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Carlos Vives

And The **New**
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INDUSTRY. HOW HE DID IT.
PLUS A SPECIAL REPORT ON
REACHING THE LATIN CONSUMER.

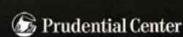
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AMWAY CENTER
- 3** MIAMI, FLORIDA
SATURDAY, JULY 13
AMERICAN AIRLINES ARENA
- 4** ATLANTA, GEORGIA
WEDNESDAY, JULY 17
THE ARENA GWINNETT CENTER
- 5** BOSTON, MASSACHUSETTS
FRIDAY, JULY 19
AGGANIS ARENA
- 6** NEWARK, NEW JERSEY
SATURDAY, JULY 20
PRUDENTIAL CENTER
- 7** WASHINGTON, DC.
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PATRIOT CENTER
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APRIL
2013

THIS WEEK
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No. 16

QUESTIONS ANSWERED

P.17 “My favorite type of people to learn from are financiers—they are the masters of spotting trends, deducting complexity to basics and leaving all emotion aside.”

ROBERT KYNCL

Robert Kyncl photographed in Beverly Hills.



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P.26 “Latinos are no longer an isolated, niche segment. They are a fundamental part of America and a key to the future growth of American business.”

CHIQUI CARTAGENA

FEATURE

MIRANDA LAMBERT

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TROY CARTER

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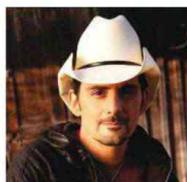
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Carlos Vives photographed in Miami by Jeffery Salter for Billboard. Styling by Chiara Solloa. Grooming by Marco Pena. Location: Wynwood Walls



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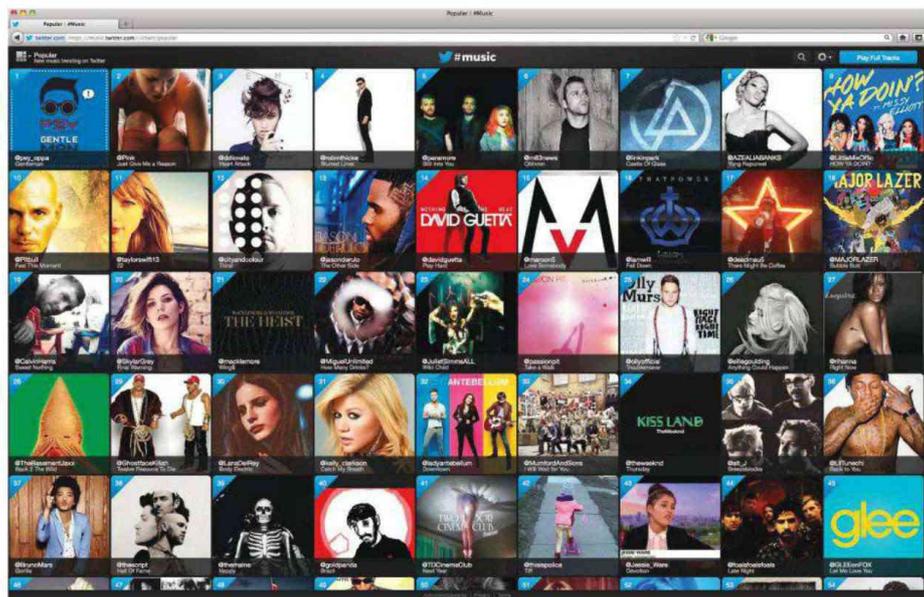
TOP LINE

DIGITAL

A Musical Tweet

Twitter finally rolls out its expected music service and partners with the music business, moving toward becoming a major media platform

By Alex Pham and William Gruger



When Ryan Seacrest tweeted about “lovin” the new Twitter #music app, he was playing a small but critical role in Twitter’s grand ambitions to position itself as a next-generation media platform—and it’s looking to the music business and its artists as a major building block. The app, released April 18 to the broader public after a prerelease for Seacrest and a handful of music influencers, is the latest attempt by Twitter to branch out beyond the confines of its self-imposed 140-character limit and delve into the world of richer media where bigger business opportunities like advertising exist. In January, Twitter jumped into video when it released Vine, an app that lets users capture and post videos lasting up to six seconds, and is already being used creatively by bands like Daft Punk. Last year, Twitter bought Posterous with hopes of competing against Pinterest and Instagram →

[THE Action]



VIACOM'S MUSIC HUB
Viacom music brands MTV, VH1 and

CMT continue a push to return to their music-first roots with an “artist hub” that’ll provide acts opportunities on their respective Viacom platforms and additional opportunities with partners and brands. The hub is an extension of the artist websites MTV launched last year followed by similar sites on the VH1 and CMT domains. The hub takes these properties “back to our roots” of connecting artists with fans, Viacom Music Group president Van Toffler said in a statement. The artist sites are powered by direct-to-consumer company Topspin Media and will soon allow acts to sell merchandise and tickets and collect lists.



THE HIVES' BAD BREAK
Swedish rock band the Hives is the first

victim in a breaking accounting scandal involving the country’s Tambourine Studios. The group has been ordered by a district court to fork over 18.5 million kronor (\$2.9 million) after a judge ruled the money had been unlawfully siphoned from fellow Swedish rockers the Cardigans. Tambourine, which handled finances for both bands, says it regularly transferred funds between them, though neither group had apparently been aware. In addition to the \$2.9 million, the Hives, which released their fifth album last year, will have to pay the Cardigans’ legal fees.



HITMAKERS' CLUB
Dr. Luke and Big Machine are teaming to engineer a new

renaissance for pop and country crossover hits. Dr. Luke’s Prescription Songs has inked a joint venture with the country music heavyweight to form a publishing group. The 30-40 songwriters in Prescription’s stable will work with 10 Big Machine writers to craft hits for the likes of Katy Perry and Taylor Swift. Both companies said new artists will benefit from the deal as well, including recent Big Machine signee and “The Voice” contestant RaelLynn, who begins recording her debut album next week.



GRAINGE TO DREAMWORKS BOARD
DreamWorks Animation SKG has nominated

Universal Music Group chairman/CEO Lucian Grainge to join its board of directors. Grainge, who recently closed UMG’s acquisition of EMI Music, also sits on the board of Activision Blizzard, which like UMG is a sister company under Vivendi. He’ll be joined on the board by former Hulu CEO Jason Kilar, who stepped down in January after leading the company from its inception in 2008.

The home page of Twitter’s new music app.



Big Machine’s Scott Borchetta (left) with Dr. Luke

ASCAP POP MUSIC AWARDS

2013



STEVEN TYLER & JOE PERRY
Founders Award



DIPLO
Vanguard Award



MAX MARTIN (STM)
Songwriter of the Year



"WE ARE YOUNG"
Song of the Year

SONY/ATV TUNES LLC
Publisher of the Year
KOBALT MUSIC PUBLISHING AMERICA, INC.
Publisher Administrator of the Year
PRESCRIPTION SONGS LLC
Independent Publisher of the Year

"AS LONG AS YOU LOVE ME"

WRITERS: Justin Bieber
PUBLISHERS: Bieber Time Publishing,
Universal Music Publishing Group

"ASS BACK HOME"

WRITERS: Disashi Lumumba-Kasongo, Travie McCoy,
Matt McGinley, Dano "ROBOPOP" Omelio
PUBLISHERS: 4daytheorymusic, BMG Chrysalis,
Epitonic Caesar Music, ROBOPOP Music,
Sony/ATV Tunes LLC

"BLOW ME (ONE LAST KISS)"

WRITER: Greg Kurstin
PUBLISHERS: Kurstin Music, Sony/ATV Tunes LLC

"CALL ME MAYBE"

WRITERS: Tavish Crowe (SOCAN), Carly Rae Jepsen (SOCAN)
PUBLISHERS: Crowe Music Publishing,
Universal Music Publishing Group

"DIAMONDS"

WRITERS: Mikkel Eriksen, Tor Hermansen, Sia (APRA)
PUBLISHER: Sony/ATV Tunes LLC

"DOMINO"

WRITERS: Jessica Cornish (PRS), Lukasz "Dr. Luke"
Gottwald, Max Martin (STM), Henry "Cirkut" Walter
PUBLISHERS: Kasz Money Publishing, Kobalt Music
Publishing America, Inc., Oneirology Publishing,
Prescription Songs LLC, Sony/ATV Tunes LLC

"DON'T WAKE ME UP"

WRITERS: Brian Kennedy, Jean-Baptiste Kouame II,
Nicholas Brian Marsh aka PUBLIC, William Orbit (PRS),
Priscilla Renea, Alain Gordon Whyte
PUBLISHERS: Barrow Gang, Discovery One, Keep It Simple
Stupid, Kobalt Music Publishing America, Inc.,
Power Pen Associated Publishing, Universal Music
Publishing Group, Warner/Chappell Music, Inc.

"DRIVE BY"

WRITER: Pat Monahan
PUBLISHERS: Blue Lamp Music, Sony/ATV Tunes LLC

"FEEL SO CLOSE"

WRITER: Adam Wiles (PRS)
PUBLISHER: Sony/ATV Tunes LLC

"GIVE YOUR HEART A BREAK"

WRITERS: Josh Alexander, Billy Steinberg
PUBLISHERS: Jetanion Music, Jerk Awake

"GLAD YOU CAME"

WRITERS: Ed Drewett (PRS), Steve Mac (PRS)
PUBLISHERS: BMG Chrysalis, Warner/Chappell Music, Inc.

"GOOD FEELING"

WRITERS: Flo Rida, Lukasz "Dr. Luke" Gottwald,
Henry "Cirkut" Walter
PUBLISHERS: Kasz Money Publishing, Oneirology
Publishing, Prescription Songs LLC, Sony/ATV Tunes LLC

"GOOD LIFE"

WRITERS: Eddie Fisher, Brent Kutzle, Ryan Tedder
PUBLISHERS: Accorram Music, LJF Publishing Co.,
Midnite Miracle Music, Sony/ATV Tunes LLC,
Velvet Hammer Music

"GOOD TIME"

WRITER: Adam Young
PUBLISHERS: Ocean City Park, Universal Music
Publishing Group

"HEADLINES"

WRITERS: Anthony "Hush" Palman, Matthew "Boi 1Da"
Samuels, Noah "40" Shebib
PUBLISHERS: 10amentional Publishing LLC, Is Love
and Above, Parma Ninja Music, Rocnesvalles Music
Publishing, Sony/ATV Tunes LLC

"INTERNATIONAL LOVE"

WRITERS: Peter Biker, Sean Hurley
PUBLISHERS: Dos Duettes Music, Kobalt Music Publishing
America, Inc.

"IT WILL RAIN"

WRITERS: Philip Lawrence, Ari Levine, Bruno Mars
PUBLISHERS: BMG Chrysalis, Mars Force Music, Music
Famamanem LP, Roc Nation Music, Thow Art the Hunger,
Toy Plane Music, Universal Music Publishing Group,
Warner/Chappell Music, Inc.

"LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)"

WRITERS: Mike Di Scala (PRS), Mikkel Eriksen,
Tor Hermansen, Ne-Yo, Sia (APRA)
PUBLISHERS: Pen in the Ground Publishing, Sony/ATV
Tunes LLC, Universal Music Publishing Group

"LET'S GO"

WRITERS: Ne-Yo, Ellen Healy Pietropoli, Adam Wiles (PRS)
PUBLISHERS: Pen in the Ground Publishing, PepsiCo, Inc.,
Sony/ATV Tunes LLC, Universal Music Publishing Group

"LIGHTS"

WRITER: Richard "Biff" Stannard (PRS)
PUBLISHER: Sony/ATV Tunes LLC

"LOVE YOU LIKE A LOVE SONG"

WRITER: Antonina Armato
PUBLISHER: Antonina Songs

"THE MOTTO"

WRITER: Noah "40" Shebib
PUBLISHER: Rocnesvalles Music Publishing

"MOVES LIKE JAGGER"

WRITER: Shellback (STM)
PUBLISHER: Kobalt Music Publishing America, Inc.

"MR. KNOW IT ALL"

WRITERS: Brett James, Dante Jones, Brian Kennedy
PUBLISHERS: Absolutely Classic Music, All for Melodie
Music, B-Uneek Songs, External Combustion Music,
Songs of Brett, Universal Music Publishing Group,
Warner/Chappell Music, Inc.

"NOT OVER YOU"

WRITER: Ryan Tedder
PUBLISHER: Write 2 Live

"ONE MORE NIGHT"

WRITERS: Savan Kotecha, Max Martin (STM),
Shellback (STM)
PUBLISHER: Kobalt Music Publishing America, Inc.

"THE ONE THAT GOT AWAY"

WRITERS: Lukasz "Dr. Luke" Gottwald, Max Martin (STM),
Katy Perry
PUBLISHERS: Kasz Money Publishing, Kobalt Music
Publishing America, Inc., Prescription Songs LLC,
Warner/Chappell Music, Inc., When I'm Rich You'll Be
My Bitch

"PART OF ME"

WRITERS: Lukasz "Dr. Luke" Gottwald, Max Martin (STM),
Katy Perry
PUBLISHERS: Kasz Money Publishing, Kobalt Music
Publishing America, Inc., Prescription Songs LLC,
Warner/Chappell Music, Inc., When I'm Rich You'll Be
My Bitch

"PARTY ROCK ANTHEM"

WRITERS: Skyler "Sky Blu" Gordy, Stefan "Redfoo" Gordy,
David (Goonrock) Listenbee, Peter Schroeder
PUBLISHERS: Eskaywhy Publishing, Party Rock,
Yeah Baby Music

"PAYPHONE"

WRITERS: Dano "ROBOPOP" Omelio, Shellback (STM)
PUBLISHERS: BMG Chrysalis, Kobalt Music Publishing
America, Inc., ROBOPOP Music

"RUMOUR HAS IT"

WRITER: Ryan Tedder
PUBLISHER: Write 2 Live

"SCREAM"

WRITERS: Savan Kotecha, Max Martin (STM),
Usher Raymond IV, Shellback (STM)
PUBLISHERS: Kobalt Music Publishing America, Inc.,
Sony/ATV Tunes LLC, UR-IV

"SEXY AND I KNOW IT"

WRITERS: Erin Beck, Skyler "Sky Blu" Gordy,
Stefan "Redfoo" Gordy, David (Goonrock) Listenbee,
Kennedy "Audiobot" Oliver, George Robertson
PUBLISHERS: Chebra Music, Eskaywhy Publishing,
Hi Mom I Did It Music, Party Rock, Yeah Baby Music

"SOME NIGHTS"

WRITERS: Andrew Dost, Nate Ruess
PUBLISHERS: Bearvon Music, FBR Music, Rough Art,
Warner/Chappell Music, Inc.
WRITER: Dan Wilson
PUBLISHERS: BMG Chrysalis, Sugar Lake Music

"STARSPHS"

WRITERS: Carl Falk (STM), Rami (STM)
PUBLISHERS: BMG Chrysalis, Kobalt Music Publishing
America, Inc., Team 2101

"STRONGER (WHAT DOESN'T KILL YOU)"

WRITERS: David Gamson, Greg Kurstin
PUBLISHERS: BMG Chrysalis, Kurstin Music,
Sony/ATV Tunes LLC

"TAKE CARE"

WRITERS: Romy Madley Craft (PRS), John Gluck Jr.,
Wally Gold, Seymour Gottlieb, Anthony "Hush" Palman,
Noah "40" Shebib, Jamie Smith (PRS), Herbert Wiener
PUBLISHERS: Is Love and Above, Parma Ninja Music,
Rocnesvalles Music Publishing, Sony/ATV Tunes LLC,
Universal Music Publishing Group,
Warner/Chappell Music, Inc.

"TITANIUM"

WRITER: David Guetta (SACEM)
PUBLISHER: Shapiro Bernstein & Co., Inc.

"TOO CLOSE"

WRITERS: Alex Clare (PRS), Jim Duguid (PRS)
PUBLISHERS: Universal Music Publishing Group,
Warner/Chappell Music, Inc.

"TURN ME ON"

WRITER: David Guetta (SACEM)
PUBLISHER: Shapiro Bernstein & Co., Inc.

"WE ARE NEVER EVER GETTING BACK TOGETHER"

WRITERS: Max Martin (STM), Shellback (STM)
PUBLISHERS: Kobalt Music Publishing America, Inc.

"WE ARE YOUNG"

WRITERS: Andrew Dost, Nate Ruess
PUBLISHERS: Bearvon Music, FBR Music, Rough Art,
Warner/Chappell Music, Inc.

"WE FOUND LOVE"

WRITER: Adam Wiles (PRS)
PUBLISHER: Sony/ATV Tunes LLC

"WHAT MAKES YOU BEAUTIFUL"

WRITERS: Carl Falk (STM), Savan Kotecha, Rami (STM)
PUBLISHERS: BMG Chrysalis, Kobalt Music Publishing
America, Inc., Mr. Kanani Songs Inc.,
Sony/ATV Tunes LLC

"WHERE HAVE YOU BEEN"

WRITERS: Flo Rida, DJ Frank E, David Giusti, Marcus Killian
PUBLISHERS: Artist Publishing Group West, Ego Frenzy
Songs, GlassCuts, J Franks Publishing, Reach Music
Publishing, Inc., Snaresbrook Music, Sony/ATV Tunes
LLC, Warner/Chappell Music, Inc.

"WHISTLE"

WRITERS: Flo Rida, DJ Frank E, David Giusti, Marcus Killian
PUBLISHERS: Artist Publishing Group West, Ego Frenzy
Songs, GlassCuts, J Franks Publishing, Reach Music
Publishing, Inc., Snaresbrook Music, Sony/ATV Tunes
LLC, Warner/Chappell Music, Inc.

"WIDE AWAKE"

WRITERS: Lukasz "Dr. Luke" Gottwald, Max Martin (STM),
Katy Perry, Henry "Cirkut" Walter
PUBLISHERS: Kasz Money Publishing, Kobalt Music
Publishing America, Inc., Oneirology Publishing,
Prescription Songs LLC, Warner/Chappell Music, Inc.,
When I'm Rich You'll Be My Bitch

"WILD ONES"

WRITERS: Flo Rida, Raphael "soFLY" Judrin,
Pierre-Antoine "Nius" Melki
PUBLISHERS: Artist Publishing Group West,
Sony/ATV Tunes LLC, Warner/Chappell Music, Inc.

"WITHOUT YOU"

WRITERS: Taio Cruz (PRS), David Guetta (SACEM),
Usher Raymond IV, Frederic Riesterer (SACEM)
PUBLISHERS: Shapiro Bernstein & Co., Inc.,
Sony/ATV Tunes LLC, UR-IV

"WORK OUT"

WRITERS: Bosco Cantape/k/a Bosko, Sukmeke Rainey,
Elliot Wolff
PUBLISHERS: Elliot Wolff Music, Puzzled Pieces of Mind
Music, Sony/ATV Tunes LLC, Sukmeke Rainey Music

"YOUNG WILD AND FREE"

WRITERS: Marlon Travis Barrow, Max Bennett,
Christopher "Brody" Brown, Larry E. Carlton,
John Guerin, Philip Lawrence, Ari Levine, Bruno Mars
PUBLISHERS: Art for Art's Sake, BMG Chrysalis,
Chordz/Spaceout, India Music Ink, Late 80's Music,
Mars Force Music, Music Famamanem LP,
Roc Nation Music, Stone Buddha, Toy Plane Music,
Warner/Chappell Music, Inc.

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Twitter continued from p. 6

for photo blogging. It's also reportedly negotiating deals to distribute video from Viacom and Comcast's NBC, offering to split ad revenue for a Twitter TV-like experience, according to Bloomberg.

"I find it promising the Twitter music app provides a way for fans to both discover and transact with an artist via a very visible and mainstream platform," Epitaph Records VP of digital strategy Jason Feinberg says. "There are a lot of niche or gated services out there that help a fan discover music, then give them multiple options on how to buy, stream or share. But few have the reach and critical mass of Twitter."

Opening up the avenues for additional advertising channels is key for Twitter if the company moves forward with an initial public offering. Last year, it generated \$288.3 million in ad revenue, according to eMarketer estimates. This year, that figure is expected to double to \$582.8 million, eMarketer says. Compared with Google's annual revenue of \$4.6 billion in 2012, however, Twitter's barely getting started.

For Twitter to have a chance at grabbing a slice of this much larger pie, it needs compelling content like music but also star power—the kind that Seacrest, Jason Mraz, Moby and other major artists wield. Half of Twitter's 200 million active users follow at least one musician. Artists also drive much of the conversation on Twitter. The top five most-followed accounts in 2012 were musicians—Lady Gaga, Justin Bieber, Katy Perry, Rihanna and Britney Spears. The music service is designed to help Twitter users receive suggestions of established and emerging artists based on which artists a user follows and what tracks a user tweets.

According to music analytics provider Next Big Sound, on a per-artist basis, acts are now adding an average of 3,200 new followers on the platform per month, versus 1,800 per month in 2011, an increase of 80%.

Premium content will help build Twitter's audience to a size that could command the attention of large advertisers. And it needs many different products for those advertisers besides sponsored tweets and promoted accounts. That's where Spotify, Rdio and, eventually, Vevo come in. Through Spotify and Rdio, Twitter serves up songs without having to pay for music licenses, thereby serving as an even more seamless and efficient music discovery service than it has been so far—something the music biz values highly. Once Twitter finalizes a deal with Vevo, it'll be able to add music videos as well.

In return, Spotify and Rdio have additional opportunities to acquire new customers, and Vevo will get additional distribution. ●

BRANDING

Pepsi Emerges With Latin

Beverage maker adds up-and-coming acts to its roster with UMLE partnership

By Andrew Hampp

.biz

Universal Music has teamed with Swedish digital music company X5 to form a new label focused on digital compilations. The new company, U5, will release as many as 50 compilations per month, pulling from Universal's Decca, Deutsche Grammophon, Verve and Blue Note labels.

