRA,N.PALENCIA CISNEROS)	Rey Sanchez ELIZ	34	4
49	40	39	NO SOY UN HOMBRE MALO L.LECLERC (Y.HENRIQUEZ,A.JIMENEZ)	Hector Acosta "El Torito" D.A.M./VEVEMUSIC	39	3
44	46	40	SIN TI T.TORRES,D.WARNER (M.GRILLASCA,T.TORRES,DIEZ)	Tommy Torres Featuring Nelly Furtado WARNER LATINA	40	5
27	37	41	MAS Y MAS D.C.ROSA,G.NORIEGA (D.C.ROSA,L.GOMEZ ESCOLAR,SHUR)	Draco Rosa Featuring Ricky Martin SONY MUSIC LATIN	27	7
42	45	42	TODO Y NADA R.NAVA,L.CALDERA (A.PIERAGOSTINO,L.C.MONROY,A.RODRIGUEZ)	Los Canarios de Michoacan DISA/UMLE	37	8
38	48	43	SE ME OLVIDO QUE TE AMABA L.BENEGOME (D.MONCIN)	Frank Reyes PREMIUM LATIN	37	6
45	49	44	SOBERBIO A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	44	4
-	50	45	ROMPE LA CINTURA L.UNY TUNES (MARTINEZ,R.ARTI,ROJAS,SALDANA,G.RIVERA,TAPIA,L.RIVERA TAPIA)	Alexis + Fido COEXISTENCE/WILD DOGZ	45	2
RE-ENTRY		46	DEBATE DE 4 A.SANTOS (A.SANTOS)	Romeo Santos, Anthony "El Mayimbe" Santos, Luis Vargas & Raulin Rodriguez SONY MUSIC LATIN	45	5
HOT SHOT DEBUT		47	TU OLOR TITO EL BAMBINO,L.BERRIOS NIEVES (TITO "EL BAMBINO",L.BERRIOS NIEVES,L.ORTIZ RIVERA,E.ORTIZ)	Tito "El Bambino" El Patron ON FIRE/SIENTE	47	1
46	42	48	AQUI ESTOY L.TIRADO CASTANEDA (A.RAMOS,M.OLPEZ,E.MUNOZ)	Calibre 50 DISA/UMLE	42	3
43	44	49	QUE SE MUERAN A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	43	4
NEW		50	TONTO ENAMORADO (NOT LISTED) (NOT LISTED)	Banda Troyana ALCEN	50	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART	
1	1	#1 JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop	54	54	
2	2	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	13	13	
4	3	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC/LATINO/UMLE	Pasion	6	6	
3	4	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda	68	68	
5	5	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	7	7	
HOT SHOT DEBUT	6	BANDA CARNAVAL DISA/UMLE	Las Vueltas de La Vida	1	1	
NEW	7	LOS PALOMINOS URBANA	Siente El Amor	1	1	
NEW	8	LA REUNION NORTENA AZTECA	Y De Nuevo... Para Ti	1	1	
8	9	CALIBRE 50 DISA/UMLE	La Recompensa	4	4	
9	10	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	16	16	
12	11	MANA SONY MUSIC LATIN	Exiliados Es La Bahia: Lo Mejor de Mana	28	28	
10	12	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	7	7	
11	13	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	70	70	
16	14	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King	18	18	
14	15	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	13	13	
7	16	ALEJANDRO SANZ UNIVERSAL MUSIC/LATINO/UMLE	La Musica No Se Toca	24	24	
13	17	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	6	6	
18	18	WISIN & YANDEL MACHETE/UMLE	Lideres	36	36	
17	19	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?	56	56	
NEW	20	BAJOFONDO SK ASSOCIATES/MASTERWORKS/SONY MASTERWORKS	Presente	1	1	
19	21	PRINCE ROYCE TOP STOP/AG	Phase II	48	48	
21	22	DON OMAR ORFANATO/MACHETE/UMLE	MT02: New Generation	45	45	
22	23	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	El Primer Ministro	24	24	
23	24	VARIOUS ARTISTS FONOVISA/UMLE	Radio Exitos: El Disco del Año 2012	21	21	
15	25	LABERINTO MUSARTI/BALBOA	El Padrino	2	2	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART		
5	1	#1 LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	22		
1	2	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	16		
4	3	Y AHORA RESULTA DISA/UMLE	Voz de Mando	21		
2	4	COMO LE GUSTA A TU CUERPO GAIWA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	7		
3	5	LIMBO EL CAPITAN/CAPITAN LATIN	Daddy Yankee	21		
14	6	AG LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	13		
7	7	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	17		
9	8	TE ME VAS TOP STOP	Prince Royce	8		
6	9	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	20		
10	10	ME LLAMARE TUYO KRYVIA/SONY MUSIC LATIN	Victor Manuelle	16		
19	11	TE AMO (PARA SIEMPRE) DISA/UMLE	Intocable	6		
8	12	CABECITA DURA DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	34		
20	13	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	11		
11	14	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco	22		
16	15	TU NO TIENES LA CULPA ASL/DISA/UMLE	Julian Alvarez y Su Norteno Banda	10		
12	16	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	9		
18	17	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	32		
15	18	AMOR EXPRESS ASL/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	16		
25	19	JURAMOS AMARNOS FREDDIE	Ramon Ayala y Sus Bravos del Norte	5		
17	20	MI PROMESA DISA/UMLE	Pesado	29		
22	21	LA PREGUNTA NELFLOW	J Alvarez	13		
21	22	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm	16		
23	23	NECESITA UN HOMBRE DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	7		
33	24	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	4		
24	25	DAY 1 TOP STOP	Leslie Grace	10		



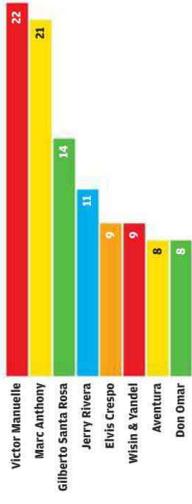
Manuelle Breaks Tropical Record

Victor Manuelle sets the record for most No. 1s on Billboard's Tropical Airplay chart as "Me Llame Tuyo" becomes his 22nd chart-topper. The salsa singer/songwriter had been tied with Marc Anthony for the lead among all acts with 21 No. 1s prior to his new song's jump to the top spot. The feel-good song is the first cut from Manuelle's upcoming studio album, which he's currently recording.

Manuelle's No. 1 run began in 1996 with "Hay Que Poner el Alma," a track that led for six weeks. His longest-standing No. 1 is "Tengo Ganas," which logged 13 weeks as a leader in 2004.

Also making a record run this week is Romeo Santos, who ties Enrique Iglesias as the most No. 1s on Billboard's Latin Airplay chart from one album, as "Llevame Contigo" jumps 5-1. The track appears on Santos' 2011 breakout solo album *Formula Vol. 1*, and reaches No. 1 nearly two years after the set's first single, "You," reached the top in May 2011. That was followed by "Promise," featuring Usher (October 2011), "Mi Santa," featuring Tomatito (March 2012) and "La Diabla" (August 2012). *Formula Vol. 1*, which tallies its 70th week on Top Latin Albums and has spent 17 of those weeks at No. 1, has sold 291,000 copies since its release. —Amaya Mendizabal

MOST NO. 1S ON TROPICAL AIRPLAY



REGIONAL MEXICAN AIRPLAY™					
Last Week	This Week	Title Imprint/Promotion Label	Artist		WKS. ON CHART
1	1	#1 6 WKS Y AHORA RESULTA DISA/UMLE	Voz de Mando	25	
4	2	GG LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	17	
2	3	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	20	
9	4	TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable	11	
3	5	CABECITA DURA DISA/UMLE	La Arrolladora Banda El Limon de Rene Camacho	39	
10	6	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	15	
7	7	TU NO TIENES LA CULPA ASL/DISA/UMLE	Julion Alvarez y Su Norteno Banda	16	
6	8	AMOR EXPRESS ASL/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	19	
15	9	JURAMOS AMARNOS FREDDIE	Ramon Ayala y Sus Bravos del Norte	10	
8	10	MI PROMESA DISA/UMLE	Pesado	38	
12	11	EL PRIMER LUGAR FONOVISA/UMLE	La Original Banda El Limon de Salvador Lizarraga	29	
13	12	NECESITA UN HOMBRE DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	14	
5	13	SOLO VINE A DESPEDIRME BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	30	
16	14	SIN TI NO VIVO VICTORIA/VE/MUSIC	Tierra Cali	19	
11	15	SAN LUNES DISCOS SABINAS	Banda La Trakalosa	32	

LATIN POP AIRPLAY™					
Last Week	This Week	Title Imprint/Promotion Label	Artist		WKS. ON CHART
1	1	#1 1 WKS ZUMBA LORNA/UMLE	Don Omar	16	
2	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	20	
3	3	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	7	
5	4	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	23	
4	5	ALGO ME GUSTA DE TI MACHE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	32	
6	6	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	20	
7	7	PEGAITO SUAVECITO FLASH/PAMOUS ARTISTS/UMLE	Elvis Crespo Feat. Fito Blanco	20	
8	8	TE ME VAS TOP STOP	Prince Royce	8	
9	9	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm	16	
10	10	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	24	
18	11	ME LLAMARE TUYO KIVAVI/SONY MUSIC LATIN	Victor Manuel	10	
15	12	DAY 1 TOP STOP	Leslie Grace	12	
14	13	CONTIGO QUIERO ESTAR DOBLE A RECORDS/WARNER LATINA	Rigu	14	
13	14	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	14	
17	15	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	4	