Pepsi, known for its tradition of brand partnerships with the biggest artists of the day, is prepping a spate of new programs that will give lesser-known acts the same kind of exposure as some of the legends who've graced its campaigns.

Leading Pepsi's emerging artists program is a new partnership with Universal Music Latin Entertainment in which the companies will select two rising, as-yet-unsigned acts to introduce during a year-long period. The deal will involve a 50/50 split of everything from front-end costs to back-end profits.

"Pepsi will fund a portion of the marketing and in exchange we will share on all revenue derived from artists signed," says Gustavo Lopez, executive VP of brand partnerships, business development and digital at UMLE.

Pepsi will promote the acts through branded initiatives like its summer concert series, Pepsi Pulse and, potentially, a "fifth quarter" program after the Super Bowl. Pepsi will also feature another UMLE act, 3BallMTY, in a multiplatform ad campaign set to debut later this month.

The partnership represents a renewed focus for PepsiCo on marketing to Latin consumers. The company championed the segment in the early 2000s with general-market endorsement deals with Shakira and Ricky Martin and enough dedicated spending to rank No. 6 on Advertising Age's Top 50 Advertisers in Hispanic Media in 2004. However, in the ensuing years, PepsiCo's spending dropped considerably, enough for the beverage brand to fall off the chart altogether after 2008.

"We strive to provide unforgettable



Pepsi will feature UMLE act 3BallMTY in a multiplatform ad campaign later this month.

entertainment experiences to our consumers, and Latin-inspired music is one genre that is a major part of pop music now," Pepsi senior director of cultural branding Javier Farfan says. "More than anything else, we view this as a focus on music fans and the promotion of emerging talent that we feel deserves an amplified platform."

UMLE's Lopez also notes that the acts it signs with Pepsi as part of the new deal will be Latin-inspired, "meaning that artists signed may be native English speakers yet have tremendous Latin appeal. We are currently talking to a few artists and will soon announce our first signing and label name."

Another emerging-artist partnership for Pepsi is a weekly series, Pepsi Pulse, created with Complex Media Group. The program features new artists, videos and songs on Complex media properties as well as Pepsi.com, and has already shined a spotlight on acts like Solange, the Suzan, Toro y Moi, Ashley Monroe and Lucy Rose. Farfan hopes that Pepsi can eventually re-create the success of

its 2011 campaign with Warner Bros.' Outasight, whose song "Tonight's the Night" was featured in a long-term TV campaign that helped the song reach the top 40 of the Billboard Hot 100. "Our brand is always thrilled when we can provide an emerging artist with the platform to get noticed and reach consumers in ways they wouldn't have otherwise been able to," Farfan says.

Pepsi will maintain campaigns this year featuring country acts Hunter Hayes and Tate Stevens, each of whom debuted new Pepsi commercials during the Grammy Awards in February. Other acts are still being booked for Pepsi's upcoming concert series, which in 2012 featured shows with Katy Perry, Gloriana and a Michael Jackson tribute with Ne-Yo and Melanie Fiona. Pepsi is also on the road with Beyoncé as a sponsor of her Mrs. Carter World Tour.

"We can guarantee that our fans will be treated to a variety of both established as well as emerging artists across all genres of music [this summer]," Farfan says. ●



Pepsi spokespeople.

Emerging acts aren't the only new faces of Pepsi. The company chose Nicki Minaj as the face of its first global campaign last spring, "Live for Now," and renewed a 10-year relationship with Beyoncé in 2012. The latter debuted a new song, "Grown Woman," in a TV ad earlier this month.



Brands as labels.

Pepsi's sister brand Mountain Dew launched singles imprint Green Label Sound in 2008, and since then Red Bull (Red Bull Records), Yamaha (Yamaha Entertainment Group) and Hard Rock International (Hard Rock Records) have entered the label biz.

Latin marketing.

Pepsi is redoubling its efforts to target Hispanics after keeping a low spending profile in recent years. Expect the UMLE partnership with acts like 3BallMTY and two-to-be-determined artists to drive a renewed Pepsi push to the Latin market.

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DIGITAL

Tune In To The Web

Arbitron data says Internet radio's popularity is growing rapidly—just in time for Apple to swoop in with its own dedicated Web radio service

By Glenn Peoples

.biz

Nearly a decade after it was founded, iTunes is still riding high as the leading seller of digital music. The Apple-owned media store held 63% of the digital music market in fourth-quarter 2012, according to research firm NPD Group.

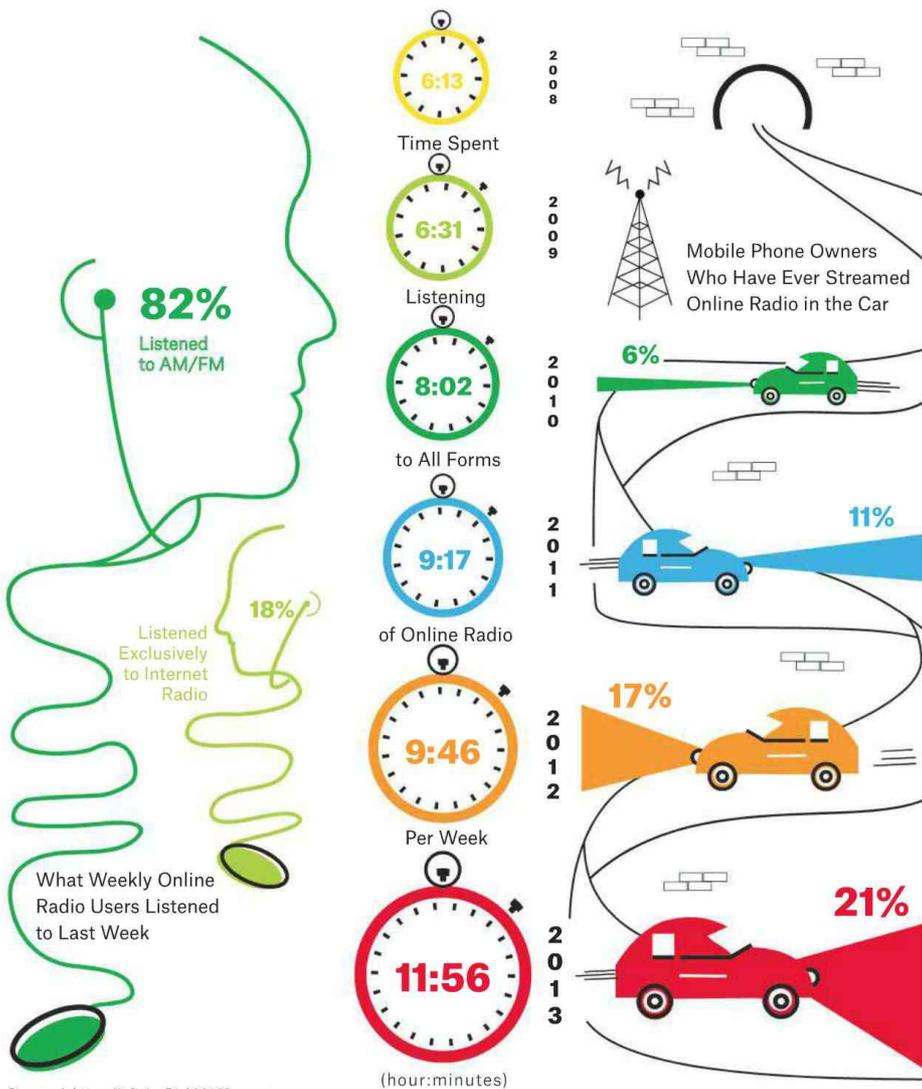
Apple's Internet radio service will have a large and growing U.S. market awaiting its arrival later this year. Personalized online radio services have become a popular way for people to experience music on mobile devices and personal computers.

The number of Americans who listen to Internet radio has risen steadily through the years. In early 2013 the monthly audience was 120 million people age 12 and older, according to Arbitron's "Infinite Dial 2013" report. That works out to 45% of people surveyed, up from 39% a year earlier and more than double the 21% of total listeners five years earlier. There were 86 million people, or 33% of those surveyed, that listened to Internet radio in the previous week.

Time spent listening has consistently risen, too. In early 2013 the average person listened to nearly 12 hours of Internet radio each week, up from nine hours and 46 minutes a year earlier and six hours and 13 minutes in 2008. A large number of them listened only to Internet radio. Of people who listened in just the last week, 18% shunned AM/FM radio and listened exclusively to Internet radio.

Apple will find a growing audience in the automobile, too. Arbitron has found that 21% of mobile phone owners have streamed music from a device connected to a car stereo. That's up 250% from the 6% who did so in 2010. Apple already has a number of automobile partners, from BMW to Toyota, that have integrated or plan to integrate Apple's Siri voice-control technology to allow drivers to stream music and perform other hands-free functions.

These trends help explain why Apple would enter the



Source: Arbitron "Infinite Dial 2013" report

Internet radio business. Pandora, which has more than 200 million registered users and 70 million monthly active users, has already proved Internet radio's mainstream appeal. Arbitron found that 27% of people surveyed had listened to Pandora in the previous month, up from 22% a year earlier. There's revenue potential, too. Pandora generated revenue of \$427 million, mostly from advertising sales, in its fiscal year ended Jan. 31.

But Apple will enter an increasingly crowded marketplace filled with specialists. Aside from Pandora, Clear Channel's iHeartRadio, TuneIn, Slacker and Spotify are among the many services that offer non-interactive radio. SiriusXM Satellite Radio, which just launched a personalization feature for its online service called MySXM (see story, page 13), has 24 million subscribers.

Old Category, New Tricks

Merchbox, a subscription delivery service, lures customers with a mix of merchandise and music discovery

By Reggie Ugwu

In a climate where album sales are scraping the bottom of the revenue mix, Mike Frankel had a novel idea: Why not put merchandise first? Last December, the 27-year-old Columbia business school grad and longtime music blogger put his money where his mouth was with a new company called Merchbox. A subscription delivery service in the vein of hit cosmetics startup Birchbox, Merchbox is based on the daringly simple premise that even digital music lovers will still flip for physical goods—provided that they're fun and well-curated.

"I had been in a friend's college dorm room and I realized that everything was digital: his music, his books, his movies. There was no 'stuff,'" Frankel says. "I thought there might be a way to bring back a more intimate experience with media."

Each Merchbox customer pays \$10 per month, plus shipping, and

receives a customized monthly care package that includes nostalgia-inducing merch and two exclusive CDs by indie artists. Past Merchboxes have featured cassette-shaped wallets, T-shirts and lollipops as well as music by such bands as the Last Royals and Beat Radio. Since launch, the company has grown to 1,500 subscribers and is serving places as far as Dubai, Australia and Guam.

Frankel, who also helps run actor Adrian Grenier's record label and online concert series, both under the name Wreckroom, has so far acquired the music used in Merchboxes by donation. That's a tough sell for more established artists, but it works for up-and-coming acts eager to engage with passionate music fans. The non-music goods inside the average Merchbox—typically procured from toy conventions and other wholesalers—add up to between \$5 and \$6 in expenses per box.

Brandon
Martinez
photographed
outside the
INDmusic
offices in
Brooklyn.



[MY Day]

Brandon Martinez
*Co-Founder/CEO,
INDmusic*

INDmusic, a four-person startup based in Brooklyn that aids indie artists and labels in managing their digital presence, had a big breakout earlier this year by helping Mad Decent monetize Baauer's "Harlem Shake" on YouTube, claiming copyright to the thousands of fan-generated videos that flooded YouTube and made "Harlem Shake" a Billboard Hot 100 No. 1. Brandon Martinez, INDmusic's 29-year-old co-founder/CEO, has been actively meeting with potential investors to grow his 20-month-old company. Guy Oseary and Machinima's Allen DeBevoise are already onboard as angel investors.

8.30 AM **The first thing I do every morning** is always based on coffee. It's springtime, so it's all about cold-brewing iced coffee.

9.30 AM **A French documentary crew** is in the office to film INDmusic as part of a 30-minute documentary for a series called "Envoye" that airs on France2.fr.

11.30 AM **Had a call with Abe Burns**, head of digital for Guy Oseary, and SuzAnn Brantner, who runs a social media agency called Conception. She's been doing some brand management for bands like Swedish House Mafia and we talked about opportunities where we might be able to work together.

12.00 PM **Met with Jocelyn Johnson**, our publicist and founder of JJPR, to discuss strategy around some recent news. We just announced a partnership with Pledge Music where artists on the Pledge platform can now opt in to INDmusic to help monetize their music on YouTube. I'm also scheduling a couple of speaking engagements in June, including NEXt for music entrepreneurs at the Northside Festival here in Williamsburg and a panel at North by Northeast in Toronto.

2.00 PM **My co-founder Jon Baltz** and I had lunch at Caracas Arepas bar.

3.30 PM **We had a meeting** with a potential investor. As we've been growing, there has been a need for us to infuse some financing into the company so we can hire more people. We've had meetings like these at least once a week lately.

5.00 PM **Exchanged texts with Kevin Kusatsu**, who manages Diplo and has been a big help in our Mad Decent relationship. I wanted to congratulate him on the news of the EDM movie he and Diplo are producing for 20th Century Fox.

6.00 PM **Met with a manager** that we work with, Jonathan Pardo from Free Association Management. We just signed one of his artists, Milkman, a DJ who got pretty big on YouTube but was having some trouble claiming his name. Travis Hill from our company got his Google+ profile linked up to YouTube, so now when you go to youtube.com/milkman you get his channel.

9.00 PM **Met some friends at Nurse Bettie** on the Lower East Side. It was a divey burlesque club that played some authentic music from the '60s called "tittysakers," which is exactly what it sounds like—a genre of music based on California surf rock.

—Andrew Hamp

The Deal

Songza Gets To The Second Round

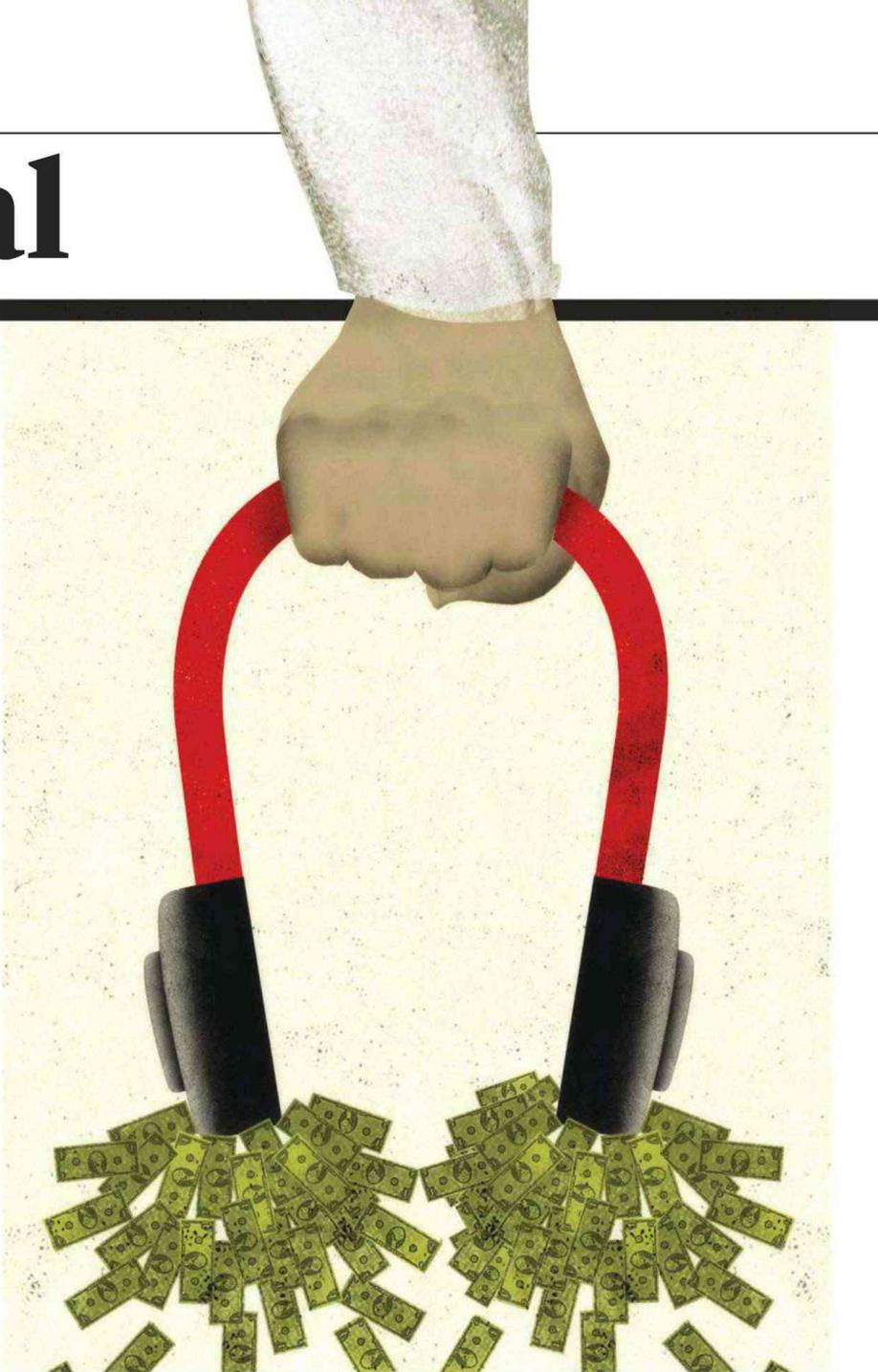
WHAT: Internet radio service Songza has raised \$3.8 million in funding, according to a Securities and Exchange Commission filing dated April 12. The New York-based service was acquired by music download store Amie Street in 2008 and launched in its present form—same name, different product—in 2011. The company is off to a good start. Originally available in the United States, Songza is now accessible in Canada and ranks as iTunes' No. 2 music app in the country, according to App Annie. In the United States, where 45% of people listen to Internet radio each month, 4% of smartphone owners have downloaded the Songza app.

WHY: Songza is small compared with market leader Pandora and Clear Channel's iHeartRadio, but the company has a unique take on Internet radio that is winning over listeners. The foundation of the service is a feature called Concierge that guides listeners to a playlist that's appropriate for specific moods and activities. For example, in the early afternoon Songza might offer handpicked playlists for "Getting Fired Up," "Working to a Background Beat" and "Exploring Obscure Sounds." A morning Concierge might offer music for "Singing in the Shower" and "Waking Up Happy." Concierge is such a unique feature that Clear Channel's iHeartRadio launched a similar feature called "Perfect For" in January.

WHO: The company hasn't revealed the latest investors or its planned use for the funding. However, a round of funding that was raised in 2012 helped fuel its growth. Investors included backing by Amazon (which acquired the Songza co-founders' earlier startup, Amie Street), Deep Fork Capital, Metamorphic Ventures and artist managers Troy Carter and Scooter Braun, among others. The company's board of advisers includes Mark Eisenberg, former executive VP of global digital business and head of business and legal affairs at Sony Music Entertainment, and artist manager Julius Erving Jr.

IF: The fact that the Web radio market is growing could give Songza's investors an exit opportunity in the coming years. The service doesn't even appear in Triton Digital's list of the top 20 streaming stations in the United States. Pandora has a sizable lead over Clear Channel, Slacker, ESPN Radio, Cumulus and National Public Radio in the United States, but there are plenty of both listeners and listening time available for new and young companies. The radio market is immense—about 93% of people listen to radio each week, according to Arbitron—and listening is moving from broadcast to the Internet. Apple's upcoming entry into Web radio could lead to other big companies—think of behemoths like Google or Amazon—launching their own radio services. When a company decides to buy a service rather than build one from scratch, Songza will be available.

—Glenn Peoples



The market is immense—about 93% of people listen to radio each week, according to Arbitron—and listening is moving from broadcast to the Internet.



Labels and publishers. Because Songza is a growing company with a small market share, labels like **UMG** and publishers may not immediately notice the impact of the funding. But the \$3.8 million round is a sign that Songza will grow larger and generate more revenue somewhere down the road.



Artists. Because Songza pays the statutory royalty for streams to U.S. listeners, acts receive some of their royalties directly from **Mike Huppe's** SoundExchange rather than indirectly through their labels. A more successful Songza will mean more money going directly into artists' pockets.



Competition. Songza's funding underscores the viability of the Web radio market even as Apple and its CEO **Tim Cook** gear up for its own service, and it helps perpetuate a virtuous cycle: More competition will bring more venture capital that will improve the overall quality of the services in the market.



\$22.9m Funding raised by Internet radio startups since 2011**120m** Number of monthly U.S. Web radio listeners**33%** Internet radio's share of Americans' at-work radio listening

EXECUTIVE TURNTABLE



Casey Robison photographed at the Big Deal Music offices in Los Angeles.

PUBLISHING

Newly formed independent publishing company **Big Deal Music** taps **Casey Robison** as VP of publishing/management. With offices in Los Angeles, New York and Nashville, the new venture unites former **Chrysalis Music** colleagues **Kenny MacPherson**, **Dave Ayers** and **James Cerreta** with artist manager **Michael McDonald** and publisher **Pete Robinson**. "What's unique about the music business right now is that there are opportunities for independent

publishers like us to do creative and innovate deals that are service-oriented," says Robison, who'll be based in L.A. Previously, Robison was senior director of writer/publisher relations at **BMI**, where he worked with such acts and songwriters as **Imagine Dragons**, **Foster the People** and **Bonnie McKee**. **Big Deal** has an administration deal with **BMG** for North America and parts of Europe. The company's roster includes **My Morning Jacket**, **Jim James**, the **Black Angels**, **Ethan Johns**, **Missy Higgins**, **FIDLAR**, the **Walkmen** and **Korey Dane**, and songwriters **Brad Tursi** and **Lee Anna McCollum**.

RECORD COMPANIES

Warner Music Group appoints **Aton Ben-Horin** director of worldwide rhythm and pop A&R, and **Latoya Lee** manager of worldwide urban A&R. Ben-Horin was owner/CEO of **Plush Recording Studios**, and Lee previously worked in A&R at **BuVision/Def Jam**.

Southern Ground Artists names **Ken Robold** president. He was executive VP/GM of **Universal Music Group Nashville**.

RCA Records taps **Kim Rappaport** as senior director of business and legal affairs. She served in the same role at **Sony Music Entertainment**.

TV/FILM

20th Century Fox Film ups **Danielle Diego** to executive VP of **Fox Music**. Diego was previously **Fox Music's** senior VP, and acted as music supervisor for a number of recent studio releases.

—Mitchell Peters, exec@billboard.com



Spotify has opened shop in Mexico, Malaysia, Hong Kong, Singapore, the Baltics and Iceland. The world's leading on-demand music subscription service with 6 million subscribers, Spotify will encounter some competition in some of its newest markets: Rdio and Sony Music Unlimited are in Mexico, Rdio is available in Iceland, and Deezer is in Singapore, Hong Kong and Malaysia.



Adopting Classrooms

Two weeks ahead of National Teacher Appreciation Week, superstars like Justin Bieber, Miley Cyrus and Pitbull will come together for a one-hour TV special to encourage viewers to support teachers and help build new classrooms.

The Real Change Project: Artists for Education, produced in association with nonprofit Adopt a Classroom and sponsor Office Depot, will see artists return to their hometown schools, introduce the teachers who inspired them and surprise deserving students. Airing April 23 on CBS, the special will also include performances and interviews by Lady Antebellum, LMFAO's RedFoo, Jason Mraz, Quincy Jones and "Glee" actor Matthew Morrison.

"I'm an actor and considered a celebrity, but I feel like teachers are the real celebrities in our society," says Morrison, who plays a teacher on the musical comedy series. "They're the people who nurture young minds and performers."

Real Change will help promote Adopt a Classroom, which matches donors with teachers who need additional funding for their classrooms. "Teachers go out of their own pocket up to \$1,000 a year buying supplies for their classroom and students," Adopt a Classroom founder/president Jamie Rosenberg says. "Classrooms don't have the core material anymore, and students are really suffering because of that."

Teachers can participate by registering on Live-RealChange.com. Office Depot has also agreed to match the donations made to Adopt a Classroom during the special. Those funds will go toward building eight new schools in 2013 with educational nonprofit Pencils for Promise.

"Our goal is to air this TV special every year to show how real change is possible and encourage viewers at home to register their classroom, adopt a classroom and get involved with the community," says Real Change Productions founder/CEO Liam Murphy, whose parents are public schoolteachers.

—Mitchell Peters

Pitbull attending an Adopt a Classroom event.



Further Dealings

SoundExchange distributed \$117.5 million of digital performance royalties in the first quarter, the largest amount it has ever distributed in that time period, up 11% from the \$105.9 million in the prior quarter. But this year's first-quarter distribution was down from the \$122.5 million and \$134.9 million distributed in the third and fourth quarters of 2012, respectively. "Our first-quarter numbers show that this digital radio revenue stream is continuing to grow," SoundExchange president Michael Huppe said in a statement. Internet, satellite and cable radio services pay statutory royalties for the performance of sound recordings, which SoundExchange distributes to labels, performing artists and musician unions. SoundExchange collects royalties only from services that have elected to use the compulsory license allowed by U.S. copyright law. Thus, SoundExchange doesn't collect royalties if a service has negotiated royalty terms directly with labels. Currently, sources say Apple is negotiating such licenses with labels. SiriusXM has made direct deals with

dozens of independent labels, and Clear Channel has made a handful of such deals with indies . . . **SiriusXM Satellite Radio** launched its answer to Pandora on April 15. Called **MySXM**, the feature creates an interactive Internet radio service by allowing users to personalize existing SiriusXM stations. The feature is available to all subscribers of SiriusXM. MySXM, which is powered by **Omnifone** and the **Echo Nest** and uses apps created by **QuickPlay Media**, accesses more than 50 existing SiriusXM channels as a starting point, with more channels to be added in the future. Listeners use slider bars to create variations in channels' existing playlists to tweak characteristics. For example, the customization features for the Spectrum allow listeners to choose different levels of depth (less familiar to more familiar artists), era (older to more recent songs) and popularity (club artists to arena acts). MySXM puts SiriusXM in direct competition with **Pandora** and other Internet radio services, although unlike Pandora its usage requires a small amount of time and effort to fine-

tune stations, making it more like Web radio service **Slacker**. The launch of MySXM doesn't mean SiriusXM, with nearly 24 million subscribers, considers itself an Internet radio service. The company has always seen satellite radio as its core mission and the Internet as a value-added service. Last year, former CEO **Mel Karmazin** called the Internet radio business model "a race to the bottom," noting that the company adds features like MySXM because customers want them, "not because we think it's good business sense." . . . The proposed purchase of **Arbitron** by **Nielsen Holdings** took a step closer to realization as nearly 77% of the radio ratings company's shareholders voted to approve the acquisition at its company's special meeting of stockholders. Announced in mid-December, the deal, which still requires U.S. regulatory approval, calls for Nielsen to acquire all outstanding shares of Arbitron common stock at the price of \$48 per share. In March the Federal Trade Commission asked both companies for further information as part of the review process.

Think Tank

SOUND & VISION PHIL GALLO

The Power Of Gray

The heart of rock'n'roll... is outside TV's demo dreams



The first stop on Huey Lewis' promotional tour for the 30th-anniversary edition of *Sports* was ABC's "Dancing With the Stars." It provided a bit of heavenly demographic match-making: "DWTS" appeals to a significant audience—nearly 11 million viewers—outside the 18-49 target. It's a crowd that would remember the appeal of Lewis and **the News** when they were in their 20s, the string of hits that included "The Heart of Rock 'n' Roll" and "If This Is It" and numerous videos in heavy rotation on MTV.

It's also an album most people bought on cassette or vinyl.

It's an intriguing time for any album celebrating its 30th anniversary that didn't have a quarter-century commemoration. In the years between 1983 and 1986, the CD was in its infancy, accounting for less than 6% of sales, and when buyers were looking to refresh their collections at the end of the '80s, *Sports* wasn't likely to be the type of album they were buying in the new format.

Regardless of the format this time around, the sales results of Universal Music Enterprises' 30th-anniversary *Sports* could be a solid gauge

of how well a formerly massive hit (the RIAA certified it seven-times platinum in 1987) can sell in a different period of transition. It's also a test of using TV to target an audience outside the demographic that advertisers desire; this is about selling music to people who owned it long ago and may well have forgotten the album's appeal.

Not all hits are created equally, of course, and there are several unique elements to *Sports*. It scored four top 20 singles on the Billboard Hot 100 within a year of its release in September 1983 and ranked No. 2 on 1984's year-end Billboard 200, behind *Thriller*.

"We aimed all the songs to be hit singles," Lewis says of the band's strategy for *Sports*, the group's third album. "FM radio was already programmed, so you [had to land] one of those 20 spots. We aimed all those songs at radio. They were all different so as to not repeat ourselves."

The band members had another big advantage: control. As producers, they combined the modern—drum machines, synthesizers—and, according to Lewis, the "R&B kind of instruments." The technological infatuation that has dated so many '80s recordings is held in check here. "Bad Is Bad" was an epiphany, production-wise," he says of the group's modern twist on a doo-wop blues. "The cake was built with technology, but the icing was always older styles and instruments." On top of that, the members produced their own videos as well.

The album's sales popularity, however, seemed to have ended in the '80s, as it has sold only 473,000 units since 1991, according to Nielsen SoundScan. Again, a good reason to get on TV and tour in support of a catalog item.



Huey Lewis & the News are celebrating the 30th anniversary of *Sports* by appearing on shows like "Dancing With the Stars."

The group will next visit "Live With Kelly & Michael" just prior to the May 14 release of the expanded edition and then perform on "Jimmy Kimmel Live!" the day after it comes out. The band will perform the album in full—plus other songs, as it's less than 40 minutes long—during a spring/summer tour that's expected to approach 50 dates. ●

TAKEAWAY: Huey Lewis' push could kick off a new strategy for rekindling a classic '80s album. Many in the business will be watching closely.

ON THE ROAD RAY WADDELL

Listen And Learn

Umphey's McGee's headphone rental project at live shows offers a new way of engaging fans



Fans are clearly seeking a deeper level of engagement and an expanded experience with the artists and events they patronize, a trend that began in the Internet age and has hit hyperspeed in the age of social media and the digital access it affords. Indiana-based **Umphey's McGee** takes fan engagement to an even deeper level at its UMBowl events and through the group's new Headphones/Snowcones initiative, which started in April.

UMBowl IV, set for the Park West in Chicago on April 26, traditionally allows fans to affect the very flow of the show through text messages, determining such things as musical themes and which instruments the members play. Fan directives can range from the abstract to the direct, Umphey's McGee's **Joel Cummins** says. "There's a lot of openness about what might happen, and the cool thing for us is it's really just about how we interpret it, and there aren't really wrong answers."

Here's how it works: At Umphey's McGee shows beginning in April, for \$40 (plus deposit and the price of a ticket), fans can rent specially designed high-fidelity Audio-Technica headphones with a Sennheiser wireless system that accesses the



Umphey's McGee (below) is allowing fans to rent high-end headphones at its shows.



same pristine soundboard mix the sound engineer hears. These fans sit in a private viewing/listening area at the soundboard, though they're not restricted to that spot.

Ten shows in, Cummins is pleased with the result. "We were concerned going in that it would isolate people or make it weird," he says, "and after talking to people we found that it's quite the opposite. Fans are walking around the venue with headphones on and letting other people check it out."

And for fans annoyed by too much talking at shows, the headphones make it a moot point. "It's not like we like people talking during our shows anyway, so I'm actually totally OK with people wearing these and getting this super experience with

"DANCING WITH THE STARS": JAMES HAMILING; BOSS: ALEXANDER TAMMAGUZZI/GETTY IMAGES; UMPHEY'S MCGEE: RAND SMITH

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 Circulation; **Sarah Studley**: Global Media Controller

.biz

License-free income collected by U.K. licensing organization PPL grew by 11% last year to £170.8 million (\$261.9 million), up from £153.5 million (\$235.4 million) in 2011. A key contributor to the growth was an 18% rise in public performance revenue.

WITH THE BRAND ANDREW HAMPP

Beating The Rap

Reebok's decision to drop Rick Ross from an endorsement deal reminds some who calls the tune in the music business today



For a little while, at least, it looked like the hip-hop endorsement deal had changed. In the past two years alone, corporate brands like PepsiCo's Mountain Dew, Kraft's Sour Patch Kids and Chrysler have all signed endorsement deals with such edgy rappers as Lil Wayne, Method Man and Eminem, respectively, despite the controversy associated with their lyrics and personal behavior. But Reebok's decision to pull its pact with Rick Ross over lyrics in the song "U.O.E.N.O." that suggested date rape reveal that the morality clauses written into many branding deals are far from invisible. Typically when brands abbreviate an endorsement of an artist for moral decisions, it's because of alleged criminal behavior. Examples include Chris Brown's 2009 campaign and original song "Forever" with Wrigley's Doublemint gum, which was suspended after the singer was arrested for his post-Grammy Awards assault

of Rihanna, and T.I.'s 2010 deal with Unilever's Axe body spray that was severed after he was sentenced to jail for 11 months due to a probation violation. But Reebok's hands quickly became tied when consumers started signing online petitions, tweeting at Reebok and even protesting outside the company's flagship store in New York, led by a women's rights group called UltraViolet. "Reebok holds our partners to a high standard, and we expect them to live up to the values of our brand," Reebok said in a statement to Billboard. "Unfortunately, Rick Ross has failed to do so. While we do not believe that Rick Ross condones sexual assault, we are very disappointed he has yet to display an understanding of the seriousness of this issue or an appropriate level of remorse. At this time, it is in everyone's best interest for Reebok to end its partnership with Mr. Ross." Only after Reebok terminated its relationship did Ross issue his own statement the following day, in which he said, "As an artist, one of the most liberating things is being able to paint pictures with my words. But with that comes a great responsibility. And most recently, my choice of words was not only offensive, it does not reflect my true heart. And for this, I apologize." Reebok's decision signifies an about-face for brands that have largely chosen to look the other way when signing with rappers known for touchy content. Tyler, the Creator, a rapper who first came to notoriety for deliberately shocking rhymes about rape and murder, recently launched his own branding agency (Camp Flog Gnaw) based on the exact notion that brands want to associate themselves with edgy personalities. He is now directing a series of off-beat commercials for Mountain Dew that air exclusively on Adult Swim as part of a long-term partnership with the soda brand, with other clients in the works. William Morris Endeavor helped put together Tyler, the Creator's branding arm. And although Brown has yet to ink a major endorsement deal following his felony assault conviction, he has performed at virtually every major music awards show in recent years and seen two different albums debut at No. 1 on the Billboard 200—a sign that careers can rebound relatively quickly after scandal.

the sound," Cummins says. "We're a six-piece band, there's a lot going on, and now they're able to hear things they weren't able to hear before live." Umphrey's McGee offers 20 pairs of headphones at its shows, basically acquiring them as an endorsement deal with Audio-Technica and Sennheiser. The band will expand the idea, with about 50 per night being the "sweet spot," Cummins says. "People are loving it." The headphones are sold before the show on a first-come, first-served basis, and Cummins says they pretty much sell out every night. Though it's hard to picture an amphitheater lawn packed with headphone-wearing fans, this is an idea that could catch on with fans who a) want a superior audio experience and/or b) want to shut out the ambient noise of crowded events. While Umphrey's McGee is more of an "improvised rock" band, the concept of a soundboard mix would seem especially appealing to fans of neo-folk bands and other artists known for nuance and musicianship.



Rick Ross is the latest performer to lose a branding deal.

Still, entertainment and music law attorney Ken Abdo advises musicians to take their lyrical content into consideration when inking their next multimillion-dollar contract. "This is not working with a record company and making art. This is selling stuff," he says. "Branding means working for the man, whether it's a perfume or a tennis shoe. It compromises in many ways that you can do and say. And frankly, that can compromise the credibility of some artists, and it certainly did here."

TAKEAWAY: Offering fans soundboard-quality music and the ability to influence the musical direction of live performance deepens the connection between artists and fans, and helps build a passionate fan base.

TAKEAWAY: Brands will align themselves with edgy personalities until consumers voice concerns that can't be ignored.



BRANDING

The Assn. of Music Producers will hold its first AMP Awards for Music and Sound in New York during Creative Week on May 7. The event will also feature live performances.

Landing With A Thump

Vice's move into the EDM space is latest step in its wider music ambitions

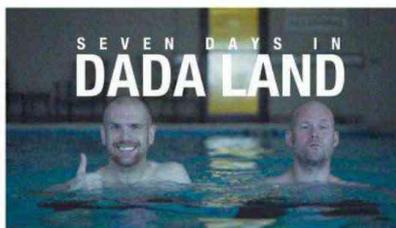
By Andrew Hampp

Vice, the self-described “bad boy” media empire, has long had a foothold in alternative media and advertising, building its own in-house ad agency, ad network, film division and, earlier this month, HBO show based on Vice magazine. But a new EDM vertical—THUMP—is at the center of Vice’s rapidly expanding presence in music.

THUMP was created in partnership with Recreation Worldwide (a consortium of AM Only and Complete Control Management) and debuted April 17 as a dedicated site (vice.com/thump) and official YouTube channel (youtube.com/thump). The new vertical takes a global look at dance music and dance music culture, with original series, documentaries, music video premieres, exclusive DJ mixes, live events and branded entertainment. It’s the latest in a series of channels Vice has started on YouTube (Noisey, Vice, Creators Project and Vice Japan), that have accumulated a combined 1.7 million subscribers and 325 million views in the past year. But it also joins a music portfolio that includes Vice Records, a joint venture with Warner Bros. Records; the Creators Project, an event and video program with Intel that recently partnered with Daft Punk for an exclusive video series; and Snoop Lion’s “Reincarnated” documentary, which is being distributed by Vice Films.

Vice president Andrew Creighton says THUMP was founded in response to the relative “dearth of media” dedicated to covering the rapidly growing EDM movement and the experiences around it. “We took a deep dive into it to see if there was enough there for us to do what we do well, which is create meaningful and sustainable media channels around it, and as we started digging into the scene we started finding all these amazing stories,” Creighton says.

Creighton says there’s potential for THUMP and EDM to cross-pollinate Vice’s other platforms—including Vice Records, which is home to a roster of primarily hip-hop and indie rock acts like Action



Stills from the Thump-exclusive documentary “Seven Days in Dada Land.”

Bronson, Team Spirit and Vybz Kartel (although French dance act Justice is a notable exception). “There is a possibility we could create more of an end-to-end solution to artists in the future,” he says, noting that a Vice artist-management division has been discussed. “We wanted to start with an entertainment channel, and as we build it out over the next 18 months to two years we’ll look at other ways to create 360 solutions to work with artists.”

The privately held company, headquartered in Brooklyn, has also attracted high-profile investors like former MTV CEO Tom Freston and advertising titan WPP, with reports of a valuation in the \$1 billion range. Currently, Vice’s owned-and-operated platforms reach 15 million people per month, according to Creighton. But with the Advice ad network, syndication partners and TV shows factored in, the company hopes Vice programming will reach 30% of all 18- to 34-year-olds in the United States by the end of the year, with THUMP playing a key role in reaching those millennials.

Some of the stories that will be covered by

THUMP include “Sub.Culture,” a weekly look at underground dance scenes across the globe that begins with a four-part look at warehouse parties in Brooklyn’s Bushwick neighborhood; “Otherworld,” which will cover dance parties in far-out places, like Mexican town Playa del Carmen’s end-of-days-inspired Zero; and “What Is ____ Anyway?” a weekly series that asks club-goers to describe genres like house, techno, trap and witch house.

And just as THUMP seeks to be a hub for content relating to EDM, so is its mission to create programs for advertisers looking to associate themselves with dance music. Heineken is a launch sponsor of the Arrival, an original video and live event series designed to highlight its new Red Star bottle. Recreation Worldwide co-CEO Josh Neuman has helped create EDM programs for Adidas, G Star and (RED), as well as pair Tiësto with brands like PlayStation, Armani Exchange and Axe Body Spray, and hopes to bring other partners to THUMP.

“What we’ve set out to do is bridge the gap between brands and electronic music culture,” he says. ●



EDM media. EDM is exploding stateside and worldwide in terms of festivals and mega-promoters like **Robert X. Sillerman’s SFX**, but a relative lack of dedicated media channels for Vice and THUMP to carve out a niche in original dance music content.



Media companies as ad agencies. Vice and in-house ad agency Virtue are one of several media brands that offer agency-like services to brands separate from their media properties. Others include **Fader** and Cornerstone, MTV and Scratch, and Condé Nast Entertainment.



Brands and EDM. A growing list of brands are looking to associate themselves with EDM, including **Heineken** (a THUMP sponsor), Armani Exchange, Coca-Cola’s Burn energy drink and Absolut vodka. Ad firm WPP is an investor in Vice as well as SFX, further proof brands want to align with EDM.



QUESTIONS Answered

Robert Kyncl

*VP of Content, Google;
Global Head of Content, YouTube*

What did you wake up thinking about? How to scale my time better. It's on my mind every single day. We live in exciting times where the world as we know it changes in front of our eyes, and when you are inside one of the places that make those changes happen, time is truly your most precious commodity. Twenty-four hours a day is not nearly enough, so surrounding yourself with talented, passionate people who fit within your culture is key to getting everything done and retaining some balance in your life.

Describe a lesson you learned from a failure. If the underlying thesis of what you are trying to achieve is correct, every failure is just a validating point in your decision tree—you don't really feel so bad about it and move on very quickly to a better path. But, you have to make sure your thesis is right.

What will define your career in the coming year? Simplification of our business. When you grow at the pace we do, you tend to take on more and more things because they don't seem to have high marginal cost . . . until you are doing too much and can't move as nimbly as you'd want to. My big focus is on high alignment and simplification. It will make our lives more productive and balanced.

Who is your most important mentor, and what did you learn from them? I've been blessed to work with some amazing business leaders of our time who all impacted me in their own way. [Netflix CEO] Reed Hastings on simplicity, focus and competitive moat; [YouTube CEO] Salar Kamangar on patience; [Google chairman] Eric Schmidt on thinking on the highest plane. I also love to spend time with those who have seen many more changes in their lifetime than I have . . . the heads of labels, publishing companies, movie studios and sports leagues. Finally, my favorite type of people to learn from are financiers—they are the masters of spotting trends, deducting complexity to basics and leaving all emotion aside.

Name a project that you're not affiliated with that has most impressed you in the past year. I should name some music examples but there are too many successes, so it would be hard to pick favorites, especially in this publication. So let me go left field on you: Khan Academy, an educational channel on YouTube. I was always very impressed with what Sal Khan has accomplished, but when my 12-year-old daughter showed me she learned how to code animation from Khan Academy, I told her, "Put that book down and watch some more YouTube." It's when I felt absolutely best about what I do. Also Taghreedat—a nonprofit owned by two young guys in the Middle East who decided, in their free time, to "Arabize" content on the Web. They did it by crowd-sourcing one volunteer at a time.