TROPICAL AIRPLAY™					
Last Week	This Week	Title Imprint/Promotion Label	Artist		WKS. ON CHART
2	1	#1 1 WKS GG ME LLAMARE TUYO KIVAVI/SONY MUSIC LATIN	Victor Manuel	20	
1	2	TE ME VAS TOP STOP	Prince Royce	9	
3	3	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	27	
7	4	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	7	
4	5	DESDE QUE NO ESTAS HANDY/SONY MUSIC LATIN	Fonseca	17	
5	6	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	20	
6	7	NO SOY UN HOMBRE MALO D.L.M./VERMUSIC	Hector Acosta "El Torito"	9	
17	8	ME GUSTAS MUCHISIMO N/CLAVE + YOMO	N'Klabe + Yomo	6	
9	9	INFIEL CACHO/TAINO/UMLE	Karlos Rose	17	
10	10	QUE SEAS FELIZ TOP STOP	Tito Nieves	14	
12	11	DESCONTROLAME TOP STOP	Luis Enrique	2	
22	12	NO PARES DE BAILAR (NAO PARE DE DANCAR) AA ENTERTAINMENT	Ambar	8	
11	13	MY WAY SIENTE	Henry Santos	6	
20	14	TE AMARE POR SIEMPRE BLACK HAWK/DEL ANGEL FEG/NICO	Gretchen	5	
8	15	DAY 1 TOP STOP	Leslie Grace	13	

REGIONAL MEXICAN ALBUMS™					
Last Week	This Week	Artist Imprint/Distributing Label	Title		WKS. ON CHART
1	1	#1 13 WKS JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	13	
2	2	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda	53	
3	3	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	7	
NEW	4	BANDA CARNAVAL DISA/UMLE	Las Vueltas de La Vida	1	
NEW	5	LOS PALOMINOS URBANA	Siente El Amor	1	
NEW	6	LA REUNION NORTENA AZTECA	Y De Nuevo... Para Ti	1	
4	7	CALIBRE 50 DISA/UMLE	La Recompensa	4	
5	8	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	13	
8	9	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	El Primer Ministro	24	
9	10	VARIOUS ARTISTS FONOVISA/UMLE	Radio Exitos: El Disco del Año 2012	21	
6	11	LABERINTO MUSART/BALEGA	El Padrino	2	
7	12	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	Regresa El Rey	13	
11	13	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012	17	
16	14	CALIBRE 50 DISA/UMLE	Grandes Exitos	20	
14	15	EL TRONO DE MEXICO FONOVISA/UMLE	Lo Mejor de El Trono de Mexico	44	

LATIN POP ALBUMS™					
Last Week	This Week	Artist Imprint/Distributing Label	Title		WKS. ON CHART
1	1	#1 13 WKS JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop	53	
2	2	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	6	
6	3	MANA WARNER LATINA	Exiliados ES La Bahia: Lo Mejor de Mana	28	
5	4	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	7	
4	5	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	24	
7	6	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	6	
8	7	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?	56	
NEW	8	BAJO FONDO SK ASSOCIATES/MASTERWORKS/SONY MASTERWORKS	Presente	1	
3	9	ARJONA METAMORFOSIS/WARNER LATINA	Independiente	75	
9	10	LOS BUKIS FONOVISA/UMLE	Romances	6	
11	11	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs	57	
10	12	VARIOUS ARTISTS UNIVERSAL MUSIC LATIN/UMLE	Latino #1's 2012	17	
13	13	CAMILO SESTO VERSE	20 Grandes Exitos	29	
16	14	RICARDO ARJONA SONY MUSIC LATIN	Canciones de Amor: Love Songs	28	
12	15	CAMILA SONY MUSIC LATIN	Dejarte De Amar	156	

TROPICAL ALBUMS™					
Last Week	This Week	Artist Imprint/Distributing Label	Title		WKS. ON CHART
1	1	#1 1 WKS PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	16	
2	2	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	71	
3	3	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King	19	
4	4	PRINCE ROYCE TOP STOP/AG	Phase II	48	
5	5	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	16	
6	6	VARIOUS ARTISTS PLANET	I Love Bachata 2013	2	
7	7	HECTOR ACOSTA "EL TORITO" D.L.M./VERMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Abierto	29	
NEW	8	ALEX MATOS ARIEL BRVAS	El Salsero de Ahora	1	
8	9	RUBEN BLADES/SEIS DEL SOLAR PLANET	Todos Vuelven: Live	17	
11	10	GILBERTO SANTA ROSA SONY MUSIC LATIN	Gilberto Santa Rosa	17	
15	11	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Que Seas Feliz	14	
9	12	VARIOUS ARTISTS SONY MUSIC LATIN	Canciones De Amor: En Salsa	7	
14	13	GILBERTO SANTA ROSA SONY MUSIC LATIN	Canciones de Amor: Love Songs	49	
10	14	MANNY MANUEL VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Contra La Marea	17	
12	15	JUAN LUIS GUERRA 440 CAPITOL LATIN	Coleccion Cristiana	54	

Jazz/Classical/World

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billboard

TRADITIONAL JAZZ ALBUMS™					
Last Week	This Week	Artist Imprint/Distributing Label	Title		WKS. ON CHART
NEW	1	#1 1 WKS MADELEINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room	1	
1	2	FRANK SINATRA REPRISE/CAPITOL	Sinatra: Best Of The Best	69	
2	3	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	5	
3	4	THE BRYAN FERRY ORCHESTRA BMG	The Jazz Age	4	
6	5	DIANA KRALL VERVE/VG	Glad Rag Doll	24	
NEW	6	HIROMI FEAT. ANTHONY JACKSON & SIMON PHILLIPS TELARC/CONCORD	Move	1	
NEW	7	MICHAEL BUBLE REPRISE/WARNER BROS.	It's A Beautiful Day (EP)	1	
7	8	TONY BENNETT RPM/COLUMBIA	Viva Duets	20	
10	9	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio	54	
9	10	THE WAYNE SHORTER QUARTET BLUE NOTE	Without A Net	5	
11	11	CHRIS BOTTI COLUMBIA	Impressions	47	
4	12	DUKE ELLINGTON COLUMBIA/LEGACY/STARBUCKS	In Grand Company	8	
12	13	EMMY ROSSUM WARNER BROS.	Sentimental Journey	6	
5	14	SETH MACFARLANE REPUBLIC	Music Is Better Than Words	41	
8	15	CHARLES LLOYD / JASON MORAN ECM/DECCA	Hagar's Song	2	

CONTEMPORARY JAZZ ALBUMS™					
Last Week	This Week	Artist Imprint/Distributing Label	Title		WKS. ON CHART
2	1	#1 1 WKS PAUL HARDCASTLE TRIPPIN' N' RHYTHM	Paul Hardcastle: VII	3	
1	2	JEFFREY OSBORNE STAR VISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD	A Time For Love	6	
3	3	MARION MEADOWS LESTER 2/SHANACHIE	Whisper	2	
4	4	ESPERANZA SPALDING MONTUNO/HEADS UP/CONCORD	Radio Music Society	52	
5	5	JOSE JAMES BLUE NOTE	No Beginning No End	7	
6	6	BRIAN CULBERTSON VERVE/VG	Dreams	39	
NEW	7	VARIOUS ARTISTS SHANACHIE	Cover Story: Smooth Jazz Plays The Classic Hits!	4	
8	8	KAT EDMONSON SPINNERETTE	Way Down Low	42	
7	9	KEVIN EUBANKS MACK AVENUE	The Messenger	3	
18	10	EUGE GROOVE SHANACHIE	House Of Groove	24	
11	11	PAUL HARDCASTLE TRIPPIN' N' RHYTHM	The Chill Lounge: Volume 1	38	
9	12	JONATHAN BUTLER RENDEZVOUS/MACK AVENUE	Grace And Mercy	24	
NEW	13	TERRI LYNE CARRINGTON CONCORD JAZZ/CONCORD	Money Jungle: Provocative In Blue	4	
15	14	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CONCORD	24/7	38	
NEW	15	NEW YORK VOICES WITH THE WDR BIG BAND COLOGNE PALMETTO	Live	1	

SMOOTH JAZZ ALBUMS™					
Last Week	This Week	Title Imprint/Promotion Label	Artist		WKS. ON CHART
1	1	#1 1 WKS WISH I WAS THERE VINCENT INGALA	Vincent Ingala	9	
4	2	NO STRESS TRIPPIN' N' RHYTHM	Paul Hardcastle	7	
2	3	MACEO! PATRICK LAMB	Patrick Lamb	9	
3	4	CHAMPAGNE LIFE CONCORD JAZZ/CMG	Gerald Albright / Norman Brown	17	
7	5	BLACK PEARL SHANACHIE	Marion Meadows	4	
5	6	YOU'RE AMAZING HEADS UP/CMG	David Benoit	13	
12	7	BATUCADA (THE BEAT) CONCORD/CMG	Boney James Feat. Rick Braun	3	
8	8	DANCE WITH YOU GREG MANNING	Greg Manning	6	
6	9	MONTUNO BAY FRAZZY FRIZZ	Marc Antoine	24	
11	10	THE MYSTERY OF YOU CONCORD/CMG	Spencer Day	3	
19	11	SWEET SWEET BABY WOODWARD AVENUE	Grace Kelly	3	
22	12	LIFTED TRIPPIN' N' RHYTHM	Cindy Bradley	4	
9	13	ELLEN ARTISTRY/MACK AVENUE	Brian Bromberg	5	
18	14	LIVE LIFE 335	Tak Matsumoto	6	
16	15	ONE MORE TIME GROOVE/TECH	Groove/tech Orchestra	6	