Name a desert island album. I'd take a playlist by Quincy Smith. He is an amazing curator—I love his eclectic choices. Though he should not quit his day job [at Code Advisors]. —Alex Pham

"24 hours a day isn't enough, so surround yourself with talented, passionate people who fit within your culture."



Robert Kyncl
photographed in the
YouTube
offices in
Beverly Hills.



1, 3 Kyncl personally selected many of the items in YouTube's Beverly Hills office, from the Capcom arcade game to

the custom felt pool table in the employees' lounge.

2 "A picture my 13-year-old daughter made and gave me last year for Father's Day. She loves to play tennis. It's my favorite thing in this office."

4 "This tiger-eye bead necklace was a gift from Princess Ameerah Al-Taweel of Saudi Arabia. We had a YouTube gathering there two months ago where she hosted dinner for us all."



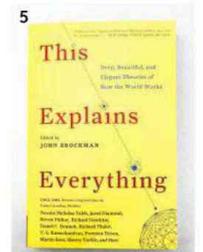
Age: 42

Favorite breakfast: "Multigrain toast and an egg white omelette with spinach, goat cheese, peppers and salmon."

First job: "In the mailroom of the J. Michael Bloom Talent Agency. Agencies are great centers of information, so it's a great place to start out."

Memorable moment: "Meeting with YouTube content creators around the world from Riyadh, Amman Mumbai to Rio or Tokyo. It made me realize how we are building one big global community that speaks the same language and have similar interests."

Advice for aspiring YouTube stars: "Start building your audience now while it's still inexpensive to do so and while there's a lot of white space, because it will get a lot more crowded."



5 "A gift from Mala Gaonkar, managing director of Lone Pine Capital. The book shows you how to break concepts down to their simplest forms so you can translate those ideas across different people in different cultures."

BACKBEAT

A Dream Supreme

It was a Motown family reunion this week, as music royalty **Diana Ross**, **Smokey Robinson** and top industry brass showed up to fete the opening night of **Berry Gordy's** Broadway show "Motown: The Musical" in New York.

1 Superstar **Diana Ross** works some serious bling and a smile with Sony Music CEO (and "Motown: The Musical" co-producer) **Doug Morris** at the opening night of "Motown: The Musical" at the Lunt-Fontanne Theatre in New York on April 14.

2 Industry elite get political at the after-party for "Motown: The Musical" at Roseland Ballroom. From left: Congresswoman **Maxine Waters** (D-Calif.), Motown founder **Berry Gordy Jr.**, Universal Music Group's **Lucian Grainge**, Motown's **Ethiopia Habtemariam** and Universal Music Group's **Berry Weiss**.

3 Stars align: **Berry Gordy** (left) greets friends and fellow legends **Smokey Robinson** and **Diana Ross** on the red carpet.

4 Director **Spike Lee** (left) catches up with Epic Records' **Antonio "L.A." Reid** at the premiere.

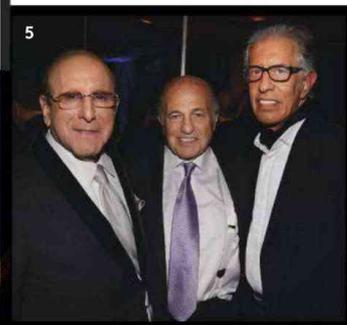
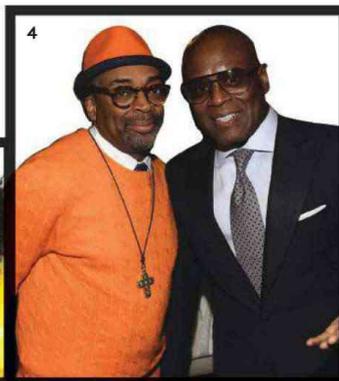
5 I'll be there: Sony Music's **Clive Davis** and **Doug Morris** (from left) ring in "Motown" with producer **Richard Perry** at the after-party.



.com

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.



Giving Good Shade At Coachella

Katy Perry, Karen O, Grimes and more flocked to Indio, Calif., for the carnival called Coachella, while guitar legends brought down the house at Madison Square Garden to benefit Eric Clapton's Crossroads Center in Antigua.

1 Fuse correspondent Jack Osbourne (left) takes some shade with (from left) Pusha T, Fuse's Liana Huth and Esteban Serrano, and Vevo's Doug McVehil.

2 California girls: DJ Mia Moretti (left) and Katy Perry enjoy the Harper's Bazaar Coachella poolside fete at the Parker Palm Springs on April 12 in Palm Springs, Calif.

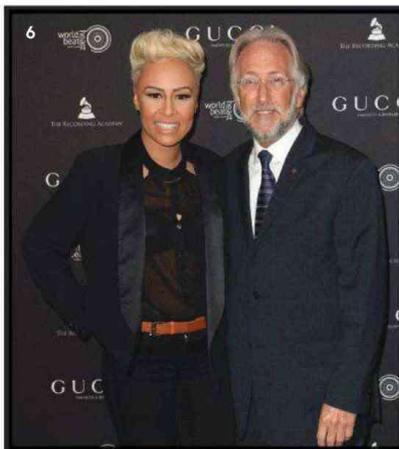
3 Glassnote Records' Robert DeLong and Marc Nicolas ride the VIP wave backstage at Coachella on April 13.

4 Caped rock crusader: Yeah Yeah Yeahs' Karen O rocks the festival's first day.

5 Guitar gods meet at Crossroads: Eric Clapton, Jimmie Vaughan, Robert Cray and B.B. King (clockwise from left) backstage at the Crossroads Guitar Festival at Madison Square Garden in New York on April 12.

6 Scottish singer Emeli Sandé (left) poses with the Recording Academy's Neil Portnow at the Gucci Timepieces & Jewellery event celebrating the launch of the U.K. Music Fund on April 10 in London.

7 Rock goddesses: Gossip singer Beth Ditto (right) makes a new friend in Blondie's Deborah Harry at New York's XL Nightclub on April 13. "It was so much fun to play a short, intimate set in New York. Such a fun crowd at XL," Ditto tells Billboard.



INSTAGRAM US! #BACKBEAT



Electro-pop darling Grimes (center) took time out from recording her forthcoming album at her home outside of Vancouver to make her first Coachella performance. —@nicolepajer Grimes with manager Adrienne Butcher (Estuary) & publicist Louise Cocks (REQUIEM) @billboard #backbeat



The Windish Agency pulled the VIP card for a backstage view of electro-duo Tanlines performing at the Gobi tent on day three of Coachella. —@thewindishagency Keeping it dancy with #Tanlines at Gobi #Coachella

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



"I turn into a babbling fan girl every time I see Debbie Harry—she's one of my life-long idols."

—Beth Ditto

T&E Report

Brooklyn



BROWSE Once dwarfed by the cultural might of Manhattan, Brooklyn has evolved into an entity apart—with its own sense of style and taste, and an always thriving music scene. Two spring festivals, both of which debuted in 2012, epitomize just that. **Crossing Brooklyn Ferry** (crossingbrooklynferry.com), put on by the Brooklyn Academy of Music (BAM), will take place April 25-27 in the various performance spaces within the Peter Jay Sharp Building—featuring the likes of the Roots, Solange and TV on the Radio. **GoogaMooga** (googa-mooga.com), a foodie festival with an impressive music program attached, will take place May 17-19 in Prospect Park, with headliners Yeah Yeah Yeahs, the Flaming Lips and the Darkness. The borough, of course, is a sprawling one, with most of the action concentrated in a few neighborhoods. Trend seekers have migrated from Williamsburg to Greenpoint, Bushwick and Bedford-Stuyvesant. But everyone seems to have a favorite area. Superfly Presents co-founder **Jonathan Mayers**, whose company puts on GoogaMooga, is “always impressed by how community-oriented **Boerum Hill** is.” But Domino A&R exec **Susan Busch** loves **DUMBO** (Down Under the Manhattan Bridge Overpass) because “it’s clean, quiet and has a lovely park to sit in.”

STAY The sleek **King & Grove Williamsburg’s** (kingandgrove.com/williamsburg) rooftop DJ series kicks off in May, so it pays to

book a room and get in some poolside grooving before hitting up a late-night show. For an even more musically immersive stay, check-in to celebrity turntablist DJ Bihal’s **Hotel BPM** (hotelbpmbrooklyn.com) in Sunset Park. The hotel has teamed with Scratch DJ Academy to offer guests free lessons on



EAT the decks. Brooklyn gave rise to the trend toward more intimate, less glitzy dining experiences. Referring to one of the pioneers, Sony executive VP of business and legal affairs **Gil Aronow** says, “My all-time favorite is **Grocery** [thegroceryrestaurant.com] on Smith Street. You can get a world-class meal without paying crazy prices.” But **Kim Schifino** of Matt & Kim—who play GoogaMooga on May 18—prefers the artistic pairings at Williamsburg’s **Nitehawk** (nitehawkcinema.com): “They have amazing food and specialty drinks that they coordinate with the movie you are seeing.” For udon noodles in a sexy setting, it’s all about **Samurai Mama** (samuraimama.com). **Clare Manchon** of Clare & the Reasons (Crossing Brooklyn Ferry, April 25) opines that its “Chef Makoto is a genius.” Post-rehearsal, local girl

Sharon Van Etten (GoogaMooga, May 18) heads to **Oak Wine Bar** (oakwinebar.com) in Williamsburg. “It’s a great mellow place with a delicious small-plates menu.” Modern Brooklyn soul legend **Sharon Jones** (GoogaMooga, May 19) likes to keep it old school: “**Coney Island** [coneyisland.com] for a Nathan’s frank—and you can’t forget the beer and frog legs.” To find yourself among the tastemakers, PopGun Booking co-founder **Jake Rosenthal** says, “One of my favorite spots is the **12-Turn-13** loft in Fort Greene for the Mister Saturday Night Parties” (mister-saturdaynight.com).

GIG Brooklyn has arguably eclipsed Manhattan for the diversity of its live music scene. Domino’s Busch offers that “the sound at **Music Hall of Williamsburg** [musichallofwilliamsburg.com] is great, but I find myself at **285 Kent** [347-227-8030] and **Glasslands** [theglasslands.com] the most.” BAM associate producer of music programming **Darrell M. McNeill** prefers those venues where “the owners and talent buyers are evidently passionate and invested in the music they present.” He makes the rounds at **the Rock Shop** (therockshopny.com), **Goodbye Blue Monday** (goodbye-blue-monday.com), **the Bell House** (thebellhouse.com) and **Shapeshifter Lab** (shapeshifterlab.com). Aronow observes that “**Barclays Center** [barclayscenter.com] has turned out to be a great addition to Brooklyn, despite all the initial controversy.” But **Brooklyn Bowl** (brooklynbowl.com) director of operations **Stephen Schwartz** likes to go classical: “The **BAM Opera House** [bam.org] is gorgeous, a real jewel for the borough.” —**Ken Scudato**



GO SEE

Noisemakers At Tribeca

TALK
@jackantonoff
RT @tracymartin:
Fun lunch in Brooklyn today with @jackantonoff and @thecabinstudio.
pic.twitter.com/OoNpTRYhRg

@solange-knowles
15 Apr NEW YORK/BROOKLYN!!!
Ill be playing BAM NEXT FRIDAY APRIL 26th at the Crossing #BKFERRY fest!

@daverawkblog
America s'all just "Brooklyn" and "Elsewhere" to me.

@ameenamaria
Switching to keitar for tonight's #williamsburg show.

@ColbieCaillat
Subway to Brooklyn...
http://twitpic.com/gzhw10

@Elite
Ill always rep Byram but I love living in NYC... beautiful out today in Bushwick!

This year, Brooklyn is in the house at the 12th annual Tribeca Film Festival (tribecafilm.com), representing with an opening-night premiere of a doc about hometown indie band the National. That and a few other must-see pics for music fans are making some waves at the fest, which runs through April 28 in lower Manhattan.

“Mistaken for Strangers”

Director: Tom Berninger
Opening the Tribeca Film Festival, “Mistaken for Strangers” chronicles **the National** as the band copes with its biggest tour yet. But it also documents the journey of lead singer Matt Berninger’s brother Tom as he searches to find his own voice as director of the project while also playing roadie on the tour. As for his impetus for the film, Tom cites the public’s misconstrued image of the indie act: “They’re not these deep, brooding indie rockers—they’re just not.”

“Greetings From Tim Buckley”

Director: Daniel Agrant
“Gossip Girl” star Penn Badgley steps into the shoes of icon **Jeff Buckley** in this biopic. Badgley has been a life-long fan of Buckley since he first heard Buckley’s cover of “Strange Fruit” from the *Live at Sin-e* album, at age 17. “He opens up playing for two minutes—this soulful blues, open, clean, Telecaster tone, and I remember thinking, ‘Who the fuck is this kid?’” As for inhabiting one of the musical greats of the past 20 years, it came naturally, he says. “The whole cast was performing intuitively and I think that’s what Jeff did, and that’s why the vibration of this film when all is said and done is something that I think both Buckley’s would really appreciate.”

“Who Shot Rock & Roll”

Director: Steven Kochones
This short documentary puts the spotlight on the connection between music photographers and their subjects. (It was inspired by an exhibit of the same name that debuted at the Brooklyn Museum of Art in 2009.) Celebrating nine of the exhibit’s photographers, director Kochones focused on those who spanned several decades of music. “There was a time before the paparazzi, when you had to be extroverted—and the photographers who could work and last and succeed in that field had to become a part of the scene themselves,” Kochones says. “They’re in the back of the dressing rooms, capturing the spirit and the feel. Not as a groupie, as a partner.” One image in particular explained this feeling: the famed photo of John Lennon on a New York rooftop, taken by Bob Gruen. “It’s a simple photo but it’s so iconic. There’s no handlers, no publicists. Bob even gave John the shirt to wear.” —**Nick Williams**



Clockwise from above center: The BPM Hotel, Brooklyn Bowl, **Kim Schifino**, **Sharon Jones** and **Gil Aronow**.



Gear

The Smeezingtons' Soul Factory

This little room has birthed massive hits for Bruno Mars, Cee Lo Green and more



Name: Ari Levine

Provenance: Levine, 27, grew up in Teaneck, N.J. He dropped out of high school to intern at a Manhattan studio, then attended the Los Angeles Recording School's recording engineer program.

What's in a name? "After a take, everyone always says, 'Oh, man, this is a smash!' That turned into, 'This is a smeeze!' That turned us into being the Smeezingtons."

Grammy nominations: The Smeezingtons were nominated for producer of the year in 2011 and 2012. "My parents suddenly wanted to hang out with me more and ride around in limos. They think that's what we do all day."

Production philosophy: "If everyone else is doing one thing—dance tracks or something—we're going to do the opposite."

"It's a studio made for songwriting," Ari Levine says of Levcon, the creative home for the Smeezingtons—the Grammy Award-nominated songwriting/production trio comprising mega-star Bruno Mars, Philip Lawrence and Levine. The lattermost member serves as audio engineer/production guru of the team—the central force behind Mars' two solo albums, 2010's *Doo-Wops & Hooligans* and 2012's *Unorthodox Jukebox*, that turned Mars into a pop icon (Mars just scored his fifth No. 1 on the Billboard Hot 100 with "When I Was Your Man"), as well as A-list hitmakers-for-hire for chart dominators like Travis McCoy's "Billionaire" and Cee Lo Green's "Fuck You."

The vibe is definitely high-tech man cave: Upon entrance, visitors are greeted by an enormous painting of a tiger that wouldn't be out of place on a '70s porn set, flanked by two inviting leather chairs.

"It's comfortable—fun, not too serious," Levine says with a laugh, picking up a stray tambourine. "This is the 'Nothin' on You' tambourine," he says of the Smeezingtons-penned and -produced B.o.B hit from 2010. "We've used it on every song."

Eight years ago, Levine and his brother Josh found this ramshackle cottage on a seedy Hollywood side street through Craigslist. They then turned it into an ad hoc recording studio, which they leased out for bargain-



1

"Our roles change constantly, which is why our songs are all over the place with different styles."



2

1 "An old drum set that I got on eBay for 300 bucks that we used on 'Locked Out of Heaven.'"

2 "This is the 'hit chair.' I've had it since we started Levcon. I found it on the side of the road."



3

3 "We needed two preamps, and this Manly Langevin Dual Vocal Combo was \$1,400—which at the time was all we could spend."



4

4 "The tambourine 'stick of doom.' We used this on 'Young Girls.' We'd shake it, then I'd stack the track four times, and it'd sound massive."



5

5 "It's not vintage, just a \$400 Fender P-Bass. Played with a pick, it's the sound for songs like 'Locked Out of Heaven' and 'If I Knew.'"

basement rates. "We charged, like, \$200 for a 12-hour block," Levine recalls. "The first person that walked in was Phil." The then-aspiring songwriter brought along his buddy Mars, who'd just been dropped from his first solo deal by Motown and needed to lay down some demos. The group's chemistry proved instantaneous: The trio's first session together produced K'naan's triple-platinum international smash, "Wavin' Flag."

To get the creative juices flowing, Levine keeps Levcon's compact square footage rammed with a hodgepodge of digital and analog gear, some rare and vintage, but most of it humble in origin (and price). "We just have a bunch of toys to get a song started from a blank slate," Levine says. "We're usually working really fast when everything starts coming together, so we set the studio up for efficiency and speed. Every keyboard is positioned so there are multiple places for people to jam: It's all designed so we can run around like crazy and pass instruments around."

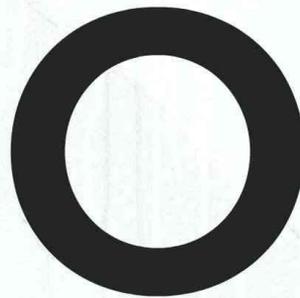
Sometimes they're not even instruments. "On 'Locked Out of Heaven,' Bruno was like, 'We need a 'dep-dep-dep-dep' sound,'" Levine recalls. "I said, 'Sing it into the microphone,' and then I chopped it up. It sounds like it's an instrument, but it's really his voice. We do that a lot." —Matt Diehl

CARLOS VIVES VUELVE A NACER

(CARLOS VIVES IS BORN AGAIN)

Once the world-rekknowned king of tropi-pop, Carlos Vives was out of the international spotlight for nearly a decade. Engineering his return has meant negotiating the seismic changes in the music industry, but now he's back with a new label, TV and marketing partners.

by Leila Cobo • *photograph by* Jeffery Salter



ne day, in the middle of an eight-year stretch when he didn't have a major record contract or a publicist and didn't tour, Carlos Vives decided to take matters into his own hands.

After yet another unsuccessful attempt by his management to land a major recording deal, Vives picked up the phone himself and dialed the president of one of the labels where negotiations had stalled. "He said things had

changed," Vives recalls ruefully. "He told me, 'There is nothing we can do for you.'"

In 2004, Vives seemed to have it all: A stellar career as Colombia's first major musical export; a privileged position as one of very few Latin acts who could sell out arena tours in the United States; an innovative hit album, *El Rock de Mi Tierra*, which would win a Grammy Award for best contemporary tropical album; and a wife and two kids.

Then his marriage dissolved, he didn't renew his contract with longtime label EMI and he failed to secure another deal to continue his international career. His touring ground to a stop. Slowly, but surely, he faded from view.

For nearly a decade, the man who pioneered the explosion of Colombian pop abroad stayed mostly in his home country and didn't release a single album of original material.

Now, Vives, 51, is back with a major-label deal with Sony Music Latin after a stint as a coach on "The Voice: Colombia." His new album, *Corazón Profundo*, due April 23, has already notched two No. 1s on Billboard's Hot Latin Songs chart, and is expected to debut atop the Top Latin Albums tally. In Colombia, *Corazón Profundo* will be launched through a multimedia alliance with giant retailer Grupo Exito, which expects to sell 50,000 first-week copies. And Vives will launch a worldwide trek in Panama in June, then play nine U.S. arenas in the summer, followed by stops in South America, Mexico and Spain.

"You can't imagine what it represents to me to play here again," he says over breakfast at the Ritz Carlton in Key Biscayne, the Miami neighborhood where he once owned an apartment. "To have loved a place so much, felt so appreciated, then one day lose it all. Singing in Miami again is like coming home. To my home."

The story of Vives' return highlights a dramatically changed, yet ductile, Latin marketplace where the right tools, major-label support and management can yield dramatic results in a short time. Even as recently as five years ago—without a popular reality TV show like "The Voice: Colombia," social media or the power of new business models—it would've been hard to fathom a comeback this dramatic or strong. And Vives' return wouldn't have been possible without a change in attitude from Vives himself, who's returned to the fray with new management—he's now handled by former Universal Music Latino president Walter Kolm—and a more conciliatory attitude, including a willingness to enter a 360 deal that includes sharing touring and sponsorship revenue.

"I'm not surprised by his return at all," says former Capitol Latin senior VP Diana Rodríguez, who at this time last year was close to re-signing Vives. "I always thought he was a great artist. He simply needed to awaken his desire to come back."

To understand Vives' return, it's necessary to understand where he came from. Unlike compatriots Shakira and Juanes, whose global pop/rock sound is sometimes tinged with Colombian elements, Vives' music is an evolution of traditional Colombian cumbia—the Caribbean dance music—and vallenato, the accordion-based genre from Colombia's Atlantic coast rooted in the art of storytelling. The heady mix of tradition with pop and rock, of folkloric drums with electric guitars, of nostalgia with contemporary edge, struck a chord in Colombia and beyond, where Vives' local roots connected with millions of listeners who shared his musical DNA.

Vives would not only open the door for other acts to fuse past and present with impunity, but he popularized what would become known as tropi-pop, a danceable mix of tropical and pop that today criss-crosses all Latin genres.

Born in the sleepy coastal Colombian city of Santa Marta, Vives grew up steeped in the music of the Caribbean coast. His father, a politically connected physician (Vives' grandfather was governor of the state) and music lover, would regularly host impromptu jams at home, and many of the itinerant vallenato musicians of the area were regulars.

"It was a magical place, and I was lucky to be raised in between boleños, vallenatos and all that music that was around us," says Vives, who still wears his coastal roots in his casual attire: long, curly hair; beaded bracelets; and a shark tooth dangling from a leather strap around his neck.

When Vives was 11, his parents divorced and he went to live with his mother in Bogota, where he found a different kind of playground, one that allowed him to explore acting and, eventually, music, playing live at local hangouts almost every night.

Vives' endearingly earnest good looks, curls and puppy-dog eyes, charged by his easy charm, landed him steady TV gigs, including the lead in 1986 Colombian soap opera "Gallito Ramirez," for which he also sang the theme song.

The soap was exported to Puerto Rico, helping Vives land a recording deal with Discos CBS (now Sony Latin) in Miami. He recorded two ballad albums and did several other TV roles—including a lead in a rock'n'roll soap opera—before earning his breakthrough role in soap opera "Escalona" as Rafael Escalona, the legendary vallenato composer/troubadour.

Like blues, country and bachata in its early days, vallenato had long been an underestimated genre, seen as cheesy or the music of the poor, uneducated masses. But Vives, with his preppy good looks, took the soul and earthiness of the coastal troubadours to a whole new audience, and along the way, found his true calling.

"I'd already done ballads, I'd done rock, and I had this very strong connection to vallenato," he says. "I understood that I could do something modern from vallenato, because I understood that the blues could be our cumbias, that there were rhythmic patterns in the cumbia that we could translate to contemporary drums, like Elvis had taken from the South, from the Louisiana that, according to [writer] Gabriel Garcia Marquez, is where the Caribbean begins."

But when Vives proposed an album of contemporary vallenato, Sony balked. Vallenato, the label said, wasn't the realm of pop singers or TV heartthrobs.

Released from his contract, Vives set his sights on indie Sonolux, which had ties with TV network RCN and soft drink company Colombiana. Somewhere along the way, he realized he needed help in order to get deals done and approached his longtime childhood friend, Manuel Ribeiro. With a handshake, Ribeiro became his manager.

In 1994, Vives signed with Sonolux and released *Clasicos de la Provincia*, a collection of vallenato standards with touches of modernism that launched him as a major international star. In the United States, *Clasicos*, distributed by PolyGram Latino, debuted at No. 46 on Billboard's Top Latin Albums chart and climbed steadily to peak at No. 2 seven months later. It remained on the chart for 86 weeks.

During the next decade, Vives signed with EMI and amassed four No. 1s on Hot Latin Songs and nine top 10s, plus five top 10s on Top Latin Albums, including one No. 1 (2001's *Dejame Entrar*). Recording from the onset with his Colombian band, La Provincia (the Province), Vives' music became progressively more adventuresome but at the same time indelibly linked to his roots.

"My commitment is with my locality," Vives told Billboard in 2004 when he released *El Rock de Mi Tierra* (The Rock of My Land). "It's the sound I dreamt for our music, but influenced by the world."

The sound traveled to Mexico, South America, Europe and Spain, where Vives became perhaps the first tropical artist to gain massive acceptance.

But in 2004, at the height of his popularity, Vives' second marriage to Puerto Rican actress Herlinda Gomez began to unravel at the same time that his EMI contract came up. It would prove to be a perfect storm.



Top, from left: Sony's **Afo Verde** and **Nir Seroussi**, **Carlos Vives**, producer **Andres Castro** and Vives' manager, **Walter Kolm**.

Bottom: Vives will return to performing in the United States this summer, on a tour presented by SBS Entertainment.

When the time came to renegotiate, a deal couldn't be reached. A year passed and Vives remarried and settled into a new, happy life with his wife, Claudia Elena Vasquez. Another year passed, and then another. Vives and Vasquez had a daughter, then a son. They began working together in expanding Gaira, the bar and club Vives had since the late '90s with his brother, and in 2008 they opened the revamped Gaira Cumbia House, which would become one of the hottest live music nightspots in Bogota. Vives played the occasional concert, made the occasional TV appearance.

But there was no record deal, and no tours. "Time started to pass," Vives says. "So we said, 'Let's do another album.' But EMI wasn't interested. In fact, they let their option expire."

EMI had an option for a greatest-hits album, and initially, it wasn't willing to let it expire. But Vives had the rights to his two first albums, which included hits like "Fruta Fresca," and his management was unwilling to cede those rights until a new album deal was reached. These terms could've been negotiable, sources say, but EMI was in turmoil, going through a series of management and ownership changes. Every time a deal was near closing, new management would come in and the process would start again.

The point of contention wasn't economics, but the fact that for Vives, an international rollout in places like Spain—a territory that had been particularly hard-earned for him as a tropical act—was important. EMI's state of upheaval, one insider says, made it difficult for the company to guarantee that support in writing. In the end, the option did expire, and Vives was a free agent.

At this point, it should've been easy—Vives was a major star, a strong seller, guaranteed to succeed in radio. Every label was interested. But the conversations went nowhere, for a multitude of reasons, from poor timing to bad chemistry.

Part of it had to do with the times. Traveling expenses that used to be the norm, including five-star hotels for Vives and a staff that included his 15-piece band, were no longer feasible when albums no longer sold by the hundreds of thousands. "[He and his manager's] expectations with expenditures were so great that it would have bankrupted any company," one executive says. "You couldn't begin to negotiate."

In other cases, the difference was not one of money but simply point of view. "Marketing was very different in 2005 than it was in the 1990s, when Vives had exploded," says Kolm, who first approached Vives in 2005 when he was VP of marketing at Universal Music Latino. "It wasn't about the budget but about how to invest it. It was no longer enough to tape two TV shows. It was a cultural and philosophical clash... We remained

"I was always willing to lose money rather than work with the wrong producer. But we were so immersed in the music that in the end, we had no allies left." —Carlos Vives

Team Vives

ALBUM TITLE: *Corazón Profundo*

LABEL: Sony Music Entertainment U.S. Latin

RELEASE DATE: April 23

MANAGEMENT: Walter Kolm, WK Entertainment

PRODUCERS: Andres Castro, Carlos Vives

PUBLISHING: Pichaca Entertainment, Sony/ATV

BOOKING AGENT: WK Entertainment

UPCOMING TV: Billboard Latin Music Awards (April 25)

PUBLICITY: Mayna Nevarez, Nevarez Communications (U.S. Latin); Paola Espana (Colombia)

ATTORNEY: Peter Paterno

SITES: CarlosVives.com, YouTube.com/carlosvivesvevo

TWEETS: @carlosvives

interested, but things kind of came to a stop, and I think that's a little bit of what happened to everyone else. They got stuck on these kinds of things."

As for Vives, he knew he was in a rut.

"I'd always been a pain when it came to my music," he says. "I was always willing to lose money rather than work with the wrong producer. . . . But we were so immersed in the music that in the end, we had no allies left."

In 2009, still with no label deal in sight, Vives and Ribeiro took the initiative and approached Grupo Exito, the giant Colombian retailer (Target would be a U.S. cognate), and partnered with the store to release *Clasicos de la Provincia II*, an album of vallenato covers done in Vives' style. In three months, the low-priced set sold more than 280,000 copies, according to Grupo Exito, making Vives a 14-times-platinum seller in a country where platinum was a mere 20,000 copies shipped.

"It was a moment of transition for the industry where no one wanted to bet on anything," Ribeiro says of that time. "And since no one seemed interested in Vives' project, we did it on our own."

For Grupo Exito, which hadn't partnered with a music artist before, it was a revelation. "We found a way to sell physical CDs," Grupo Exito VP of marketing Martin Nova says. "If you go up to the cash register and offer an album at a good price, people will buy it."

Vives' deal in 2009 was so successful that Grupo Exito has followed it since in pacts with the likes of Shakira, Fonseca, Juanes, Madonna and Lady Gaga, none of whom has sold as well as Vives. But the label deal remained elusive—in part because interested majors weren't able to capitalize on Colombia, where Vives had his Grupo Exito exclusive.

And although Vives toured Colombia, sponsored by Grupo Exito, he couldn't get the touring offer he wanted abroad because he didn't have label support.

"You need something on radio to go on sale," says Lucas Piña, senior VP at SBS Entertainment (which will produce and present Vives' U.S. this summer, and has also had multiple conversations with the artist in the past few years). "Yes, some recurrent acts tour well without a single. But they won't appeal to a new generation."

Three more years passed, during which Vives released a children's album, created children's theater programs, continued to expand his club and produced and wrote albums for other acts.

During that time, his wife, a chemical engineer and former Miss Colombia, grew increasingly involved in

his business affairs. When Vives' management with Ribeiro came to an end last summer, Vasquez stepped in. "I said, 'You need to do an album. I don't want to lose all that potential,'" she recalls.

Vasquez called Vives' longtime producer, Andres Castro, and they all flew to Santa Marta, the original source of Vives' music—his Louisiana.

"I left him writing alone in Santa Marta," Vasquez says, "and two weeks later he came back and sang 'Volvi a Nacer' [Born Again] for me."

The song, a joyous vallenato, is really about Vasquez and Vives' relationship, and its celebratory message has connected with audiences at a visceral level. State-side, the track debuted at No. 1 on Hot Latin Songs last October, aided by a premiere on the SBS network. It's also the underlying theme of an album that is eminently happy, more so than Vives' previous sets, which always carried a touch of melancholia.

"My children are a driving force. Claudia is a driving force," Vives says. "When you have a partner who feels pride, admiration and even compassion, that's important. I don't have words to express how important Claudia has been to my work, to my return, to my results. I can only write pretty songs."

Music is a business of so many intangibles, of timing and luck often reigning over strategy. In Vives' case, the two roads converged that summer when Kolm came calling. The former Universal executive had left the label the year before to launch a management firm and was looking for new clients when he learned Vives no longer had a management deal.

"Every manager looks for a big act, but more than that, I was looking for an artist I could manage well," Kolm says. "I'd analyzed all of them, and the only one I could do something really, really big with was Vives. He had all the qualities: He filled stadiums, he'd disappeared from the international scene. There was enough mystique to create a great campaign."

Kolm set up a meeting with Vives and Vasquez and flew down to Bogota. During a four-hour dinner, he laid out his proposal. By then, Vives had already committed to be a coach on "The Voice: Colombia," beginning in the fall, and Kolm was adamant: They had to release new music as soon as possible to capitalize on the exposure. "I saw this as a great comeback. My plan was, 'Let's record two, three songs and start producing a strong album.' If we were to sign with a label right away, it wouldn't be a good deal because he no longer had a sales history."

That very night, Vives took Kolm to his club and played "Volvi a Nacer" for him. For Kolm, it was a done deal.

Before meeting with Vives, Kolm had already begun conversations with Sony Music Latin chairman Afo Verde, who'd expressed an interest in distributing Vives if Kolm were to sign him. When Verde heard the first three demos and played them for his team, he asked to sign Vives instead.

"My first reaction when I heard the new songs was one of very pleasant surprise," Verde says. "I immediately thought that, although Carlos Vives was already a big act, the best was yet to come. The repertoire was simply spectacular—full of great songs."

Vives continued to work with Castro, penning song after song. In what can only be described as an auspicious moment, Michel Teló, the Brazilian singer who garnered one of the top-selling digital tracks in the world last year with "Ai Se Eu Te Pego," sought Vives out and asked to record a track with him. He was a fan who had taken up the accordion having been inspired by Vives' longtime accordionist, Egidio Cuadrado. The collaboration was "Como le Gusta a Tu Cuerpo," which earlier this year went to No. 1 on the Hot Latin Songs chart.

The hits propelled the tour, and in Colombia, Vives is once again partnering with Grupo Exito to distribute the album (although nonexclusively). Nova expects to once again sell more than a quarter-million copies. "In Colombia, Carlos has a very powerful image. He's an icon," he says. "Plus, he's married, he's a family man.

The Rise Of Tropi-Pop

How Vives' signature blend of indigeneous rhythms and contemporary sounds came to influence Latin music at large

One of the signatures of Latin pop today is the use of traditional instrumentation—from drums to flutes to accordions—in the mix. Listen to Shakira, Juanes, Gloria Estefan and even Don Omar, Pitbull and Daddy Yankee, and you'll hear at least one track that incorporates either regional genres (vallenato, cumbia, salsa) or instruments.

But it wasn't always so.

In the '90s, when Carlos Vives rose to popularity, pop and tropical genres were segregated. Tropical radio stations played salsa, and later, merengue and bachata. Pop stations played romantic fare, and, occasionally, uptempo tracks. Rhythmic stations didn't exist.

When Vives first recorded vallenato as part of the soundtrack to "Escalona," he stuck by those parameters. But in 1994, when he took vallenato standards and infused them with electric guitar and drums on *Clasicos de la Provincia*, he broke new ground.

"In the beginning, many people were incredulous," Vives said in 2005 of his seemingly incongruous mix of styles. "Today, they've opened up to the power of what I call the 'Colombian pattern.'"

That "pattern" would influence the sound of other Colombian acts like Cabas, Fonseca, Fanny Lu (with whom Vives is working on her upcoming album), Mauricio & Palodeagua and the now-disbanded Bacilos, and would give rise to a new genre. Known as "tropi-pop," it referred expressly to the mixture of tropical and pop rhythms, and it was used specifically to gather the growing number of Colombian acts who fell under that umbrella.

But since the mid-'90s, the fusion of specific, indigenous rhythms with contemporary sounds is now commonplace, as heard in many Latin hits of the past decade including Juanes' "La Camisa Negra," Bacilos' "Mi Primer Millon," Daddy Yankee's "La Que Paso Paso" and even Don Omar's hit "Danza Kuduro," with its Brazilian beats.

As for Vives, his music has evolved along the way, sometimes pointing more aggressively into experimental directions, other times veering into traditional material, but always balancing tropical with pop.

"When I look back on those 20 years since I released my first album, I see we were very ballsy and we were very lucky," Vives says. "Because it was a risky project. And we tried a lot of things—old sounds, new sounds, it's a big pot of things. . . . What I really value is we tried many things, but we allowed ourselves to be touched by many things from our community. You experiment and you find certain sounds, and programming and loops, and in the end, all those patterns come from very ancient traditions." —LC

He represents the values of the brand."

As far as sharing the gains from the Grupo Exito partnership with Sony, that doesn't faze Vives. "Yes, it's different, but there's so much more business now than before," he says. "No one shared sponsorships before. In fact, there were no sponsors."

Instead, Vives' biggest change of pace was going out to promote himself again, after eight years. But in that respect, he found little has changed. "I realized that even the smallest radio station I ever went to, now that I returned, it's great to see them again, and every one of them has a kind word for me. It's like being with family," he says. "You'd think it would have been hard to speak in every station, but it's been really special. That is what being part of the industry means." ●

INTELLIGENCE REPORT

Defining And Reaching The New Latin Consumer

By Leila Cobo and Judy Cantor-Navas

The fast-changing demographics of the United States are having a major impact on how media businesses, including music, think about reaching Latin communities, with notable consequences

A New Day: The Face Of The Latin Consumer

A growing number of “new” Latinos tend to be bilingual; second- and third-generation; and increasingly affluent, educated and early adopters of technology

A year ago, the Hispanic conversation was about numbers. After years of speculation, it was a fact: 52 million strong and making up 16.7% of the population, Hispanics were the nation’s largest ethnic or race minority.

But although that fact was newsworthy, it wasn’t really game-changing—until the November elections, when Latinos voted for President Barack Obama over Republican Mitt Romney by 71% to 27% and, for the first time, made up 10% of the electorate.

And just like that, it wasn’t just about the numbers anymore—it was also about how Latinos could make a difference. A big difference.

The realization has made businesses at all levels and in all areas take notice. For the Latin music industry, it’s about reaching not only a growing Latin demographic but one that’s radically different from 10 or even five years ago. This new Latino consumer isn’t the monolithic, first-generation, predominantly Spanish speaker who listens to music from “back home” (usually Mexico), falls into a lower-income bracket and is averse to technology.

Instead, a growing number of “new” Latinos tend to be bilingual, second- and third-generation, immersed in mainstream TV and other media, and increasingly affluent, educated and early adopters of technology.

For the Latin music industry, the question is, How to reach them? “Overall, the Latino consumer has become more segmented,” Sony Music U.S. Latin GM Nir Seroussi says. “You have more and

more profiles of your consumer, whether it’s based on language, genre or generation. It’s more complex. The big difference is, you’re really stretching into the general market and you’re selling general-market music to Latinos.”

For years, Latin music in the United States was sold to an ever-increasing population of Spanish-speaking Latin consumers and marketed and promoted through Spanish-language media, mostly TV and radio. In retail, Latin music chains co-existed with a healthy population of Latin mom-and-pop one-stops that served a wide net of small businesses like bodegas and supermarkets that sold Latin music. In the mid-2000s, when mass merchants began to realize the potential of the Hispanic consumer and started to carry Latin music titles in bigger numbers, the Latin market exploded and sales far outpaced the mainstream.

In 2006, sales of Latin music albums—defined as those that were at least 50% in Spanish—tallied 38 million copies, up from 19 million in 2001, according to Nielsen SoundScan. Then came the downturn, and from 2007 onward, sales of Latin music in the United States declined steadily—reaching an all-time low of 9.7 million albums in 2012—while digital sales grew at a snail’s pace.

But what appeared to be a dismal outlook for Latin music has considerably brightened as labels’ revenue streams grow in areas beyond traditional retail and are directly linked with reaching a consumer who was being overlooked before.

According to the RIAA’s year-end Latin numbers for 2012, digital—including subscription services and digital downloads—now accounts for 42% of the Latin market, up from 35% in 2011.

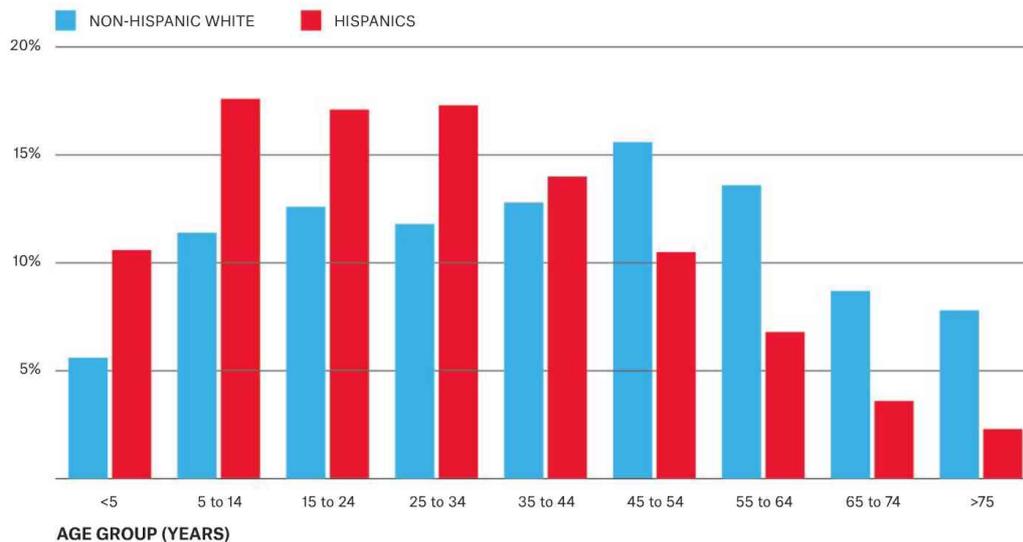
“[As a label] we are living in two different worlds: the traditional world and that of the more technological consumer,” says Victor Gonzalez, president of Universal Music Latin Entertainment, whose labels include regional Mexican giants Fonovisa and Disa, along with pop imprint Universal Music Latino and urban label Machete.

“We acknowledge we’re not at the level of sales [we were at several years ago],” UMLE senior VP for digital Skander Goucha says. “But that’s why we have over 100 digital deals and try to work with every partner we have. Right now we’re more involved and better prepared to launch releases that are more relevant to the digital world. I am extremely confident that in five to 10 years we will be back to the levels of revenue we had 10-15 years ago. I can see the trend. Our digital growth year to year has been 25%.”

42%

DIGITAL SHARE OF LATIN MUSIC IN THE UNITED STATES, PER THE RIAA

PERCENT OF U.S. POPULATION BY AGE GROUP AND ETHNICITY



KEY POINTS

ONE SIZE DOESN'T FIT ALL

In marketing to Hispanics, a single language or medium no longer suffices. A once monolithic consumer is now segmented.

NOT TO BE IGNORED

At 52 million strong and comprising 16.7% of the population, the Hispanic marketplace has become a game-changer for any business.

HISPANIC CULTURE IS SUSTAINABLE

Even second- and third-generation Hispanics are bound by food, sports and music.

NEW REVENUE PATHS HAVE OPENED

Streaming and subscription services are part of a new boon for Latin music.

SPANISH AND ENGLISH

Media goes increasingly bilingual in a bid to reach consumers in both languages.

A MARKET STILL UNTAPPED

Despite the numbers, many companies have decreased their Hispanic-specific marketing.

New Meets Old: Who Is The U.S. Latino?

What is irrefutable is their numbers are big, and young. Their economic and educational achievements are growing, making them an integral part of the mainstream

The face of the U.S. Latino shifts depending on who you ask. But the U.S. Census numbers say there are 52 million Latinos in the United States, and that number is expected to more than double by 2060 to 128.8 million, representing 31% of the population, according to Census projections published in December.