TRADITIONAL CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 VARIOUS ARTISTS	Fifty Shades of Grey: The Classical Album	26	
2	2	SOUNDTRACK	Quartet	6	
7	3	JONAS KAUFMANN/ORCHESTER DER DEUTSCHEN OPER BERLIN	DECCA	4	
3	4	JOSHUA BELL CONDUCTS ACADEMY OF ST MARTIN IN THE FIELDS	SONY CLASSICAL/SONY MASTERWORKS	4	
5	5	SOUNDTRACK	Downton Abbey: The Essential Collection	14	
6	6	VARIOUS ARTISTS	Lifescapes: Classical Stress Relief	53	
NEW	7	FISCHER/ZNMAN/TONHALLE-ORCHESTER ZURICH	Bruch & Dvorak	1	
4	8	NICOLA BENEDETTI	The Silver Violin	3	
8	9	SOUNDTRACK	Downton Abbey	55	
10	10	SOUNDTRACK	Moonrise Kingdom	42	
9	11	OLAFUR ARNALDS	The Winter (EP)	2	
13	12	HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN	Recomposed by Max Richter	21	
NEW	13	KESLUNOVA/KASHASHAN/GARBER/CHRISTOPoulos/CAMERATA ORCH.	Concert in Athens	1	
11	14	BAILEY/URBANSKI/INDIANAPOLIS SYMPHONY ORCH.	Egiz (cello concerto)	8	
14	15	AUDIOMACHINE	Chronicles	36	

CLASSICAL CROSSOVER ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 ANDREA BOCELLI	Passione	6	
2	2	LINDSEY STIRLING	Lindsey Stirling	25	
4	3	THE PIANO GUYS	The Piano Guys	23	
3	4	ANDREA BOCELLI	Pasion	6	
5	5	THE TENORS	Lead With Your Heart	8	
8	6	CHRIS MANN	Roads	18	
7	7	JACKIE EVANCHO	Songs From The Silver Screen	23	
12	8	DAVID PHELPS	Classic	11	
6	9	MORMON TABERNACLE CHOIR	Teach Me To Walk in the Light...	10	
9	10	ANDREA BOCELLI	Concerto: One Night in Central Park	69	
11	11	IL VOLO	We Are Love	16	
10	12	TWO STEPS FROM HELL	Skyworld	14	
14	13	MA/DUNCAN/MEYER/THILE	The Goat Rodeo Sessions	64	
13	14	JONATHAN & CHARLOTTE	Together	18	
RE	15	IL VOLO	Il Volo ...Takes Flight	49	

WORLD ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 CELTIC THUNDER	Mythology	3	
2	2	CELTIC WOMAN	Believe	59	
NEW	3	LEE HI	(First Love/Part 1) (EP)	1	
NEW	4	BAJOFONDO	Presente	1	
5	5	CELTIC THUNDER	Voyage	54	
4	6	SOUNDTRACK	The Descendants	67	
8	7	ANA MOURA	Desfado	2	
RE	8	KEITH HARKIN	Keith Harkin	15	
12	9	JAKE SHIMABUKURO	Grand Ukulele	21	
RE	10	ITZHAK PERLMAN/CANTOR ITZHAK MEIR HELFGOT	Eternal Edvoh	10	
3	11	VARIOUS ARTISTS	Putumayo Presents: Vintage France	2	
NEW	12	U-KISS	Collage	1	
RE	13	SOUNDTRACK	The Intouchables	3	
RE	14	DANIEL O'DONNELL	Greatest Inspirations	2	
10	15	VARIOUS ARTISTS	Lifescapes: Just Relax: Maui	49	

Christian/Gospel

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CHRISTIAN SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	Chris Tomlin	25	
2	2	ONE THING REMAINS	Passion Feat. Kristian Stanfill	32	
4	3	NEED YOU NOW (HOW MANY TIMES)	Plumb	37	
3	4	YOU ARE I AM	MercyMe	29	
5	5	REDEEMED	Big Daddy Weave	43	
7	6	YOUR LOVE NEVER FAILS	newsboys	27	
6	7	10,000 REASONS (BLESS THE LORD)	Matt Redman	51	
8	8	KINGS & QUEENS	Audio Adrenaline	20	
12	9	STEAL MY SHOW	tobyMac	17	
14	10	CARRY ME	Josh Wilson	10	
9	11	I NEED A MIRACLE	Third Day	28	
13	12	WORDS	Hawk Nelson Feat. Bart Millard	10	
15	13	ALREADY THERE	Casting Crowns	21	
17	14	YOU ARE	Colton Dixon	21	
10	15	FORGIVENESS	Matthew West	40	
16	16	WORN	Tenth Avenue North	12	
20	17	STRANGELY DIM	Francesca Battistelli	10	
18	18	GOLD	Britt Nicole	8	
19	19	MIDDLE OF YOUR HEART	for King & Country	10	
21	20	EVERY GOOD THING	The Afters	6	
32	21	HELLO, MY NAME IS	Matthew West	3	
23	22	CHANGED	Rascal Flatts	8	
24	23	COME TO THE RIVER	Rhett Walker Band	9	
22	24	SLIP ON BY	Finding Favour	19	
27	25	HELP ME FIND IT	Sidewalk Prophets	8	

GOSPEL SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 TAKE ME TO THE KING	Tamela Mann	42	
2	2	ITS NOT OVER (WHEN GOD IS IN IT)	Israel & New Breed Feat. James Fortune & Jason Nelson	39	
3	3	HOLD ON	James Fortune & FYFA Feat. Monica & Fred Hammond	41	
6	4	TURNING AROUND FOR ME	VaShawn Mitchell	34	
5	5	LIFE & FAVOR (YOU DON'T KNOW MY STORY)	John P. Kee & New Life	39	
7	6	TESTIMONY	Anthony Brown & group therAPy	36	
11	7	GREATER IS COMING	Jekalyn Carr	24	
8	8	YOUR BEST DAYS YET	Bishop Paul S. Morton	21	
9	9	CLEAN THIS HOUSE	Isaac Carree	8	
4	10	AWESOME	Pastor Charles Jenkins & Fellowship Chicago	58	
14	11	SUNDAY MORNING	Mary Mary	18	
13	12	GOD WILL MAKE A WAY	Shirley Caesar	9	
10	13	I'VE SEEN HIM DO IT	Kurt Carr & The Kurt Carr Singers	15	
12	14	YOU REIGN	William Murphy	25	
15	15	GOD'S UP TO SOMETHING GOOD	Hart Ramsey & The NCC Family Choir	27	
16	16	JESUS WILL	Anita Wilson	18	
17	17	ABIDE	Lexi	8	
18	18	BREAK EVERY CHAIN	Tasha Cobbs	9	
20	19	IF HE DID IT BEFORE (SAME GOD)	Tye Tribbett	2	
19	20	HERE IN OUR PRAISE	Fred Hammond/United Tenors	2	
22	21	GREATER	The Greater Allen Cathedral Feat. Michael Pugh	3	
23	22	CAN'T EVEN IMAGINE	Desmond Pringle	4	
21	23	I KNOW YOU HEAR ME	Troy Sneed	6	
28	24	SHINE	Sheri Jones-Moffett	2	
24	25	I'M GLAD I DON'T LOOK LIKE WHAT I BEEN THROUGH	Bishop Richard W. Clark White	17	

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 HILLSONG UNITED	Zion	2	
6	2	CHRIS TOMLIN	Burning Lights	9	
10	3	GG COLTON DIXON	A Messenger	6	
5	4	JEREMY CAMP	Reckless	4	
4	5	RED	Release The Panic	5	
NOT ON CHART	6	W.L.A.K.	W.L.A.K.	1	
7	7	VARIOUS ARTISTS	WOW Hits 2013	24	
13	8	KUTLESS	Believer	47	
8	9	TOBYMAC	Eye On It	28	
NEW	10	BETHEL MUSIC	Without Words	1	
2	11	PLUMB	Need You Now	2	
16	12	CHRIS TOMLIN	How Great Is Our God	69	
12	13	BRITT NICOLE	Gold	50	
20	14	THIRD DAY	Miracle	18	
3	15	NEWSONG	Swallow The Ocean	2	
15	16	MATTHEW WEST	Into The Light	24	
14	17	CASTING CROWNS	Come To The Well	73	
11	18	MERCYME	The Hurt & The Healer	42	
NEW	19	VARIOUS ARTISTS	Jesus, Firm Foundation: Hymns of Worship	1	
NEW	20	CITIZENS	Citizens	1	
21	21	CASTING CROWNS	The Acoustic Sessions [Vol. One]	7	
18	22	LECRAE	Gravity	27	
26	23	RHETT WALKER BAND	Come To The River	22	
19	24	JAMIE GRACE	One Song At A Time	77	
28	25	FOR KING & COUNTRY	Crave	55	

GOSPEL ALBUMS					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
NOT ON CHART	1	W.L.A.K.	W.L.A.K.	1	
1	2	VARIOUS ARTISTS	WOW Gospel 2013	7	
2	3	TAMELA MANN	Best Days	31	
3	4	GG TASHA COBBS	Grace (EP)	5	
4	5	LECRAE	Gravity	27	
6	6	JAMES FORTUNE & FYFA	Identity	60	
7	7	MARY MARY	Go Get It (Soundtrack)	44	
5	8	KURT CARR & THE KURT CARR SINGERS	Bless This House	7	
8	9	WILLIAM MURPHY	God Chaser	5	
9	10	ISRAEL & NEW BREED	Jesus At The Center: Live	31	
11	11	LARRY CALLAHAN & SELECTED OF GOD	The Evolution II	16	
10	12	VASHAWN MITCHELL	Created4This	28	
13	13	CHARLES JENKINS & FELLOWSHIP CHICAGO	The Best of Both Worlds	39	
17	14	VARIOUS ARTISTS	WOW Gospel 2012	59	
20	15	J MOSS	V4 ...The Other Side of Victory	32	
34	16	CREFO DOLLAR	S.E.R.M.O.N.S.	8	
14	17	JOSHUA ROGERS	Well Done	14	
18	18	MARVIN SAPP	I Win	50	
19	19	LE'ANDRIA JOHNSON	The Experience	25	
16	20	JOHN P. KEE & NEW LIFE	Life And Favor	29	
15	21	THOMAS WELLES & NEWBORN TOMMY	Prank Phone/Cello Church/Sister's Love/Too Wild	8	
21	22	MARVIN L WINANS	The Praise + Worship Experience	37	
43	23	JONATHAN MCREYNOLDS	Life Music	24	
22	24	BISHOP PAUL S. MORTON	Best Days Yet	17	
23	25	WILLIAM MCDOWELL	Arise: The Live Worship Experience	70	