According to the Census, in 2010, among Hispanic subgroups, Mexicans rank as the largest at 63%, followed by Central and South Americans (13.5%), Puerto Ricans (9.2%) and Cubans (3.5%).

As has been noted for years, Latinos are younger than the mainstream. In 2010, 33.9% of Hispanics were under 18 compared with 20.1% of non-Hispanic whites, according to the Census.

When it comes to economics, Latinos lag, but they're catching up. In 2010, the average Hispanic family median income was \$40,165 compared with \$54,168 for non-Hispanic white families, and 24.8% of Hispanics were living at the poverty level compared with 10.6% of non-Hispanic whites.

Latino households are similarly divided by economic bracket as the total with two major differences: More Latino households (29%) make less than \$25,000 per year than the total population (24%), and fewer Latino households (11%) make more than

\$100,000 compared with the total (18%). But the number of Latino households making more than \$50,000 and even \$100,000 per year is growing faster than the mainstream.

Overall, the Hispanic market's buying power in 2010 was \$1 trillion, according to the Selig Center for Economic Growth, and projected to grow to \$1.5 trillion in 2015. If it were a stand-alone country, the U.S. Hispanic market buying power would make it one of the top 20 economies in the world. In addition, the per capita income of U.S. Hispanics is higher than any of the highly coveted BRIC countries (Brazil, Russia, India, China).

In other words, Latinos in the United States are neither as poor or marginalized as some like to portray them, nor are they as affluent as others would like them to be seen. What is irrefutable is their numbers are big, and young, and their economic and educational achievements are growing, making them an integral part of the mainstream.

"Latinos are no longer an isolated, niche segment," marketer Chiqui Cartagena writes in her newly published book, "Latino Boom II." "They are a fundamental part of America and a key to the future growth of American business."

31%

HISPANIC SHARE OF
U.S. POPULATION BY
2060, PER THE U.S.
CENSUS BUREAU



The Grammy Museum's new exhibit on singer **Jenni Rivera** is scheduled to open May 12 in Los Angeles and will feature costumes, rare photographs, handwritten notes, videos and awards belonging to the late entertainer.

Language: The English Vs. Spanish Debate

The majority of the market is bilingual, but more than half of that number say that they also speak English "very well"

How then to reach this "fundamental" demographic?

For years, the answer was rooted in language. You want Hispanics en masse? Go to Spanish-language radio and Spanish-language TV. But although that still remains the easiest, most widespread way to reach Spanish speakers, it's not a clear-cut solution anymore, and increasingly, media plans navigate languages and formats even as traditional radio and TV grow more bilingual.

The most recent Census findings won't settle the ongoing debate of whether to hit the Hispanic market's sweet spot in English or Spanish. What is clear is that the majority of this market is bilingual: 37 million U.S. residents aged 5-plus (that's 12.8% of people living in the United States) speak Spanish at home. But more than half of that number said they also spoke English "very well."

The trend toward bilingualism above Spanish-only, coupled with the ensuing trend toward biculturalism, can be attributed at least in part to a change in migration patterns in the last two to three years.

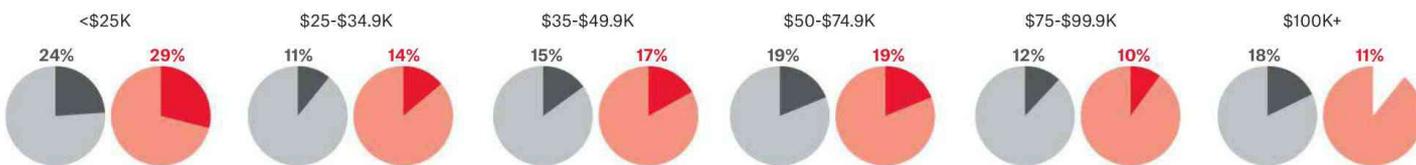
"For the first time in 40 years there was zero or negative migration from Mexico to the U.S.," Nielsen senior VP/GM of Hispanic markets Juan Carlos Davila says. "So the continued growth of the Hispanic population is coming exclusively from U.S.-born Hispanics in the United States. That has profound implications for marketers. The implication is, all these new Hispanics are going to be bilingual, bicultural and very young. So, maybe 10, 12 years ago there was a lot of emphasis on language, everything being in Spanish, et cetera. That has changed. There is a section of the Hispanic population that still is Hispanic-dominant and watches TV only in Spanish, listens to music only in Spanish. But the big change is the growth coming from [those who are] U.S.-born."

That trend explains Spanish-language radio's increasingly bilingual programming (see story, page 29) as well as Hispanic TV's

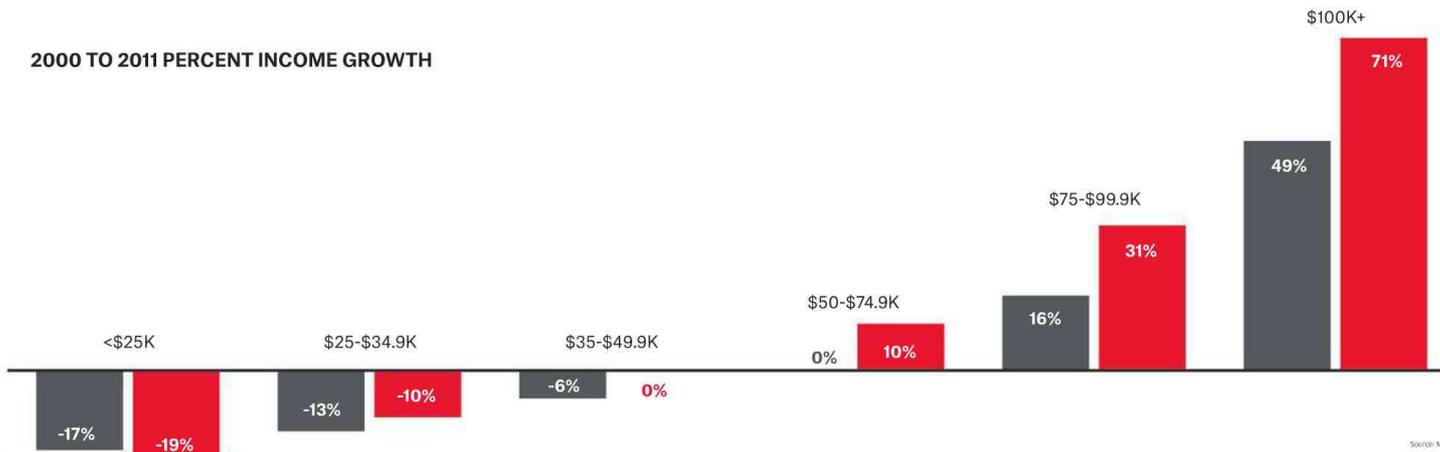
2000 TO 2011 HISPANIC VS. TOTAL MARKET INCOME GROWTH

■ TOTAL ■ HISPANIC

2011 INCOME

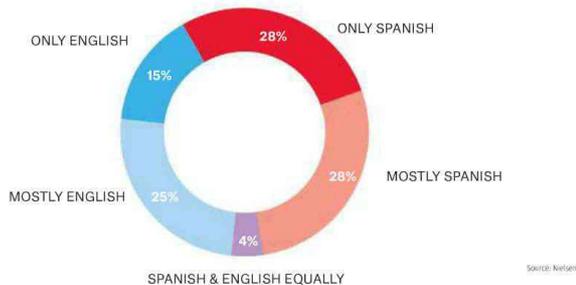


2000 TO 2011 PERCENT INCOME GROWTH



Source: Nielsen

LANGUAGE USAGE AMONG U.S. HISPANIC ADULTS



current push toward English-language programming, as evidenced by the launch of several bilingual, Latino-targeted channels, including the planned ABC/Univision news and entertainment channel Fusion and Comcast's El Rey, fueled by film director Robert Rodriguez.

However, Univision and Telemundo are still, by a very long shot, the dominant Hispanic TV networks, to the degree that Univision regularly beats out the big four—NBC, ABC, CBS and Fox—in prime-time ratings, and Telemundo has also started to do so with key demos. But even those two giants are increasingly integrating smatterings of English words and phrases into their programming (see story, page 31).

By the same token, English-language networks are also finally opening their screens to the idea of occasional Spanish usage, albeit infrequently. Examples include the current incarnation of "The Voice," with Shakira speaking in Spanish and firing off declarations of Latino pride every week. And while the blurring of language lines is still uncommon in the mainstream, it's part of the Hispanic media reality.

"In the Hispanic world, there's no division between English and Spanish," says Fernando Gaston, brand manager of MTV's bilingual channel, Tr3s. "Our programming is not based on language, it's about what connects with our public."

"We speak their language whether it's English or Spanish," concurs Diana Mogollón, GM of NBCUniversal's competing young Latino channel, mun2. "We've created a product that is culturally relevant to our audience's experience of living in this country."

Even when Hispanics are English-dominant, however, studies show that they react to Spanish.

"Hispanics react to English-language commercials just as much as the mainstream," Davila says. "But the same commercial shown in Spanish increases recall by 30%. Latinos like advertising 50% more if they view it in Spanish."

The Past Stays Current

Regional Mexican still rules, vying with bilingual and English-language stations for young Latino listeners

Arbitron's 2012 Hispanic Radio Today reports that regional Mexican remains the strongest Spanish radio format. This is the seventh consecutive study where the regional Mexican share of the Hispanic audience has stayed within a point of its current-year 20 share. And regional Mexican can be expected to remain strong for young Latinos, as the genre increasingly replaces the image of craggy cowboy-hat-shaded faces with young stars like Gerardo Ortiz, whose new live album hit No. 1 on Billboard's Regional Mexican Albums chart, groups with urban attitude like Voz de Mando and such boy bands as Alerta Zero.

"A lot of groups are between 18 and 24," says Nestor Rocha, VP of programming at Entravision Communications, which owns 48 radio stations across the top Hispanic markets, with a concentration in Texas and California in regional Mexican, romance and AC formats, and in Los Angeles with hits station KSSE (Super Estrella). The company reported \$18.4 million in net revenue for fourth-quarter 2012, a 16% increase over the same period in 2011.

"It's a huge movement in the United States," Rocha says. "It's very youth-oriented and completely regional Mexican. The music is very traditional and not bilingual, but the performers are actually young and bilingual. What we have seen is that regional Mexican skews very young."

Attracting a 13.6% share of 18-24 listeners and 5.4% of the 12-17 audience, regional Mexican radio rated No. 1 with Hispanic adults in every age group 25-plus. The percentage of regional Mexican's Hispanic consumers living in households with incomes of \$75,000-plus increased by 10% since 2011.

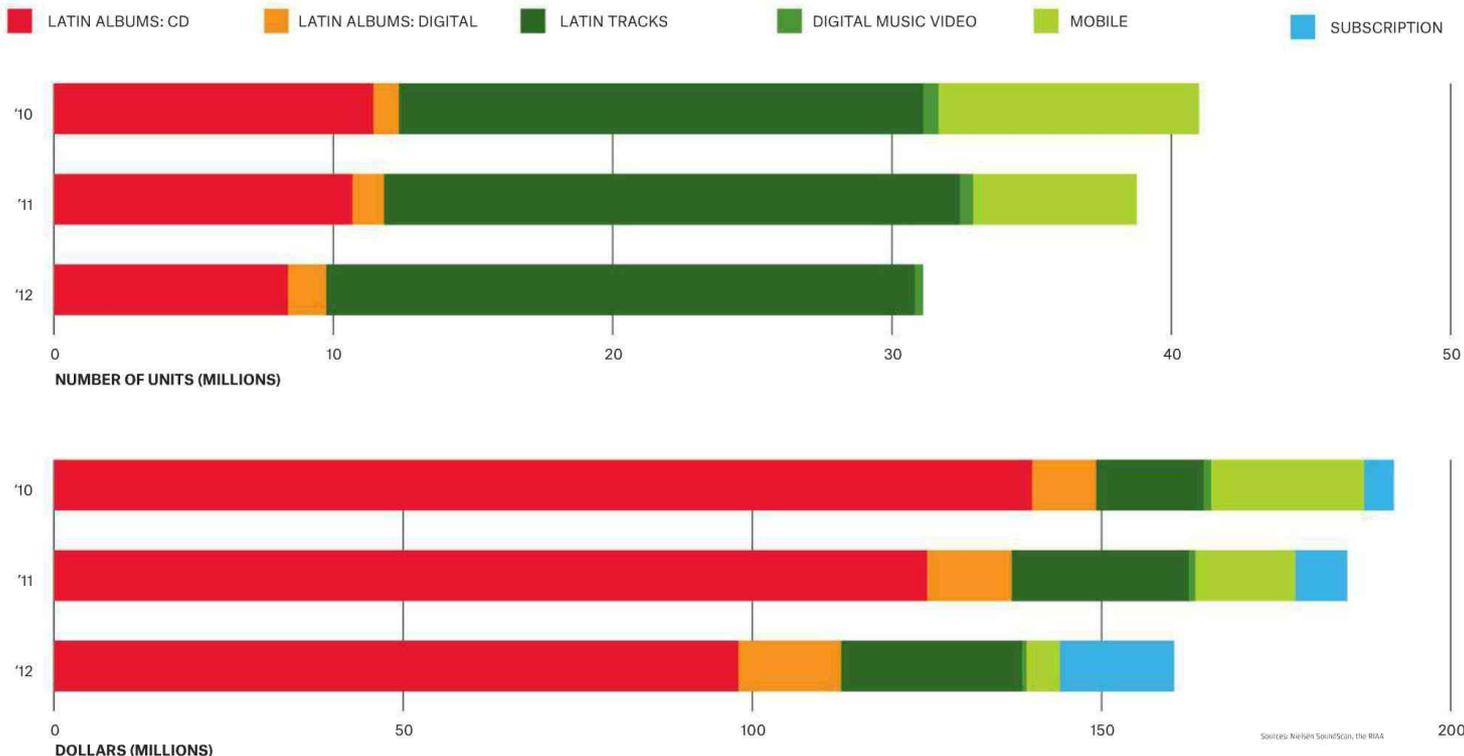
Tops in the ratings among Hispanics ages 18-24 is top 40. It has a higher teen composition among English-dominant Hispanic consumers than other formats, and the English-language format is No. 1 with English-dominant Hispanic listeners of any age. As the fourth-most-popular format in the nation, according to Arbitron, top 40 more than doubled its Hispanic share of the market since 2005.

Ethnically diverse rhythmic top 40 is the second-most-popular format among Hispanic teens. Rhythmic is the youngest-skewing of formats overall, and Arbitron reports its non-white market share as evenly split among college-educated Hispanic, black and "other" listeners.

Spanish AC and Spanish adult top 40 stations comprise the second-most-popular Spanish-language format overall, after regional Mexican. While the latter format rules the West, Spanish AC and Spanish adult top 40 have more than doubled their national share in Florida, Illinois, New Jersey and Washington, D.C. The formats also rate high in New York. Playlists for those AC formats feature music by the biggest Latin stars, including bachata idols Prince Royce and Romeo Santos, rhythmic pop from Don Omar and Daddy Yankee, and mainstream chart-toppers like Pitbull and Rihanna.

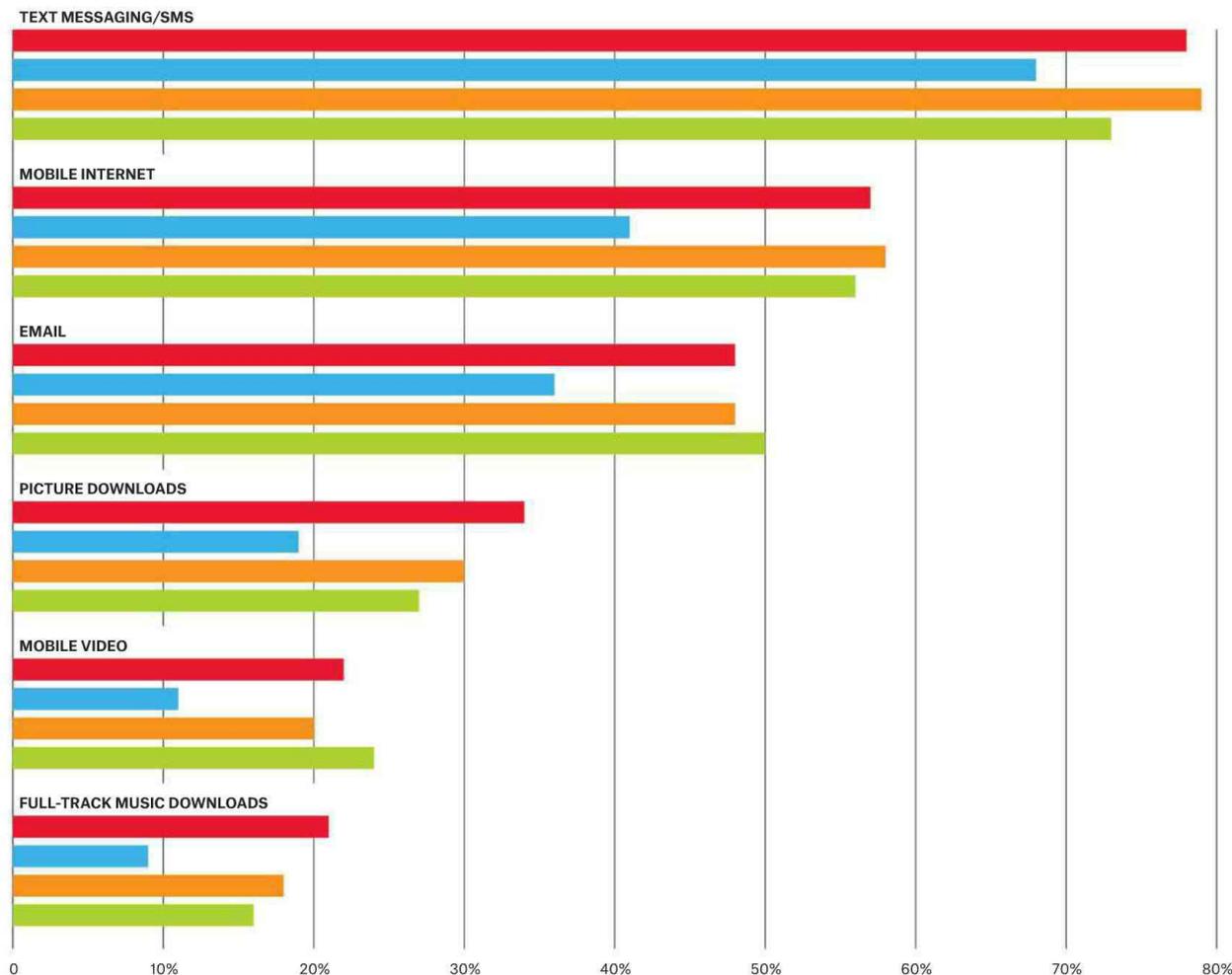
Hispanic top 40 listeners are among the most affluent, with more than one in six living in households generating incomes of \$75,000-plus annually and one in seven holding a college degree.—JCN

MANUFACTURERS' UNIT SHIPMENTS AND DOLLAR VALUE



MOBILE DATA SERVICES USED BY HISPANICS IN THE PAST 30 DAYS

■ HISPANIC
 ■ CAUCASIAN
 ■ AFRICAN-AMERICAN
 ■ ASIAN/PACIFIC ISLANDER



Source: Nielsen's Mobile Hispanic Insights Report (Q4-2012)



Monica Narvaez has been named Hispanic broadcaster account specialist at Arbitron. In the newly created role, Narvaez will be responsible for strengthening the partnerships that Arbitron maintains with Hispanic broadcasting customers.

Next Frontier: Latino Media Usage Online And On The Go

How Hispanics consume technology directly correlates to why services like streaming have taken off

If reaching Hispanics on TV has become a more dynamic effort, reaching them through new media, including mobile and the Internet, is even more so.

But it is precisely in these arenas where music companies are seeing their highest revenue growth.

While growth of digital downloads of Latin music has been steady but slow, revenue from other services, including streaming and subscription services, has skyrocketed, according to labels. In fact, the RIAA reported a 119.3% growth in revenue from subscription services from 2011 to 2012.

Why services like streaming and subscriptions have taken off relates directly to how Hispanics use and consume technology.

According to Nielsen's "State of the Hispanic Consumer" report for 2012, approximately nine out of 10 Hispanics have access to the Internet—including at work and school. But Hispanics are less likely to have Internet access at home (62%) compared with the U.S. average (76%). However, in the past year, Hispanic broadband usage has increased by 14%, more than double the 6% growth registered by the general market.

Here's the big difference: Hispanics are three times more likely to have Internet access through

their mobile phones than at home (9% versus 3%), and approximately 60% of Latino households own at least one video and Internet-enabled cellphone compared with 42% for the general market.

In addition, Hispanics are 28% more likely to own a smartphone than non-Hispanic whites. In fact, in what constitutes a significant opportunity for marketers, Hispanics outpace all ethnic groups in mobile data service consumption. This includes music downloads, a category in which Hispanic consumption outpaces that of all other ethnic groups.

The close relationship between Hispanics and their cellphones, together with many Hispanics' preference for prepaid services rather than credit card use, has been a determining factor in the rise of wireless carrier's Cricket's Muve Music as a service of choice among Hispanics, which has become a key revenue driver for Latin labels in the past year.

"When we came up with the idea for Muve, we were really trying to help Cricket improve its business metrics by attracting new customers, creating a product that was sticky and kept people longer," Muve senior VP Jeffrey Toig says.

Since one-third of Cricket's customers were Hispanic (one-third are African-American and another third are Caucasian), the product was built with Hispanics in mind.

“We wanted to bring a premium digital music experience to a very large segment of the market that the existing music services don’t innovate for... When we thought of building a service for this audience it had to be built for the mobile phone because for many Cricket customers, and for segments of the Hispanic market, the phone—not the computer—is the center of their lives. And we were building a service that was bundled as part of the plan.”

How much does Muve connect with Hispanics? Aside from having a customer base that’s 35% Hispanic, between 15% and 20% of all music listened to through Muve every month is Latin.

In comparison, Latin presence is in the single digits in most other download and streaming music services. That’s because services like iTunes don’t market to Latinos. And while Latin pop tends to be what sells most in stores like iTunes, for Muve, the top-selling Latin genre is regional Mexican.

“So, you can see how a service built for a unique audience can really create a very unique user profile within the service,” Toig adds.

The answer may lie in an observation made by Nielsen’s Davila. “What’s really surprised me is that despite this rapid growth [of the Hispanic population], despite the fact that everybody understands the importance of Hispanics and Latinos, many companies have either decreased their investment in marketing to Hispanics or they have eliminated their multicultural marketing [department].”

In other words, the perceived “mainstreaming” of Hispanics has been so successful that many companies feel they can reach this audience through mainstream marketing. It’s one of many myths still in place when it comes to marketing to U.S. Latinos, Davila says. “It’s a myth that you can only rely on general market, or on Spanish-language,” he says.

That applies not only to advertising and marketing but also the very core of a business, which in the case of the music industry, is its artists.

“On an everyday basis, we are trying to get more and more bilingual talent, like Frankie J,” UMLE’s Gonzalez says. “You will see more joint ventures between us and Anglo labels in our group. Our view is that we have to get more of those acts and expose them on different platforms, build bridges with Anglo labels to get to Latin bilingual people in the mass market.”

Likewise, marketers and brands are increasingly looking to “build bridges.”

“One of Coke’s big business drivers is making sure we’re relevant with our teen population, so obviously Hispanics are more and more important,” says Ted Ketterer, brand manager of multicultural marketing at Coca-Cola North America Group. “We’ve all seen the Census numbers. We have to make sure we’re well-positioned. It more and more impacts our business directly.”

Coca-Cola’s Perfect Harmony Mix’On was an example of an interactive digital talent contest that targeted Latin teens, but was part of the brand’s overall campaign around the 2012 American Music Awards. In five weeks’ time, emerging Latin artists recorded collaborations that were voted on by users of Coke’s Mix’On website—60% of them using mobile devices. The campaign resulted in an 8% increase in Coke consumption intent by teen Hispanics.

“[Latino] has gone from a function of the multicultural department to a competency that everyone in all departments has,” says Alejandro Gomez, director of multicultural portfolio strategies at Coca-Cola North America Group.

Most important, perhaps, is the fact that Latinos as a consuming culture aren’t going anywhere.

“There are three things that make the Hispanic culture very sustainable—meaning, it won’t disappear,” Davila says. “Food, some sports and music. Even if you have second-, third-generation, you can ask a Hispanic teenager born and raised here what music he listens to, and he’ll give you a lot of music that mainstream teenagers don’t listen to—artists like Vicente Fernandez, Los Tigres del Norte, Maná. My recommendation is, definitely use music, use new talent to engage.”

The outlook for Latin music has brightened as revenue streams grow in areas beyond traditional retail and are directly linked with reaching the more technological consumer.



Personalities like Larry Hernandez and America Sierra are pulling in ratings with younger Latin viewers.



Watching The Growth

With rising viewers and ad expansion, Hispanic TV follows the path of its demographic from niche to mainstream with more English-language channels and Latin music stars

If some Latin TV executives sounded confident, at times even giddy, as they prepared for the upfront presentations in May, it was clear why. In April, Univision, the leading Spanish-language network in the United States, marked nine weeks at No. 4 or higher on Nielsen’s ranking of the most-watched networks. Telemundo, meanwhile, reported its best quarter in the network’s history, up 7% from a year ago. And mun2, the NBCUniversal channel for young Latinos, had its best ratings year in 2012, with double-digit growth in viewers aged 18-49 and 18-34, according to Nielsen.

“With the last Census and the presidential election there’s been a paradigm shift,” says Michael Schwimmer, chief executive of NuvoTV, which reaches more than 32 million households, according to Nielsen Cable Universe estimates. Formerly called SiTV, NuvoTV, billed as a “modern Latino entertainment” network, secured \$40 million in new financing last summer. Former BBC America and Comedy Central exec Bill Hilary recently became head of programming, and Jennifer Lopez came on as a creative, production and marketing partner.

“The time has come across all fronts—in distribution, advertising and among viewers,” Schwimmer says.

Spanish cable TV experienced a 21% growth in ad spending from 2010 to 2011, and Spanish TV network ad spending grew 13%, according to Nielsen’s 2012 “Hispanic Market Imperative” report.

“Companies spend their dollars where they see the most potential and today they’re spending \$5.7 billion on Spanish media, the majority of which is spent on Spanish television,” the report concluded.

“It’s all about reaching young Latinos in this country, which is just the most influential demographic the United States,” mun2 GM Diana Mogollón says. “They over-index on everything you can imagine buying, movie openings, digital and mobile devices.”

Later this year, Univision and ABC will together launch Fusion, a new 24-hour English-language Latino news and entertainment channel. Comcast is touting the coming of El Rey, Robert Rodriguez’s channel for second- and third-generation Hispanics.

As competition increases among Spanish- and English-language outlets, Latin music’s biggest stars are being increasingly called upon to help deliver that young Latino audience.

“I Love Jenni,” a reality show starring Jenni Rivera, was the centerpiece of mun2’s programming before the regional Mexican singer’s death in a plane crash last December. In April, the channel will premiere a posthumous season of the show, after a special on the singer aired April 14. Rivera’s programming drove 60%

of a 208% increase in video streams in the first quarter over last year on the channel’s website, according to mun2 sources.

Recent airings of “Larrymania,” a reality show starring young regional Mexican star Larry Hernandez, brought double-digit year-over-year growth in its time slot among viewers aged 18-34 and 18-49.

“They are businesspeople and they understand the TV platform really well,” Mogollón says of Latin music celebrities. “It’s a win-win, for our brand but also in terms of what their goals are in expanding and launching new businesses.”

On Tr3s, MTV’s bilingual Latin lifestyle channel, the new season will include a show that follows reggaeton duo Wisin & Yandel on tour. The show is part of a programming slate that targets a multigenerational household, based on research that 45% of Latinos aged 18-34 live with their families.

“It’s time to make decisions based on reaching the millennial [demo],” Tr3s brand manager Fernando Gaston says. “It’s about finding a balance between our viewers’ roots and their reality.”

At NuvoTV, a reality show will follow Lopez’s dancers as they prepare for a tour, offering behind-the-scenes encounters with the star herself.

The presence of the biggest Latin artists on TV is, increasingly, going beyond Latino-centric channels to mainstream networks, which are also courting the growing Hispanic audience. Shakira’s gig as a judge on “The Voice,” a first by a Latin-American, was promoted on NBCUniversal’s English- and Spanish-language channels as part of a company-wide multiplatform effort, according to Telemundo Media executive VP of marketing Susan Salana. “Someone who is Spanish-language is now part of mainstream America,” Salana says. At ABC, Colombian pop star Juanes has been booked to perform on a special Latin edition of “Dancing With the Stars” on April 29.

Telenovelas still habitually populate the top 10 among Spanish-language prime-time programs. But chart-bound songs associated with the novelas are appealing to younger audiences, too. Universal Music Latin released Mexican singer/composer America Sierra’s “El Amor Manda” as the first single of her upcoming solo album, after it debuted as the theme of the Univision novela of the same name. The track is No. 2 on Billboard’s Regional Mexican Digital Songs chart and No. 18 on Latin Digital Songs, having sold 13,000 copies, according to Nielsen SoundScan. Sierra, up to now best-known as vocalist for young Mexican electronic trio 3BallMTY, will play herself in an upcoming episode of the show. —JCN



Bilingual cable network mun2 has announced a slate of new and original programming. The content includes music reality show “Alerta Zero,” which focuses on a young, Chicago-based regional Mexican band on the road. “Larrymania,” featuring singer/songwriter Larry Hernandez, also returns.

Pistol
Annie
Miranda
Lambert
Angaleena
Presley
and Ashley
Monroe
(from left)





On a second album packed with what sound like future classics, Pistol Annies tackle difficult subjects—love, loss, the struggles of sobriety and the search for a durable bra—in sparkling harmonies

BY RAY WADDELL

GIRL TALK

It's happy hour at the Timothy Demonbreun House, a dignified Nashville mansion with historical significance that dates back to 1906, and as Pistol Annies knock back a couple after a long media day, the ladies are very much enjoying each other's company as they make a little history of their own.

Pistol Annies comprise three maverick country singer/songwriters—Miranda Lambert, Ashley Monroe and Angaleena Presley—at different positions on the upward trajectory of their respective career arcs. Even if the Annies are all successful as solo artists, particularly Lambert (who is clicking on all cylinders at radio, retail and headlining tours), whatever you do, don't refer to the group as a "side project."

"This is not some kind of vanity project," says Frank Liddell, who co-produced the act's upcoming album, *Annie Up*, with Chunk Ainlay and Glenn Worf. "They're dead serious about it and they want it to succeed."

The three united under a common bond of fierce independence, a rebellious nature and heavyweight songwriting chops. And the results surprised not only the country music establishment but caught the ears of the music press and such artists as Neil Young, who casually tossed out in his autobiography last year that the group is "writing their asses off."

That, Mr. Young, would be correct. The Annies' first album, 2011's *Hell on Heels*, emerged rather quietly but didn't stay quiet long, simultaneously out alt-ing alt-country, out roots-ing roots and out-rocking country rock.

With masterfully delivered songs about love, lust, domestic dysfunction and robust indulgence in a wide range of substances, the Annies were dialed into the consciousness of how a certain segment of young American adults are living today, and strikingly divergent from much of what is happening on the contemporary country scene. Frank, sharp and totally engaging tracks like "Takin' Pills," "Beige" and "Trailer for Rent" tapped frustration and celebration in a manner that recalled not only the riskier work of Dolly Parton, Loretta Lynn and Lucinda Williams, but also brought to mind the dark humor of Merle Haggard, Johnny Cash, John Prine and even Young himself.

Still, Pistol Annies' perspective is proudly feminine. "It's inside insight into how women's minds work," Presley says. "Listen and take notes, boys."

Hell on Heels has sold 465,000 units in the United States, according to Nielsen SoundScan, with little support at country radio, an accomplishment Sony Nashville chairman/CEO Gary Overton calls "historic," predicting word will spread through a wide range of channels. "When I think about Pistol Annies and their music, I am reminded of a famous quotation from theologian John Shedd," Overton says, quoting, "A ship in harbor is safe—but that is not what ships are built for."

BRANDIE ST. MICHAELS



You're all prolific writers, so obviously all do things independently, so how do you decide a song is an Annie's song?

Presley: It kind of decides for itself.

Lambert: There was one I really wanted from the beginning, because it really does sound like me, and Angaleena was like, "No! We need this song for Annie's, it's different." So, later on, she forgot, or she acted like she forgot. The last day we ended up cutting it. I was like [whispers], "Monroe, I think she forgot. Don't say anything." Then Ang's is like, "I want that song!"

Monroe: We're going to win either way, whoever cuts it.

Did you know more of what you wanted to do stylistically this time?

Lambert: Well, the last time we wrote about where we were from. This one we're writing about where we are right now. There are a lot of relationship songs on there—[Ashley's] engaged, I'm hitting two years [married, to Blake Shelton] soon, [Angaleena's] just hit a year. So we're just writing about what you know right then.

The harmonies are very special on this record. Do you have a vocal arranger?

Lambert: Hell no.

Monroe: Can you imagine?

Presley: Jesus is our arranger! It comes very naturally, and the more we sing together, I know exactly where [Miranda's] about to go, where [Ashley's] about to go, and vice versa. Now it's like breathing. It took me a while. I'm like, "I'll be in your band, but I don't really sing harmony." Miranda said, "It's in your soul, you grew up in a [grandma's] church, with bluegrass music. It's in

you, you just got to let it out!"

Lambert: I call it "Mamaw Harmony," because my Mamaw sang harmony like that: right on, not perfect, but awesome. And that's what our band is, imperfectly perfect.

Monroe: The first record we sang in different booths. This time we didn't—that's proof that we have learned each other's voices better. Three different mics, all in the same room, and we cut a lot live.

Three producers are credited: Chuck Ainlay, Glenn Worff, Frank Liddell. Did one of them take the lead?

Monroe: The band and us really took the lead most of the time, and Frank would just come in with his turtleneck on and say, "Uh..." and then do something ever so small.

Lambert: He's the best producer, because he doesn't produce. He just puts a bunch of great people in a room and says, "Go."

Presley: He gets nine geniuses, and gets them whatever they need, and just lets them go. He's like the cherry on top. He'll come in and just say the most minuscule thing, and every one of us will be, "That's perfect," and it will totally make everything fall in place.

Monroe: As Vince Gill said, producing is like framing a picture. The picture's already there, you've just got to frame it.

Lambert: [Frank's] such a good song guy. He loves songs—he really listens to them. We send him the most hideous work tapes, and he can hear through them.

I have to say something about the pickers on this record—it's almost like a fourth Annie, with lots of creative contribution.

Presley: We trust them and we encourage them to go wild.

Lambert: We're like, "Go as far as you can, and if we have to rope you in, we will."

Monroe: One of the guitar players is a guy named Guthrie Trapp. He's been playing with me live some lately, and he's badass. When you unleash him and say, "Hey, it's OK, you don't have to be professional," when he lets go, it's magic.

Presley: The first day we were in there, he was playing like every lick he knew, all over the place, almost like he felt like he had to be perfect or polished, and we're like, "Uh, that's so amazing, but get a little bit more stupid." It was like he was the new guy—we already had this clique and he wasn't in it.

Lambert: He's damn sure in it now.

Presley: I was like, "Here's the thing: Play half the notes, but play every note like you mean it from the depths of your soul," and after that, he went in there and just kicked in. Like Tom T. Hall says, the

This ship is sailing again, and artistically and commercially, the stakes are higher with second album *Annie Up*, due May 7—a fact clearly not lost on the group, as evidenced by the title. More often than on the first record, all three Annies (and only them) are involved in writing the songs, which, as last time, are unfiltered doses of poignancy, romance and sharp social observation. Hanging with Pistol Annies is, as Liddell puts it, "flat-out fun," and here we talk about the new record, their songwriting and their evolution as artists and people. Throughout, Pistol Annies show they don't take themselves too seriously, as long as you don't call them a side project.

The first record seemed to come out of nowhere, but people are definitely paying attention now. Did you feel any pressure to equal or top the last record?

Angaleena Presley: If the songs wouldn't have come on their own, the way they did, then I don't think we would be sitting here right now.

Miranda Lambert: We don't want to force it, ever.

Presley: We say our A&R guy, his name's Jesus Christ. He brought us together, and he gave us the songs.

Jesus shows up a few times on this record.

Lambert: We're all God-fearing women. [laughter] We are! We cut our teeth on church pews. [Now] I don't go to church, really, because I get home at 4 a.m. on Saturdays.

Do you know the people you write about in these songs?

Presley: A lot of them.

Lambert: It's either us or somebody or somebody we know, pretty much.

The Annies' point of view is enlightening to a lot of men.

Lambert: My dad gets Redbook delivered in the mail every month, and I said, "Dad, why do you read that?" And he said, "I want to know the enemy." That's what Pistol Annies are doing.

Where do you think the Pistol Annies fit in country music?

Presley: We don't know where it fits, we just know it's true. That's the common thread—honesty. Owning it, and not being scared of it.

The new record features all co-writes with all three of you as songwriters more often than on the first one.

Ashley Monroe: We spent a lot more time together, that's what happened.

Presley: We were on [Miranda's] shows for a year, then we went out; we were together off and on for two years.

Are you able to write on the road?

Monroe: We can't not write on the road, which is interesting, because normally it's a hard place to write.

You're all three on a bus together?

All: Yes!

I bet those walls could talk.

Presley: We have a saying: "Keep it on the bus, girls." But then we end up writing a song about it, so, oh well.

Lambert: But we sing it pretty.

Monroe: If you put a melody to it, it seems less harsh.

JESUS SHOWS UP A FEW TIMES ON THIS RECORD.

Lambert: We're all God-fearing women. We cut our teeth on church pews. Now I don't go to church, really, because I get home at 4 a.m. on Saturdays.

Pistol Annies performing at the Academy of Country Music Awards in Las Vegas on April 7.

DO YOU FIND IT SURPRISING THAT SO MANY MEN RELATE TO YOUR MUSIC?

Presley: “Being Pretty Ain’t Pretty”—I can’t wait to see some big, tall Oklahoma cowboy singing that at the top of his lungs.

less words the better. One of the hardest things about art is trying to edit yourself.

You’re going on tour in June. Do you watch fan-generated cellphone videos of your shows?

Monroe: Mama sends me the good ones, and when I watch that I get chills. But I won’t Google it myself.

Lambert: People are constantly in my face, and I’m going, “You’re not even capturing what’s happening, because you’re too busy worrying about getting it recorded.”

I’ve had artists tell me they don’t try out new songs live for just that reason.

Lambert: I won’t either. What if you want to change it? What if the negative comments come in and you never cut it because you second guess it when people talk shit about it?

Let’s talk about the songs. “I Feel a Sin Comin’ On” has a gospel vibe to it, but the content is anything but gospel.

Monroe: It’s raunch gospel.

Presley: Christian girls gone wild.

Monroe: We wrote that a cappella, just snapping [finger]. We thought, “Should we make it big band?” like Ray Charles. We wanted horns. Frank’s like, “Horns?”

“Hush Hush” is such a great family dynamic.

Lambert: Already people are saying, “Oh, my God, that’s my family. My brother just got out of rehab, too!”

I like the line about sneaking out behind the barn to spark one.

Lambert: [Ashley] had to actually confess that to her grandparents.

Monroe: Well, they have the red barn, so I kind of gave myself away.

Where did “Being Pretty Ain’t Pretty” come from?

Monroe: I had written a tweet one time about how I went and bought a bunch of makeup, then I went and bought a bunch of makeup remover, about a zillion dollars worth of each, because when I get home, it’s all coming off. We can’t wait to get it off.

Presley: That’s true for every woman, not just in show business. It’s like we have to wear war paint. Men don’t.

Do you find it surprising that so many men, like myself, relate to your music?

Lambert: That’s awesome, because there’s a lot of girl issues attacked on this record.

Monroe: But we do see cowboys with a beer in their hands singing “I’m hell on heels.”

Presley: We factored in writing this stuff—we’re like, “What else can we make these boys sing?”

All three [singing]: Being pretty ain’t pretty.

Presley: I can’t wait to see some big, tall Oklahoma cowboy singing that at the top of his lungs.

Tell me about “Loved by a Workin’ Man.”

Presley: I wrote that song a long time ago. When I first moved here, I dated this boy who worked on the railroad. He drove a big Chevy truck with a lift kit on it, and we’d go up in the hills and go mudding. One night he got his truck stuck and literally it sank down, and we had to get a backhoe to come up there and get it out. That guy, he’s my dad, he’s their dad, he’s our uncles.

“Dear Sobriety” is one of the linchpins of this record.

Lambert: I was actually pouring a drink of Bacardi and turned around to Ashley and said, “Dear sobriety!” She’s like, “What about it?”

Monroe: It was the same night we called Angeleena [to join the group], actually. We wrote “Beige,” which was on our first record, and we wrote “Dear Sobriety” that same night.

Lambert: We were thinking, “Where are these songs going to fit?” We had already been listening to [Angeleena’s] records. Me and [Ashley] went camping in my Airstream all by ourselves, and we were like, “We have got to do something with these songs.” “Dear Sobriety” and “Beige,” they have to be sung by full-on women. So we were like, “Hey, you want to be in a girl band?”

Monroe: But we didn’t put “Dear Sobriety” on our first record, and our manager kept saying, “That’s very special. You need to do this.” Obviously, it stuck out to us, too. It was just a serious topic. But as soon as it started laying down it was, “Oh, my God.”

Presley: It’s a “hide the razor blades” kind of song.

“Don’t Talk About It Tina” is an unusual song, starting with the title.

Presley: Channeling Natalie Maines, channeling Natalie Maines.

Lambert: The first two Dixie Chicks records—that’s obviously an influence on all of us. My friend Tina is a

cowgirl from Oklahoma, and she was out on the road with this... oh, God, do we have to tell this whole story again?

Monroe: We’ll make it real fast. Tell him about Mother Bra.

Presley: There’s this woman, and she’s like the fourth Annie, and her name is Mother Bra. I had never done anything like this and our stylist was like, “You’ve got to go get you a good, durable new bra,” because I have huge boobs. So I got this hideous, four-hooked harness, this beige thing that my boobs are wrangled in at all times. But Mother Bra has a mind of her own. Like we were in Mexico and woke up and she was floating on top of the pool.

Lambert: Ang gets drunk in Mother Bra.

Monroe: So we blame it on Mother Bra.

Presley: Mother Bra has all these adventures and she winds up in the weirdest places. So Tina was on the road with us—

Monroe: She’s a good Christian lady, sends us Bible verses every day, mother of two, great wife.

Presley: And ol’ Mother Bra was just laid out on the stove. She walked through there and picked it up and said, “Whose is this?” And I grabbed it and said, “Don’t talk about it, Tina,” and we started saying that about everything.

Lambert: We finally just said, “Can’t we just write this and get it over with?”

Presley: But the song turned out to be about girlfriends, going out to the bar, having each other’s backs. “Get over it girl, there’s more people out there.” So it started out about Mother Bra and it ended up being about good ol’ girls like Tina, salt of the earth. You’ve just got to have their backs.