CHART DATA COMPILED BY NIELSEN SOUNDSCAN. *WEEKS ON CHART: THE NUMBER OF WEEKS AN ALBUM OR SINGLE HAS BEEN ON THE CHART. **NEW: ALBUMS OR SINGLES THAT ENTERED THE CHART FOR THE FIRST TIME. ***HOT SHOTS: ALBUMS OR SINGLES THAT ENTERED THE CHART AT NO. 1. ****GOLD: ALBUMS OR SINGLES THAT HAVE SOLD AT LEAST 500,000 COPIES. *****PLATINUM: ALBUMS OR SINGLES THAT HAVE SOLD AT LEAST 1,000,000 COPIES. *****DIAMOND: ALBUMS OR SINGLES THAT HAVE SOLD AT LEAST 2,000,000 COPIES. *****MUSIC: WORLDWIDE SALES. *****GOSPEL: WORLDWIDE SALES. *****CHRISTIAN: WORLDWIDE SALES. *****SOUNDSCAN: THE NUMBER OF WEEKS AN ALBUM OR SINGLE HAS BEEN ON THE CHART. *****NIELSEN: THE NUMBER OF WEEKS AN ALBUM OR SINGLE HAS BEEN ON THE CHART. *****BDS: THE NUMBER OF WEEKS AN ALBUM OR SINGLE HAS BEEN ON THE CHART.

Dance/Electronic

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DANCE/ELECTRONIC SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
	1	1	#1 HARLEM SHAKE BAUER (H.RODRIGUES)	Baauer JEFFREY'S/MAD DECENT/WARNER BROS.		1	5		
	2	2	SCREAM & SHOUT LAZY JAY (W.ADAMS,J.MARTENS,I.BAPTISTE)	will.i.am & Britney Spears INTERSCOPE	▲	1	9		
	3	3	DON'T YOU WORRY CHILD AWELL,S.INGROSSO,S.ANGELLO (L.MARTIN,M.TITTON,AWELL,S.INGROSSO,S.ANGELLO)	Swedish House Mafia Feat. John Martin ASTRALWERKS/CAPITOL		2	9		
	6	5	AG AG FEEL THIS MOMENT PITBU FEAT. CRISTINA AGUILERA	Pitbull Feat. Christina Aguilera RCA		4	9		
	4	4	SWEET NOTHING CALVIN HARRIS FEATURING FLORENCE WELCH	Calvin Harris Featuring Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	▲	3	9		
	5	6	GANGNAM STYLE PSY	PSY SCHOOLBOY/REPUBLIC	▲	4	9		
	7	7	I LOVE IT ICONA POP FEATURING CHARLI XCX	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP		6	9		
	9	8	ALIVE RAIN MAN (Y.USAF.Y.YOUSAF,K.TRINDL,N.M.LUDELL)	Krewella KREWELLA/COLUMBIA		8	9		
	8	9	AS YOUR FRIEND AFROJACK FEATURING CHRIS BROWN	Afrojack Featuring Chris Brown WALL/ISLAND/IDM		8	7		
	14	10	SG LEVITATE HADOUKEN!	Hadouken! SURFACE NOISE		10	8		
	11	11	I COULD BE THE ONE AVICII & NICKY ROMERO	Avicii & Nicky Romero LEFE/S/CASABLANCA/REPUBLIC		10	7		
	10	12	CLARITY ZEDD FEATURING FOXES	Zedd Featuring Foxes INTERSCOPE		8	9		
	12	13	FOREVER NOW NE-YO	Ne-Yo MOTOWN		12	8		
	22	15	BEAM ME UP (KILL-MODE) CAZZETTE	Cazzette AT NIGHT		14	9		
	13	14	REST OF MY LIFE LUDCRIS FEATURING USHER & DAVID GUETTA	Ludcris Featuring Usher & David Guetta EPIFANY		6	9		
	15	16	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEATURING SIA	David Guetta Featuring Sia WHAT A MUSIC/VIRGIN		8	9		
	18	19	OH MAMA HEY CHRIS COX + DJ FRANKIE FEATURING CRISTAL WATERS	Chris Cox + DJ Frankie Featuring Crystal Waters TOMMY BOY		17	6		
	16	17	SPECTRUM ZEDD FEATURING MATTHEW KOMA	Zedd Featuring Matthew Koma INTERSCOPE		10	9		
	17	18	GREYHOUND SWEDISH HOUSE MAFIA	Swedish House Mafia ASTRALWERKS/CAPITOL		11	9		
	19	20	RIGHT NOW RIHANNA FEATURING DAVID GUETTA	Rihanna Featuring David Guetta RCA		19	9		
NOT SHOT DEBUT		21	YOUR TOUCH BLAKE LEWIS	Blake Lewis AUDIO DAY DREAM/VISORNA ROMANTICA/REPUBLIC		21	1		
	26	23	I NEED YOUR LOVE CALVIN HARRIS FEATURING ELLIE GOULDING	Calvin Harris Featuring Ellie Goulding DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		16	9		
	21	22	CALL ME A SPACEMAN HARDWELL FEATURING MITCH CROWN	Hardwell Featuring Mitch Crown CLOUD 9		21	6		
	28	24	SEXY PEOPLE (THE FIAT SONG) ARIANNA FEATURING PITBU	Arianna Featuring Pitbull RCA		24	4		
	33	26	HOLD ME ONO FEATURING DAVE AUDE	Ono Featuring Dave Aude MIND TRAIN/TWISTED		25	4		
	24	25	LOUDER DJ FRESH FEATURING SIÂN EVANS	DJ Fresh Featuring Siân Evans COLUMBIA		21	8		
	-	31	GET UP (RATTLE) BINGO PLAYERS FEAT. FAR EAST MOVEMENT	Bingo Players Feat. Far East Movement SPINNING DISKS/REPUBLIC		27	2		
	44	29	FOREVER RALPHI ROSARIO FEATURING FRANKIE DUKAKI	Ralphie Rosario Featuring Frankie Duka MOTOWN		28	3		
	23	21	EVERYBODY'S BEAUTIFUL MIASHA	Miasha M&P		21	6		
NEW		30	HERE TO STAY ZOMBOY FEATURING LADY CHANN	Zombey Featuring Lady Chann NO TOMBROW		30	1		
	34	28	DRINKING FROM THE BOTTLE CALVIN HARRIS FEAT. TINIE TEMPAH	Calvin Harris Feat. Tine Tempah DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		20	9		
	41	32	DOWN THE ROAD C2C	C2C ON AND ON/CASABLANCA/REPUBLIC		28	8		
	-	42	GIMME ALL (RING MY BELL) PRINCESS X	Princess X INESSA LEE		33	2		
	29	27	APOLLO HARDWELL FEATURING AMBA SHEPHERD	Hardwell Featuring Amba Shepherd REVEALED/CLOUD 9		23	8		
	36	33	JUST ONE LAST TIME DAVID GUETTA FEATURING TAPED RAI	David Guetta Featuring Taped Rai WHAT A MUSIC/ASTRALWERKS/CAPITOL		29	9		
NEW		36	UNITED (ULTRA MUSIC FESTIVAL ANTHEM) TIESTO, QUINTINO, & ALVARO	Tiesto, Quintino, & Alvaro MUSICAL FREEDOM/ULTRA		36	1		
	-	40	BACK TO LOVE DJ PAULY D FEATURING JAY SEAN	DJ Pauly D Featuring Jay Sean CAPTIVE		7	5		
	31	34	YEARS ALESSO FEATURING MATTHEW KOMA	Alessio Featuring Matthew Koma REFUNE/CASABLANCA/REPUBLIC		31	4		
	40	36	CRYSTALLIZE LINDSEY STIRLING	Lindsey Stirling BRIDGE TONE		36	7		
	47	50	BRING OUT THE BOTTLES REDFOO	RedFoo FOOD & BLU/CHERRYTREE/INTERSCOPE		36	9		
	30	30	A TATTERED LINE OF STRING THE POSTAL SERVICE	The Postal Service SUB POP		19	4		
	37	37	JAH NO PARTIAL MAJOR LAZER, FLUX PAVILION, K.PENTZ, L.STEELE, & LOSBOURNE & JAMES	Major Lazer & Flux Pavilion DOWNTOWN		30	6		
	45	39	MILLION VOICES OTTO KNOWS	Otto Knows REFUNE/CASABLANCA/REPUBLIC		39	9		
	32	35	CANNONBALL SHOWTEK & JUSTIN PRIME	Showtek & Justin Prime MUSICAL FREEDOM		32	5		
NEW		45	ISTANBUL (NOT CONSTANTINOPLE) MILAN & PHOENIX	Milan & Phoenix ARMADA		45	1		
	46	41	INTERNET FRIENDS KNIFE PARTY	Knife Party BIG BEAT/ATLANTIC/RRP		41	6		
NEW		47	I LIKE IT LOUD CARMEN ELECTRA FEATURING BILL HAMEL	Carmen Electra Featuring Bill Hamel CITRUSONIC STEREOPHONIC		47	1		
	-	45	ONE MINUTE RAIN MAN (Y.USAF.Y.YOUSAF,K.TRINDL)	Krewella KREWELLA/COLUMBIA		45	2		
NEW		49	ACID RAIN ALEXIS JORDAN	Alexis Jordan STARROCK/ROC NATION/COLUMBIA		49	1		
	39	38	BOM BOM SAM AND THE WOMP!	Sam And The Womp! STIFFNESS MORE TUNE/WARNER BROS.		22	9		

DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/GENRE	Title	CERT.	WKS. ON CHART				
	1	1	#1 ATOMS FOR PEACE AG Amok		1				
NEW	2	2	HOW TO DESTROY ANGELS WELCOME OBLIVION		1				
	4	3	LINDSEY STIRLING LINDSEY STIRLING		25				
	3	4	SWEDISH HOUSE MAFIA UNTIL NOW		20				
	6	5	SKRILLEX BANGARANG (EP)		63				
	2	6	FLO RIDA WILD ONES		36				
	7	7	CALVIN HARRIS 18 MONTHS		19				
	8	8	DAVID GUETTA NOTHING BUT THE BEAT		79				
NEW	9	9	DIRTY SOUTH SPEED OF LIFE		1				
	12	10	KREWELLA PLAY HARD (EP)		12				
	9	11	DEADMAU5 ALBUM TITLE GOES HERE		24				
NEW	12	12	ABOVE & BEYOND ANJUNABEATS VOLUME 10		1				
	14	13	VARIOUS ARTISTS NOW THAT'S WHAT I CALL PARTY ANTHEMS		31				
	15	14	ZEDD CLARITY		18				
	17	15	ICONA POP ICONIC (EP)		6				
	16	16	VARIOUS ARTISTS NOW THAT'S WHAT I CALL A WORKOUT		11				
	18	17	MARINA AND THE DIAMONDS ELECTRA HEART		35				
	5	18	KAVINSKY OUTRUN		2				
	13	19	VARIOUS ARTISTS ULTRA DANCE 14		4				
	21	20	TOBYMAC DUBBED & FREQ'D: A REMIX PROJECT		40				
NEW	21	21	AUTECHRE EXAI		1				
	20	22	M83 HURRY UP, WE'RE DREAMING		73				
	11	23	AUTRE NE VEUT ANXIETY		2				
	22	24	TORO Y MOI ANYTHING IN RETURN		7				
NEW	25	25	SHLOHMO LAID OUT (EP)		1				

DANCE/MIX SHOW AIRPLAY™										
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART						
	2	1	#1 SWEET NOTHING CALVIN HARRIS FEAT. FLORENCE WELCH		20					
	1	2	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN		27					
	3	3	ALIVE KREWELLA		26					
	4	4	SCREAM & SHOUT WILL.I.AM & BRITNEY SPEARS		14					
	5	5	CLARITY ZEDD FEAT. FOXES		7					
	6	6	I COULD BE THE ONE AVICII & NICKY ROMERO		7					
	7	7	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ		9					
	8	8	AS YOUR FRIEND AFROJACK FEAT. CHRIS BROWN		7					
	9	9	LANGUAGE PORTER ROBINSON		11					
	13	10	SUIT & TIE JUSTIN TIMBERLAKE FEAT. JAY Z		8					
	12	11	I LOVE IT ICONA POP FEAT. CHARLI XCX		4					
	17	12	FEEL THIS MOMENT PITBU FEAT. CRISTINA AGUILERA		3					
	23	13	EVERY DAY ERIC PRYDZ		3					
	19	14	HARLEM SHAKE BAUER		3					
	16	15	LOKED OUT OF HEAVEN BRUNO MARS		16					
	10	16	BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ		17					
	14	17	C'MON KE\$HA		8					
	22	18	DAYLIGHT MAROON 5		3					
	21	19	APOLLO HARDWELL FEAT. AMBA SHEPHERD		5					
	15	20	DON'T STOP THE PARTY PITBU FEAT. T.J.R.		18					
	24	21	DIAMONDS RIHANNA		19					
	20	22	LOVE RAIN DOWN MARKUS SCHULZ FEAT. SERI		12					
NEW	23	23	RIGHT NOW RIHANNA FEAT. DAVID GUETTA		1					
	25	24	I KNEW YOU WERE TROUBLE TAYLOR SWIFT		8					
NEW	25	25	IT'S TIME IMAGINE DRAGONS		1					



Ultra Music Fest Effect

The Ultra Music Festival is here (March 15-17 and 22-24 in Miami), and a theme from the gathering is already making a chart impact. "United (Ultra Music Festival Anthem)" by superstar DJ Tiesto (pictured)—along with Quintino and Alvaro—debuts at No. 36 on Dance/Electronic Songs and at No. 47 on Dance/Electronic Digital Songs (4,000 units). The track hauls from the Ultra Music Festival 2013 album (out March 19), which contains another festival anthem track: "UMF (Ultra Music Festival Anthem)" by Avicii. Tiesto and Alvaro will play separate sets in the Mega Structure at the fest on March 17.

The first full-length album from How to Destroy Angels, *Welcome Oblivion*, enters at No. 2 on Dance/Electronic Albums. Its 12,000 sold is the second-best Nielsen SoundScan sales week ever for the Trent Reznor-fronted act, following a 13,000-unit opening week for its No. 1 EP, *An Omen*, on Dec. 1, 2012.

How to Destroy Angels, which consists of Reznor; his wife, Mariqeen Maandig; and Atticus Ross, will be touring U.S. theaters (including two stops at Coachella) throughout April. Reznor has intimated that an new incarnation of Nine Inch Nails might follow with its own tour in 2014.

Crystal Waters returns to the top of Dance Club Songs for the first time in 10 years as the featured vocalist on the Chris Cox/DJ Frankie collaboration "Oh Mama Hey." Cox's "Waters placed seven No. 1s on the chart between 1991 and 2003, including the top 10 Billboard Hot 100 hit "Gypsy Woman (She's Homeless)" in 1991. Remixed from StoneBridge and Trent Cottrill, among others, form the foundation of Billboard DJ panel support for "Oh Mama Hey." Cox's second No. 1 as a lead artist. The DJ/producer also topped the list twice as a member of Thunderpuss and once as part of Pusaka.

—Gordon Murray

SALES DATA COMPILED BY NIELSEN BDS. BILLBOARD.COM

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 OH MAMA HEY Chris Cox + DJ Frankie Feat. Crystal Waters TOMMY BOY		8
3	2	AY MAMA MIA MVA	Mayra Veronica	8
1	3	I COULD BE THE ONE LEFELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	7
6	4	AS YOUR FRIEND WALL ISLAND/IDMAG	Afrojack Feat. Chris Brown	6
5	5	SO HIGH CASH MONEY/YOUNG MONEY/REPUBLIC	Jay Sean	9
8	6	BEAT DON'T STOP ROSELINE	C-Rod Feat. Jason Walker	9
11	7	BEAM ME UP (KILL-MODE) AT NIGHT	Cazzette	5
9	8	REST OF MY LIFE DTP/DEF JAM/IDMAG	Ludacris Feat. Usher & David Guetta	7
13	9	HOLD ME MIND TRAIN/TWISTED	Ono Feat. Dave Aude	6
15	10	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	8
12	11	WE ARE YOUNG AUDACIOUS	Vassy	16
10	12	FLAVOR MERCURY CLASSICS/DG/DECCA CLASSICS	Tori Amos	12
22	13	SEXY PEOPLE (THE FIAT SONG) RCA	Arianna Feat. Pitbull	4
21	14	FOREVER DAMIAN	Ralphie Rosario Feat. Frankie	5
31	15	GG HEAVEN VENUSNOTE/COLUMBIA	Depeche Mode	3
4	16	EVERYBODY'S BEAUTIFUL MAF	Miasha	10
16	17	C'MON KEMOSABE/RCA	Ke\$ha	6
18	18	RUM AND RAYBANS BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Cher Lloyd	10
14	19	TURN AROUND CAPITOL	Conor Maynard Feat. Ne-Yo	9
26	20	NEXT TO ME CAPITOL	Emeli Sande	3
27	21	GIMME ALL (RING MY BELL) INESAA LEE	Princess X	5
20	22	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	8
7	23	CLARITY INTERSCOPE	Zedd Feat. Foxes	12
17	24	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	13
32	25	I LIKE IT LOUD CITRUSONIC STEREOPHONIC	Carmen Electra Feat. Bill Hamel	4
35	26	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	4
49	27	ACID RAIN STARROCK/ROC NATION/COLUMBIA	Alexis Jordan	2
44	28	SHAKE THAT HIT SHOP	Gimm+icky	2
38	29	HERE WITH YOU DI EMPIRE	Asher Monroe	3
28	30	JAH NO PARTIAL DOWNTOWN	Major Lazer & Flux Pavillion	9
25	31	TRY RCA	P!nk	9
24	32	REWIND ROCK SOCIETY	Skye Stevens	6
47	33	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.		2
34	34	RIGHT NOW SRP/DEF JAM/IDMAG	Rihanna Feat. David Guetta	7
36	35	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP	Icona Pop Feat. Charli XCX	14
39	36	KNOW YOUR NAME TONIGHT FLAMINGO	Scotty Boy & DJ Red Feat. Ajay Popoff	4
30	37	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	9
46	38	HARLEM SHAKE JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	2
19	39	VA VA VOOM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	13
50	40	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	2
33	41	OVERLOAD CARRILLO	Julissa Veloz	6
43	42	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	20
HOT SHOT DEBUT	43	READY TO LOVE RED RED	Katrina	1
48	44	LET THERE BE LOVE RCA	Christina Aguilera	4
NEW	45	POINTING FINGERS 3BIG	Stacey Jackson	1
NEW	46	FLY AWAY NORIE TOWN/TOMMY BOY	Guinevere	1
23	47	SORRY EPIC	Ciara	13
NEW	48	GOLD SPARROW/CAPITOL CMG/CAPITOL	Britt Nicole	1
NEW	49	ANGEL SIMHA	Sarah Brightman	1
NEW	50	WHEN THE WORLD ENDS SEA TO SUN	Joshua Micah	1

Hits of the World

March 23
2013

billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
2	2	MIRRORS RCA	Justin Timberlake	
8	3	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	
11	4	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
6	5	POMPEII VIRGIN	Bastille	
5	6	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
4	7	HARLEM SHAKE JEFFREE'S/MAD DECENT	Baauer	
9	8	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
3	9	ONE WAY OR ANOTHER (TEENAGE KICKS) SYCO	One Direction	
10	10	I COULD BE THE ONE LEFELS/POSITIVA/UNIVERSAL/VIRGIN	Avicii vs Nicky Romero	

GERMANY				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
3	2	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
5	3	LET HER GO BLACK CROW/EMBASSY OF MUSIC	Passenger	
2	4	MIRRORS RCA	Justin Timberlake	
4	5	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
9	6	SHE MAKES ME GO EXTENSIVE/BMG	Arash Feat. Sean Paul	
8	7	BILDER IM KOPF AGGRO BERLIN/UNIVERSAL	Sido	
6	8	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	
10	9	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX	
NEW	10	HARLEM SHAKE JEFFREE'S/MAD DECENT	Baauer	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
2	2	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
3	3	HARLEM SHAKE JEFFREE'S/MAD DECENT	Baauer	
4	4	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	
9	5	HO HEY DUALTONE/DECCA	The Lumineers	
7	6	ONE DAY/RECKONING SONG TELEMANIA/FOUR/COLUMBIA	Asaf Avidan & The Mojos	
6	7	SKYFALL XL	Adele	
5	8	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
NEW	9	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
RE	10	ON SE CONNAIT BOMAYE	Yousouph Feat. Ayna	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	SNOW FLOWER GOLDENTHUMB	Gummy	
21	2	TURTLE CORE CONTENTS MEDIA	Davichi	
26	3	ONE SPRING DAY BIG HIT ENT. & JYP ENT.	2AM	
NEW	4	IT'S OVER YG ENTERTAINMENT	Lee Hi	
3	5	WINTER LOVE GOLDENTHUMB	The One	
2	6	GONE NOT AROUND ANY LONGER STARSHIP ENTERTAINMENT	Sistar19	
10	7	MISS RIGHT TOP MEDIA	Teen Top	
NEW	8	CRESCENDO SBS/CONTENTS/SHUB	Akdong Musician	
5	9	MONODRAMA A CUBE ENTERTAINMENT	Huh Gak (With Yoo Seung Woo)	
6	10	DON'T YOU KNOW TAEWON ENTERTAINMENT	Davichi	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	CALLING J-STORM	Arashi	
NEW	2	BREATHLESS J-STORM	Arashi	
NEW	3	SAYONARA NI SAYONARA JOHNNY'S	Tegomass	
29	4	BIG BOYS CRY AVECJ-MORE	Namie Amuro	
19	5	HOW WE DO (PARTY) SONY	Rita Ora	
NEW	6	MATATAKU HOSHI NO SHITA DE SONY	Pornograffiti	
3	7	ARIGATOU DREAMUSIC	Funky Monkey Babys	
7	8	SAKURA COLOR NAVYTAWAVE	GreeeeeN	
51	9	ALL ALONE WITH YOU SMR	EGOIST	
59	10	KE-SERA-SERA WARNER	Tomohisa Yamashita	

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	MIRRORS RCA	Justin Timberlake	
7	2	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	
2	3	POMPEII VIRGIN	Bastille	
10	4	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
4	5	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
3	6	ONE WAY OR ANOTHER (TEENAGE KICKS) SYCO	One Direction	
NEW	7	READY OR NOT HOLLYWOOD	Bridgit Mendler	
5	8	I COULD BE THE ONE LEFELS/POSITIVA/VIRGIN	Avicii vs Nicky Romero	
8	9	HARLEM SHAKE JEFFREE'S/MAD DECENT	Baauer	
6	10	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift	

CANADA				
BILLBOARD CANADIAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	STAY SRP/DEF JAM/UNIVERSAL	Rihanna Feat. Mikky Ekko	
1	2	THRIFT SHOP MACKLEMORE/WARNER	Macklemore & Ryan Lewis Feat. Wanz	
7	3	WHEN I WAS YOUR MAN ATLANTIC/WARNER	Bruno Mars	
3	4	HO HEY DUALTONE/ONE ALONE	The Lumineers	
6	5	INNER NINJA HALF-LIFE/UNIVERSAL	Classified Feat. David Miles	
8	6	JUST GIVE ME A REASON RCA/SONY MUSIC	P!nk Feat. Nate Ruess	
5	7	SCREAM & SHOUT INTERSCOPE/UNIVERSAL	will.i.am & Britney Spears	
4	8	I KNEW YOU WERE TROUBLE. BIG MACHINE/UNIVERSAL	Taylor Swift	
9	9	DAYLIGHT ABM/OCTONE/UNIVERSAL	Maroon 5	
10	10	STOMPA SERENADER SOURCE/UNIVERSAL	Serena Ryder	

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
2	2	IMPOSSIBLE SYCO	James Arthur	
NEW	3	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
6	4	I COULD BE THE ONE LEFELS/UNIVERSAL	Avicii vs Nicky Romero	
5	5	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
3	6	HARLEM SHAKE JEFFREE'S/MAD DECENT	Baauer	
4	7	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	
7	8	BENEATH YOUR BEAUTIFUL SYCO	Labrinth Feat. Emeli Sande	
NEW	9	HEY PORSCHE REPUBLIC	Nelly	
10	10	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	

REPS OF THE WORLD: AN OVERVIEW OF THE WEEK'S MOST POPULAR MUSIC RELEASES IN THE U.S. (BASED ON THE BILLBOARD CHARTS); EUROPE: THE WEEK'S MOST POPULAR MUSIC RELEASES IN EUROPE (BASED ON THE EUROPEAN CHARTS); JAPAN: THE WEEK'S MOST POPULAR MUSIC RELEASES IN JAPAN (BASED ON THE JAPAN CHARTS); KOREA: THE WEEK'S MOST POPULAR MUSIC RELEASES IN KOREA (BASED ON THE KOREAN CHARTS); GERMANY: THE WEEK'S MOST POPULAR MUSIC RELEASES IN GERMANY (BASED ON THE GERMANY CHARTS); FRANCE: THE WEEK'S MOST POPULAR MUSIC RELEASES IN FRANCE (BASED ON THE FRANCE CHARTS); CANADA: THE WEEK'S MOST POPULAR MUSIC RELEASES IN CANADA (BASED ON THE CANADIAN CHARTS); AUSTRALIA: THE WEEK'S MOST POPULAR MUSIC RELEASES IN AUSTRALIA (BASED ON THE AUSTRALIAN CHARTS). THE WEEK'S MOST POPULAR SONGS PLAYED IN DANCE CLUBS, COMPILATED FROM REPORTS FROM A NATIONAL SAMPLED OF CLUB DJs.

DENMARK			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE / IMPRINT/LABEL	Artist
	1	GA MED DIG COPENHAGEN/UNIVERSAL	Nephew Feat. Marie Key
5	2	BORN AF NATTEN EASYTIGER/UNIVERSAL	Panamah
7	3	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger
2	4	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
9	5	ELEPHANT SONY MUSIC	Mads Langer
1	6	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
4	7	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars
6	8	UNITED COPENHAGEN/UNIVERSAL	Nik & Jay Feat. Lisa Rowe
RE	9	ENDELOST PLAYGROUND	Rasmus Walter
10	10	UDEN FORSVAR SONY MUSIC	Marie Key

FINLAND			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE / IMPRINT/LABEL	Artist
	1	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
1	2	MENNYT MIES WARNER	J. Karjalainen
4	3	VAPAAUS KATEEN JAA RATAS	Haloo Helsinki!
NEW	4	FEEL THIS MOMENT MR. 205/POLLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera
5	5	LEVOTON TYTTO LIVE NATION	Anssi Kela
RE	6	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
6	7	HARLEM SHAKE JEFFREY'S/MAD DECENT	Baauer
RE	8	TROUBLEMAKER SYCO/EPIC	Olly Murs Feat. Flo Rida
NEW	9	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger
NEW	10	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift

AUSTRIA			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE / IMPRINT/LABEL	Artist
3	1	LET HER GO BLACK CROW/EMBASSY OF MUSIC	Passenger
1	2	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
8	3	HO HEY DUALTON/DECCA	The Lumineers
5	4	FEEL THIS MOMENT MR. 205/POLLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera
2	5	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
4	6	BILDER IM KOPF AGGRO BEER/UNIVERSAL	Sido
RE	7	YOUR SONG POLYDOR	Ellie Goulding
7	8	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift
RE	9	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX
10	10	LIGHTS POLYDOR	Ellie Goulding

SWITZERLAND			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE / IMPRINT/LABEL	Artist
1	1	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
5	2	LET HER GO BLACK CROW/EMBASSY OF MUSIC	Passenger
2	3	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
7	4	BILDER IM KOPF AGGRO BEER/UNIVERSAL	Sido
3	5	IMPOSSIBLE SYCO	James Arthur
4	6	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
8	7	BELLA VITA HOUSEWORKS/GLOBAL/PHONAG	DJ Antoine vs. Mad Mark
9	8	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift
NEW	9	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess
6	10	HARLEM SHAKE JEFFREY'S/MAD DECENT	Baauer

Boxscore

March 23 2013

billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST	VENUE	ATTENDANCE CAPACITY	PROMOTER	
1	\$4,048,253 (\$4,141,039 CANADIAN) \$562.12/\$19.06	BON JOVI	BELL CENTRE, MONTREAL FEB. 13-14	35,917 TWO SELLOUTS	CONCERTS WEST/AEG LIVE	
2	\$4,004,040 (\$4,112,826 CANADIAN) \$559.79/\$18.98	BON JOVI	AIR CANADA CENTRE, TORONTO FEB. 17-18	36,497 TWO SELLOUTS	CONCERTS WEST/AEG LIVE	
3	\$3,803,510 (\$2,884,356) \$1279.1/\$46.15	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	PALACIO DE DEPORTES, MADRID DEC. 26-30	46,540 51,145 FIVE SHOWS	CIRQUE DU SOLEIL, LIVE NATION	
4	\$2,678,535 \$250.1/\$79.140/\$55	CELINE DION	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MARCH 5-6, 9-10	16,253, 6,810 FOUR 19,905 TWO SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT	
5	\$2,148,610 (\$1,628,750) \$118.73/\$65.96	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	MEDIOLANUM FORUM, MILAN FEB. 23-24	25,566 26,605 FOUR SHOWS	CIRQUE DU SOLEIL, LIVE NATION	
6	\$2,096,190 \$575.829/50/ \$99.50/\$19.50	BON JOVI	VERIZON CENTER, WASHINGTON, D.C. FEB. 10	16,876 SELLOUT	CONCERTS WEST/AEG LIVE	
7	\$1,797,352 \$575.829/50/ \$99.50/\$19.50	BON JOVI	BBQ CENTER, SUNRISE, FLA. MARCH 2	17,629 SELLOUT	CONCERTS WEST/AEG LIVE	
8	\$1,772,346 \$575.818/50/ \$99.50/\$19.50	BON JOVI	TAMPA BAY TIMES FORUM, TAMPA, FLA. MARCH 1	17,034 SELLOUT	CONCERTS WEST/AEG LIVE	
9	\$1,765,480 (\$1,728,640 AUSTRALIAN) \$159.63/\$19.80	MARDI GRAS PARTY: THE PRESETS, HEATHER SMALL & LESBIAN MARDI GRAS	HORNDEN PAVILION, SYDNEY MARCH 2	12,435 15,449	SYDNEY GAY & LESBIAN MARDI GRAS	
10	\$1,725,305 \$575.817/50/ \$99.50/\$19.50	BON JOVI	QUICKEN LOANS ARENA, CLEVELAND MARCH 9	19,050 SELLOUT	CONCERTS WEST/AEG LIVE	
11	\$1,600,731 \$575.819/50/ \$99.50/\$19.50	BON JOVI	CONSOL ENERGY CENTER, PITTSBURGH FEB. 21	16,369 SELLOUT	CONCERTS WEST/AEG LIVE	
12	\$1,579,947 \$575.819/50/ \$99.50/\$19.50	BON JOVI	PHILIPS ARENA, ATLANTA FEB. 27	14,306 SELLOUT	CONCERTS WEST/AEG LIVE	
13	\$1,508,860 \$575.819/50/ \$99.50/\$19.50	BON JOVI	NATIONWIDE ARENA, COLUMBUS, OHIO MARCH 10	16,880 SELLOUT	CONCERTS WEST/AEG LIVE	
14	\$1,432,775 \$575.818/50/ \$55.50/\$19.50	BON JOVI	TIME WARNER CABLE ARENA, CHARLOTTE, N.C. MARCH 5	16,122 SELLOUT	CONCERTS WEST/AEG LIVE	
15	\$1,371,732 \$165.921	RICARDO ARJONA	MADISON SQUARE GARDEN, NEW YORK FEB. 9	11,905 SELLOUT	SBS ENTERTAINMENT	
16	\$1,367,933 \$575.817/50/ \$79.50/\$19.50	BON JOVI	FIRST NAGARA CENTER, BUFFALO, N.Y. FEB. 24	16,754 SELLOUT	CONCERTS WEST/AEG LIVE	
17	\$1,336,154 \$575.819/50/ \$99.50/\$19.50	BON JOVI	BRIDGESTONE ARENA, NASHVILLE MARCH 6	14,149 SELLOUT	CONCERTS WEST/AEG LIVE	
18	\$1,331,394 (\$1,374,370 CANADIAN) \$557.02/\$18.89	BON JOVI	SCOTIABANK PLACE, OTTAWA, CANADA FEB. 20	15,533 SELLOUT	CONCERTS WEST/AEG LIVE	
19	\$1,287,331 \$165.921	RICARDO ARJONA	AMERICAN AIRLINES ARENA, MIAMI MARCH 9	13,552 13,624	SBS ENTERTAINMENT	
20	\$1,272,670 (\$1,241,935 AUSTRALIAN) \$161.55/\$10.70	NEIL YOUNG & CRAZY HORSE, HUSKY	SYDNEY ENTERTAINMENT CENTRE, SYDNEY MARCH 10	9,987 11,354	FRONTIER TOURING	
21	\$1,240,072 \$250/\$21	RICARDO ARJONA	NOKIA THEATRE L.A. LIVE, LOS ANGELES MARCH 2-3	13,109 TWO SELLOUTS	SBS ENTERTAINMENT	
22	\$1,083,091 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. FEB. 22	12,324 12,417	AEG LIVE	
23	\$1,051,780 (\$1,025,970 AUSTRALIAN) \$94.01	ED SHEERAN, PASSENGER, GABRIELLE APLIN	SYDNEY ENTERTAINMENT CENTRE, SYDNEY MARCH 1	12,678 SELLOUT	FRONTIER TOURING	
24	\$999,950 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	NASSAU COLISEUM, UNIONDALE, N.Y. FEB. 21	11,285 SELLOUT	AEG LIVE	
25	\$999,694 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	KFC YUM! CENTER, LOUISVILLE, KY. FEB. 16	10,673 13,791	AEG LIVE	
26	\$953,777 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	SCHOTTSTEIN CENTER, COLUMBUS, OHIO FEB. 17	10,938 12,075	AEG LIVE	
27	\$943,035 (\$706,610) \$120.11/\$66.73	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	PALAO IMPICO, TORINO, ITALY FEB. 19-20	11,292 15,714 TWO SHOWS	CIRQUE DU SOLEIL, LIVE NATION	
28	\$929,424 \$575.817/50/ \$49.50/\$19.50	BON JOVI	BRUCE JORDAN CENTER, UNIVERSITY PARK, PA. FEB. 23	11,811 SELLOUT	CONCERTS WEST/AEG LIVE	
29	\$856,002 (\$862,936 CANADIAN) \$130.69/\$41.41	THE WHO, VINTAGE TROUBLE	COPPS COLISEUM, HAMILTON, ONTARIO, CANADA FEB. 19	9,112 10,774	AEG LIVE	
30	\$849,096 (\$825,150 AUSTRALIAN) \$112.47	LINKIN PARK, STONE SOUR	SYDNEY ENTERTAINMENT CENTRE, SYDNEY FEB. 26	8,576 11,226	SOUNDWAVE FESTIVAL	
31	\$825,196 (\$1,263,500 PESOS) \$11718/\$19.53	RED HOT CHILI PEPPERS	ARENA VEG, GUADALAJARA, MEXICO MARCH 3	12,374 12,388	OCESA-CIE	
32	\$781,450 \$150/\$21	RICARDO ARJONA	AKO: THEATRE AT ROSEMONT, ROSEMONT, ILL. FEB. 14-15	8,592 8,594 TWO SHOWS	SBS ENTERTAINMENT, VIVA ENTERTAINMENT, CARDENAS MARKETING NETWORK	
33	\$687,485 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	BOJ CENTER, TUESA, ORLA. FEB. 14	7,216 9,822	AEG LIVE	
34	\$682,034 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	DUNKIN' DONUTS CENTER, PROVIDENCE, R.I. FEB. 26	7,138 7,790	AEG LIVE	
35	\$658,170 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	VERIZON WIRELESS ARENA, MANCHESTER, N.H. FEB. 24	6,635 7,793	AEG LIVE	



Bon Jovi Big On The Road

Bon Jovi makes a huge impact on the weekly state of top-grossing Boxscores, landing 14 concerts among the top 35. The shows are the first reported from the band's Because We Can tour that launched Feb. 10 at the Verizon Center in Washington, D.C. Topping the chart are grosses from two Canadian arenas, the Bell Centre in Montreal and Air Canada Centre in Toronto—both hosting the legendary rock group for two-night runs with more than \$4 million in ticket revenue each.

The tour is set to play markets in Europe, Africa and South America following the current North American leg that runs through late April. A string of stadium shows is also in the mix during the summer months. In July the tour will play stadiums in four major U.S. markets: Chicago, Detroit, Boston and New York/New Jersey.

Bon Jovi has been a major force in the past decade when it comes to touring. In Billboard's year-end rankings, the act has landed on the list of the Top 25 Tours five times in the past 10 years, ranking No. 1 in 2008 and 2010.

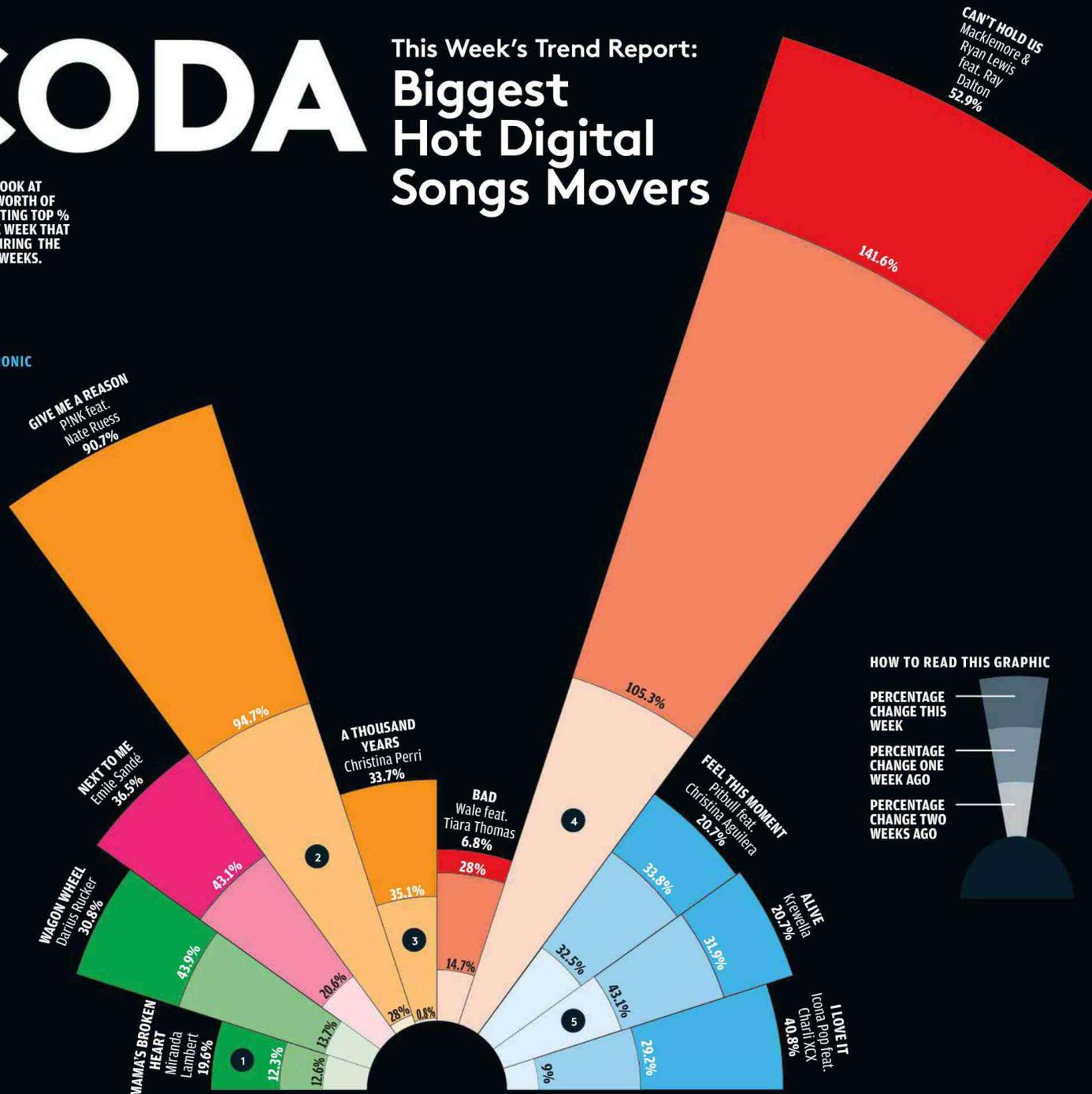
—Bob Allen

CODA

This Week's Trend Report: Biggest Hot Digital Songs Movers

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

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



HOW TO READ THIS GRAPHIC

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

1
MIRANDA LAMBERT
This Week: 28 (58,000 sold)
Last Week: 34 (49,000)
2 Weeks Ago: 45 (44,000)
Though the song is still outside the top 10 on Country Airplay (No. 13), it's the No. 2-selling Country Digital Song of the week and powers its way 7-2 on the airplay/sales/streaming hybrid Hot Country Songs chart. Who's blocking her from No. 1 on that list? None other than hubby Blake Shelton.

2
P!NK
This Week: 8 (122,000)
Last Week: 25 (58,000)
2 Weeks Ago: 62 (33,000)
Surging radio activity and the start of her *The Truth About Love* tour on Feb. 13 are spurring digital growth for the track. It becomes her ninth top 10 on Hot Digital Songs and her fifth in a row. Her tour hits New York's Madison Square Garden on March 22.

3
CHRISTINA PERRI
This Week: 27 (59,000)
Last Week: 43 (44,000)
2 Weeks Ago: 63 (33,000)
The release of the final installment of the "Twilight Saga" film series (March 2) has helped renew interest in the song, which was originally released in late 2011 and became a top 10 Adult Top 40 airplay hit a year ago this month. The ballad has sold 2.6 million downloads.

4
MACKLEMORE & RYAN LEWIS
This Week: 19 (71,000)
Last Week: 38 (47,000)
2 Weeks Ago: - (19,000)
The song is shaping up as a successful follow-up to the monster "Thrift Shop." Aided by the duo's performance of the track on the March 2 edition of "Saturday Night Live," the cut sprints 38-19 on Hot Digital Songs and jets 65-40 on the Billboard Hot 100.

5
KREWELLA
This Week: 19 (27,000)
Last Week: 38 (22,000)
2 Weeks Ago: - (17,000)
The song's sales spike is concurrent with its rise at pop radio. The track is in its fifth week on the Mainstream Top 40 chart and holds at its peak position (No. 22), but posts a 20% gain in plays at the radio format. "Alive" also maintains its best position yet on Dance/Electronic Songs (No. 3).

TED^x Hollywood

**x = independently
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X Presenters:

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Doug Carmean, Intel
John Forte, Musician
Dick Glover, Funnyordie
Kina Grannis, Musician
Jared Gutstadt, Jingle Punks
Courtney Holt, Maker Studios
Nadeem Kassam, BASIS
Tim Kring, Creator "Touch" and "Heroes"
Moj Mahdara, Made With Elastic
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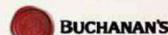
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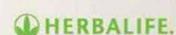
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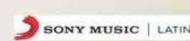
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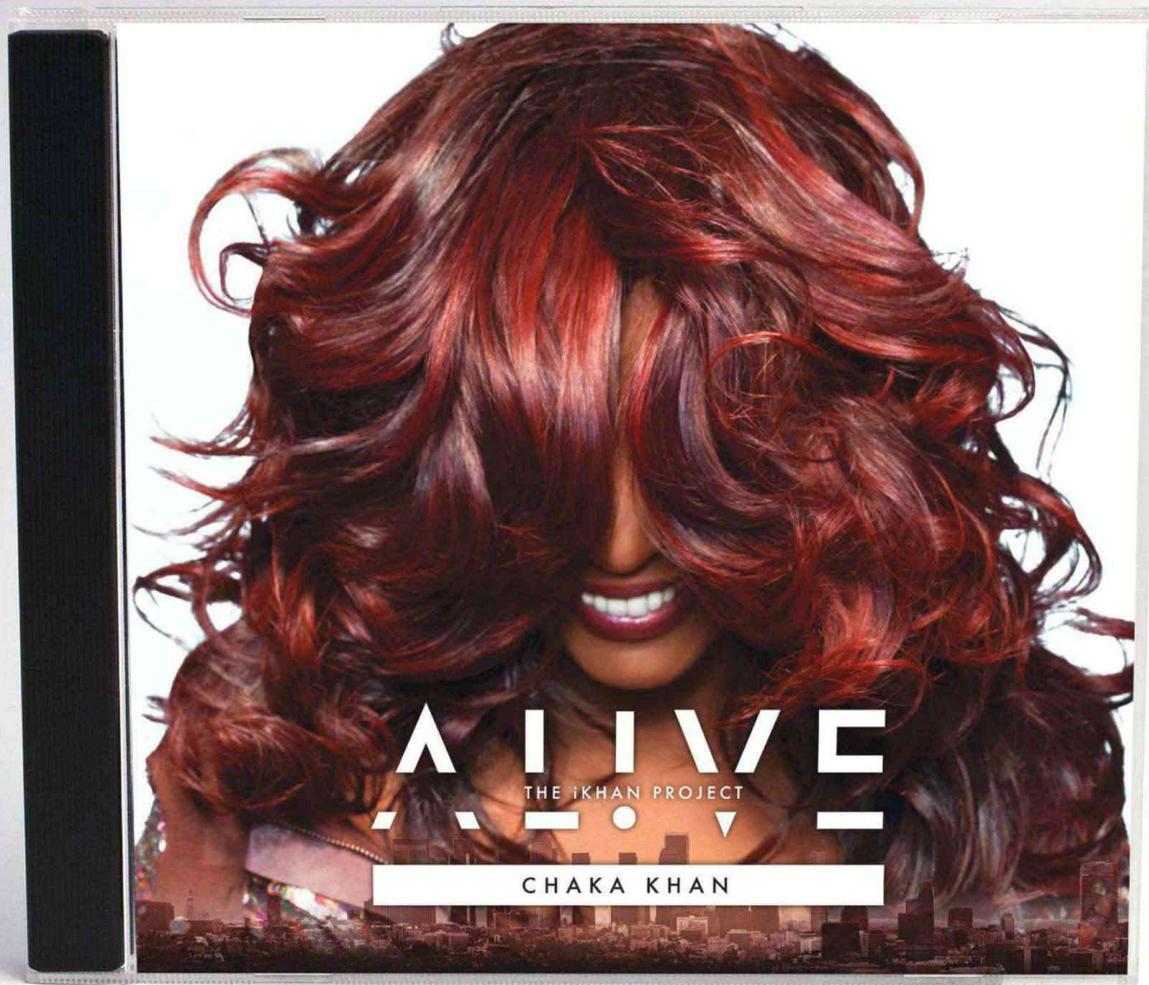
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