“Trading One Heartbreak for Another” will probably be helpful to some people out there.

Monroe: I think so, too. I can’t wait for people to hear that. I played it for a friend of mine who is recently divorced and she just bawled, but she said, “That’s perfectly put.” Ang was going through a divorce, and how old was [her son] at the time?

Presley: Almost 3. And every word of it is true. My husband was awful, and it was such an awful situation. But to leave that situation, I had to break my baby’s heart, and that broke my heart even worse than my husband broke my heart. I can see why people stay in bad marriages, because I can’t stand to see him going through that.

How hard will it be to sing that song night after night?

Lambert: She’ll probably only cry once a weekend, like I do with “The House That Built Me.”

Presley: If you’re not moved by your own song that came from your guts, then you’ve lost your passion. Ashley came in that day [to record] and I didn’t say a word, just, “This is what we’re going to do.”

Monroe: She didn’t have a hook, so I said, “I’m finally alive but it’s killing who you’re living for.”

Presley: That’s the kind of shit she says, you little genius.

What are your expectations for this record?

Monroe: We hope that it will be accepted, and that people will listen to it from the first track to the last, as a whole record, and relate to it, that they can find something of themselves in it.

Presley: We want to make all the money and win all the awards.

Monroe: It’s like Willie Nelson said: It’s like labor pains, when you have songs and music to share, you have to do it.

Lambert: We birthed it. Her name’s Annie Up. We hope you like her. ●

YOU’RE GOING ON TOUR IN JUNE. DO YOU WATCH FAN-GENERATED CELLPHONE VIDEOS OF YOUR SHOWS?

Monroe: Mama sends me the good ones, and when I watch that I get chills. But I won’t Google it myself.

Lambert: I won’t try out new songs live. What if you want to change it? What if the negative comments come in and you never cut it because you second guess it when people talk shit about it?

Team Pistol Annies

ALBUM TITLE: *Annie Up*

LABEL: RCA Records Nashville

RELEASE DATE: May 7

MANAGEMENT: Shopkeeper Management

PRODUCERS: Frank Liddell, Glenn Worf, Chuck Ainlay

A&R: Sony Music Nashville

STUDIO: Ronnie’s Place, Nashville

PUBLISHERS: Sony/ATV Tree administered by Sony/ATV Music Publishing, Pink Dog administered by Sony/ATV Music Publishing (BMI), Reynsong/Ayden administered by Reynsong Publishing (BMI), Angaleena Presley administered by Ten Ten Music Group/EMI April Music (ASCAP)

BOOKING AGENT: William Morris Endeavor

UPCOMING TV: “Today” (May 7), “The Tonight Show With Jay Leno” (May 13)

PUBLICITY: Wes Vause, Sony Music

ATTORNEY: Greenberg Traurig

SITES: PistolAnnies.com

TWEETS: @PistolAnnies



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COUNTRY

A New 'Golden' Era

With its fourth album, Lady Antebellum hopes for a return to the trio's breakout glory

By Ken Tucker

The brick-walled office resonates with acoustic guitar and soft vocals as Lady Antebellum lead singer Charles Kelley gets pointers on chord progression from bandmate Dave Haywood. Kelley is boning up for a solo appearance that night as part of Nashville's Tin Pan South, an annual songwriter's festival.

The last-minute preparation is needed because Kelley's name ended up on the festival's lineup, something he wasn't expecting. "I thought I was just going to hop up and do a song and be an unnamed guest," he says with a laugh.

Seated in their publicist's Nashville warehouse office, Kelley, Haywood and Hillary Scott are eager to talk about their new album, *Golden*, due May 7 on Capitol Nashville. The sassy yet pleading first single, "Downtown," is the threesome's seventh No. 1 on Billboard's Country Airplay tally, and the group is cautiously optimistic that *Golden* will follow in the footsteps of its massive second album, 2010's *Need You Now*, which has sold 4 million copies, according to Nielsen SoundScan. The title track from that album spent five weeks atop Hot Country Songs and became a crossover and international hit, earning the trio four Grammy Awards, among other honors. It also became the biggest-selling Country Digital Song of all time, moving more than 6 million units. The act's third record, *Own the Night*, saw a dramatic drop-off to 1.8 million total sales.

The band, its label and its manager all agree that the recording of *Own the Night* was rushed. "It was always the goal to take the right amount of time to make the record, but sometimes your career gets ahead of you," Universal Music Nashville Entertainment chairman/CEO Mike Dungan says. "The time to work on a record all of a sudden disappears because you're needed for this and you're needed for that. This is a band that's been on a fast track almost from the beginning."

Meanwhile, *Golden* was recorded in much less of a rush. "We feel like we're back in the zone and have a better batch of songs this go-round," Kelley says. The trio co-wrote seven of the album's tracks, but also cut five outside songs, the most of any album.

"More than anything, the confidence that they have in themselves is evident," Dungan says. "You could feel it in the studio, you could feel it in preproduction. This is a band that's really come into its own, probably for the first time."

Borman Entertainment owner/founder Gary Borman credits longtime producer Paul Worley for that transition. "Paul understands that it's not a science, that it's not a formulaic thing. You can't really tell a Paul Worley record. He's not there to put his stamp on it; he's there to bring out the uniqueness and special talent of



THE BIG NUMBER

Number of copies Lady Antebellum's "Need You Now" has sold.

6
MILLION

those he's working with."

Haywood agrees. "He really gets the artist, their artistic ability, and he just lets it happen," he says.

Golden displays a depth and breadth perhaps not present on past albums. Dungan calls the song "Goodbye Town" "a little more intense, a little earthier, a little darker." Meanwhile, he says "It Ain't Pretty" is "a real gem. It's unique unto itself and a moment for Hillary."

To promote the album, the trio will appear on "Late Night With Jimmy Fallon," "The Ellen DeGeneres Show," "Chelsea Lately," "The Voice" and "Jimmy Kimmel Live!,"

among other outlets, and the marketing team has lined up a Teleflora Mother's Day promotion as well as partnerships with Best Buy, Disneyland, Citibank and JetBlue.

After the initial launch of *Golden* and after playing a few fairs and festivals, Lady Antebellum is taking a "maternity leave," Borman says. Scott and her husband, drummer Chris Tyrrell, are expecting a daughter in July.

The group will kick off a new tour this fall, likely after the Country Music Assn. Awards in November, and will be on the road for at least six months with "Baby Bellum," as Borman refers to her, in tow.

ARTIST: Lady Antebellum
ALBUM: *Golden*
LABEL: Capitol Nashville
MANAGER: Gary Borman, Borman Entertainment
PRODUCERS: Paul Worley, Lady Antebellum
PUBLISHER: Kobalt
BOOKING AGENT: Stan Barnett and John Huie, Creative Artists Agency
CHART HISTORY: "Need You Now" (2010) No. 1 (five weeks) Hot Country Songs, No. 2 Billboard Hot 100, 6 million; *Need You Now* (2010) No. 1 (five) Top Country Albums, No. 1 Billboard 200, 4 million; *Own the Night* (2011) No. 1 (13) Top Country Albums, No. 1 Billboard 200, 1.8 million
TWITTER: @ladyantebellum

ARTIST: The-Dream
 ALBUM: *IV Play*
 LABEL: Island Def Jam
 MANAGERS: Jaha Johnson, Chaka Pilgrim
 PRODUCERS: The-Dream, Timbaland, Da Internz, Los Da Mystro
 PUBLISHERS: 2082 Music/WB Music Publishing (ASCAP)
 BOOKING: Mitch Blackman, International Creative Management
 CHART HISTORY: *Love/Hate* (2007), No. 30 Billboard 200, 610,000; *Love V/S Money* (2009), No. 2 Billboard 200, 545,000; *Love King* (2010), No. 4 Billboard 200, 175,000
 TWITTER: @TheKingDream

R&B

Following The-Dream

The songwriter/producer and superstar collaborator's fifth solo set finally sees the light
 By Erika Ramirez

The-Dream is no one-trick pony. During his 12-year career, the singer/songwriter/producer has crafted crossover hits for music's biggest artists, including Rihanna and Beyoncé. But due to his songwriting and production schedule, the-Dream has had to place his fifth studio album, *IV Play*, second. The set will finally be released May 28 on Island Def Jam.

"It's getting harder by the day," the-Dream, born Terius Nash, says of the creative process. "I adopted the theory to take up a lot of real estate on [someone else's] album. I'd rather have four to six records on an album, instead of that one. I did around seven records on Beyoncé's 4 and five on Rihanna's last [*Unapologetic*]. When you're in that process, if there are five [songs] on the album, that probably means you did more than that. It slows it down because I don't get time for myself."

IV Play is laced with eclectic strings, big harmonies and droning synths reminiscent of '90s R&B and late-



'80s/early-'90s rap, which the-Dream is "appreciating right now."

"It's as if he could have come from that era," says Jaha Johnson, the-Dream's co-manager. "His R&B roots don't start with the '90s. They run deep, even back to what inspired those '90s R&B artists, like Sam Cooke."

A Dream album wouldn't be a Dream album if it didn't ooze with Auto-Tuned, braggadocio sex cuts and odes to love's hopefuls, in which he triumphantly swoons and seduces simultaneously, as he does on the title track.

"Rhythm and blues is about what life is, it's about being able to talk heartbreak and understanding that people go through it, not about this fantasy in how much you're spending," the-Dream says. "For some, words got complacent, and R&B began to compete with rap."

IV Play's lead single, "Slow It Down," debuted and peaked at No. 24 on Billboard's R&B Songs chart, No. 41 on R&B/Hip-Hop Digital Songs and No. 12 on R&B Digital Songs.

Island Def Jam executive VP of marketing Eric Wong says the label has been releasing "multiple songs and visuals" for fans to preview the album, and

its layers of sounds are "reflective of his discography and artists he's worked with." The-Dream will release the video for "IV Play" this month.

IV Play includes collaborations with Beyoncé ("Fire"), Jay-Z ("Higher Art"), Big Sean, Fabolous ("Slow Down"), Mary J. Blige and Kelly Rowland.

In support of *IV Play*, the-Dream will embark on a co-headlining tour with Rowland, whose fourth studio album, *Talk a Good Game*, is due in June on Republic Records.

Besides working on two songs for *Talk a Good Game* ("Skywalker" and "Dirty Laundry"), the-Dream is collaborating with Beyoncé, Jay-Z and Kanye West on their solo full-lengths and venturing into the world of film scoring.

"I just started scoring this one film, there's no printed title yet," he says. "I'm trying to move over to the movie world. I'm writing for a smaller circle and focusing on the score. And you never know. I might drop an album on iTunes."

After *IV Play*, the-Dream plans to handle his solo material differently. "Being in the middle of a Beyoncé album, I can't really go out and do promo," he says. "I can't do it and be responsible for the many albums I have to do with other people. I'd rather it just go straight to Target, iTunes, Amazon versus me personally having to wait for that window in which to put music out and promote because [then] I find myself holding on to records for two years for the time to be right when musically I'm already past that point."

"If I do five, six records that sound great, I want it to come out as fast as it can. I don't care how many copies it sells. It's about musically moving the needle." ☐



HUNTER HUNTED

Last year Los Angeles rock band Hunter Hunted emailed Steel Train bassist Evan Winiker asking for a gig at L.A.'s Soho House, where he was curating music. Not only did Winiker book the group's first-ever show in February, he also asked to manage the band, eventually partnering with the Creed Company (Bruno Mars). Since then, Hunter Hunted, which makes lush, swoony indie rock, has self-released an EP, performed on "Conan," sold out shows at the Troubadour in L.A. and the Mercury Lounge in New York, and headlined a KROQ Los Angeles-sponsored residency. The duo of Dan Chang and Michael Garner met at the University of California Los Angeles in an a cappella group, and were formerly in pop act Lady Danville, which had moderate success after forming in 2007. "Dan and I were writing a bunch of new music and it just made sense to create this new project," Garner says. Chang



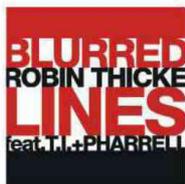
and Garner have written a slew of material but don't plan to release a full-length until 2014—although the act will have a label long before. "I feel like in the next couple of weeks we'll be at a good home," Garner says. The current aim is to focus on building Hunter Hunted's live audience (the duo's on tour with Fitz & the Tantrums). "There's a new hype band every week in this industry and most of them are gone within a month," Winiker says. "These guys are going to put together a solid touring base that they can build off."

—Emily Zemler

"Rhythm and blues is about what life is, being able to talk heartbreak and understanding, not about this fantasy in how much you're spending." —THE-DREAM



DJ James Henry, Anchorage, Alaska. Jessica Sutta. "Again." It pops, has build, maintains energy and still has enough mainstream "feel" to mix and mash with a ton of the tracks on the Dance Club Songs chart. Sutta's track plays right between EDM and hip-hop and the ladies love it.



Robin Thicke featuring Pharrell & T.I. "Blurred Lines (MMP Intro)." This track feels soulful, yet has enough uptempo vibe to maintain a dancefloor at the same level as a Calvin Harris or a David Guetta track. At 120 bpm, it also bridges urban mixes and dance tracks in an up-transition capacity.



Carmen Electra. "Like I Love It (Bitrocka Club Mix)." The first time I dropped this track I had ladies asking who it was, and they were all shocked to hear it was Carmen Electra. It's energy and attitude rivals the vibe that Rihanna's tracks create on my dancefloor.

ARTIST: Little Mix

ALBUM: *DNA*

LABEL: Columbia

MANAGERS: Richard Griffiths, Harry Magee, Annecka Griffiths and Lisa Wolfe, Modest Management

PRODUCERS: Cool, TMS, Future Cut, Biff Stannard, Steve Mac

BOOKING AGENTS: Brian Manning and Mitch Rose, Creative Artists Agency

PUBLISHER: Downtown Music Publishing

CHART HISTORY: "Wings" No. 91 Billboard Hot 100, No. 27 Mainstream Top 40, 141,000

TWITTER: @LittleMixOffic



POP

Mixing It Up

U.K. 'X Factor' winner Little Mix sets its sights on U.S. stardom

By Latifah Muhammad

On a windy California day, hundreds of young girls have split themselves into two groups. To the left are those waiting in line to enter Los Angeles' Conga Room, and to the right is a large crowd collected near the venue's balcony, with homemade signs in tow, anxiously awaiting the arrival of Little Mix.

The U.K. "X Factor" winner, signed to Columbia Records, comprises four female solo artists—Jesy Nelson, Leigh-Anne Pinckock, Jade Thirwall and Perrie Edwards—who were grouped together during the competition and are now working on U.S. stardom. The intimate performance at the Conga Room marks the act's first stop in L.A., and the last on a 14-city promotional run.

During soundcheck, some of the members wave

at fans from the balcony, and pandemonium erupts. By showtime, the standing-room-only crowd is packed shoulder to shoulder. Seated onstage next to a guitar player, Little Mix belts out a handful of songs including the hit "Wings," which debuted on the Billboard Hot 100 last week at No. 98 and rises to No. 91 this week, followed by a question-and-answer period. The members are then whisked backstage amid audience shrieks.

Early reviews of Little Mix, whose members' ages range from 18 to 21, draw comparisons to One Direction and the Wanted. Following in the footsteps of today's biggest British boy bands, Little Mix is poised for a stateside takeover with the release of its U.S. debut, *DNA*, on May 28. But unlike the act's male counterparts, Little Mix's music ventures in the direction of R&B, rather than just traditional pop.

"The comparison [to One Direction] sometimes comes up because they came out of 'The X Factor,' but for a British girl band, they're really quite unique," Modest Management founder Richard Griffiths says. The firm manages Little Mix and One Direction, but the girls will not be marketed in the same way. "There's been some great British girl bands over the years, but there's never been a girl band that has their vocal ability. We felt they really can compete in America on that level."

As the name Little Mix suggests, the members cite a range of inspirations, from Beyoncé to Steve Perry.

But vocally, the R&B sound dominates. "We all have different musical influences and we've tried our best to squeeze that into one album," Thirwall says. "We're trying to bring back the kind of old-school harmonies, and that kind of '90s sound as well, but more up to date. There's definitely something [on the album] for everyone—big ballads, R&B, hip-hop, pop, old school, rock... We are basically a 'little mix' of everything."

Among the tracks giving the act a direct connect to the R&B world is "How Ya Doin'," featuring Missy Elliott, which samples De La Soul's "Ring Ring Ring." Linking with Elliott—a five-time Grammy Award winner noted for reconstructing the sound of R&B music in the late '90s—was a big get for the girls. "She's been my idol since I was little," Nelson says. "In every single interview that we've ever done, people would be like, 'Who's your dream collaboration?' I would say, 'Missy Elliott.'"

"Wings" debuted at No. 1 on the U.K. singles chart, becoming one of last year's top 50 best-selling songs in the United Kingdom. The U.S. marketing plan will build on an already strong American fan base by way of in-store appearances, increased radio presence and relaunching a "Mixer Magnet" digital campaign in which fans from 10 different countries posted Twibbons (Twitter ribbons) to their accounts in hopes of having Little Mix perform in their country. The label will launch a similar campaign in the United States.

"Everything we want to do with Little Mix is very fan-chasing," Columbia senior VP of marketing Doreen Lombardi says. "We want the fans to know they're the reason why these girls were [in America] for two weeks, and the reason they're coming back."

An R&B-leaning girl group hasn't cracked the mainstream since the days of En Vogue, TLC and Destiny's Child, and Little Mix is prepared to fill that spot. "We want to be able to inspire people," Pinckock says. "We want to be global—it feels like it has to happen. It's the goal, and what we're working toward." ●

—JADE THIRWALL, LITTLE MIX



PACKING HEAT: Rapper Lil Wayne has announced his upcoming *America's Most Wanted* tour supporting new album *I Am Not a Human Being II*. Featuring friends T.I., Future and French Montana, the tour will begin July 9 at the **Oak Mountain Amphitheatre** in Birmingham, Ala., four months after his health scare. Booked by the **Richard de la Font Agency**, the run will hit the **Cruzan Amphitheatre** in West Palm Beach, Fla. (July 14), **Time Warner Pavilion** in Raleigh, N.C. (July 27), **FedEx Forum** in Memphis (Aug. 14) and **Fiddler's Green** in Denver (Aug. 23).

TRANSCENDED YOUTH: Folk heroes **the Mountain Goats** will head out on the **Tuttlingen Warriors** tour (the name is apparently an inside joke). The band's **John Darnielle** and **Peter Hughes** will hit the road as a duo, leaving their third member, **Superchunk's Jon Wurster**, out of the mix for the first time since 2006. Booked by **Adam Voith of Billions Corp.**, the tour will touch down at **Appalachian State University** in Boone, N.C. (May 1) before hitting **Maxwell's** in Hoboken, N.J. (June 5), **Lincoln Hall** in Chicago (June 17) and **Soapbox** in Wilmington, N.C. (June 28).

'SUP, DUDE: New Jersey garage-rock band **Titus Andronicus** has revealed plans for the second running of its **Bring Back the Dudes** tour with Brooklyn pals **So So Glos**, which last time "left a trail of havoc and mayhem from sea to shining sea," TA frontman **Patrick Stickles** says. Booked by **John McCauley at Ground Control Touring**, the tour will run through **Space** in Hamden, Conn. (April 28), **Mohawk** in Austin (May 9), the **Stone Fox** in Nashville (May 13) and **Black Cat** in Washington, D.C. (May 19).

BACK ON: The newly reunited **Jonas Brothers** are planning their **Jonas Brothers Live** tour—their first North American trek in three years—in support of new single "Pom Poms" and a forthcoming fifth studio LP. The JoBro train will start off at the **Charter One Pavilion** at **Northerly Island** in Chicago (July 10), then make stops at the **Blossom Music Center** in Cleveland (July 16), **Red Hat Amphitheatre** in Raleigh, N.C. (July 31), **Comerica Theatre** in Phoenix (Aug. 9) and the **Gibson Amphitheatre** in Los Angeles (Aug. 16). —Nick Williams

"We're trying to bring back old-school harmonies, and that kind of '90s sound as well, but more up to date."

Reviews

Robin Thicke featuring Pharrell & T.I.
 "Blurred Lines" (4:23)
 PRODUCER: Pharrell Williams
 WRITERS: Robin Thicke, Pharrell Williams
 PUBLISHERS: EMI April Music/More Water From Nazareth/I Like Em Thicke Music (ASCAP)
 Star Trak/Interscope

R&B

Thicke Changes Up His 'Lines'

Justin Timberlake's "Suit & Tie" was the year's best lead single from a handsome, blue-eyed R&B singer—until "Blurred Lines" entered the conversation. Robin Thicke's latest offering has already drawn online attention for its not-safe-for-work music video, which features enough female nudity to get banned from YouTube. Still, there's ample artistic merit in this bubbly bit of disco-shuffling R&B to stir up some much-deserved anticipation for Thicke's sixth studio effort. "Blurred Lines" is an absolute win for all parties involved, especially Thicke, who loosens up his tie after a string of overly sincere singles from 2011's *Love After War*. Come-ons like "You wanna hug me, what rhymes with hug me?" could get eyerolls on a lesser track, but Pharrell Williams' production—heavily reminiscent of the Neptunes' early-'00s heyday—knows what tricks to conjure. Over a waddling bassline and rhythmic "hey heys," Thicke's octave-leaping croon makes a successful move from the bedroom to the dancefloor. —CP

Over a waddling bassline and rhythmic "hey heys," Thicke's octave-leaping croon makes a successful move from the bedroom to the dancefloor.

LEGEND & CREDITS

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

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 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.



LIVE

ARTIST: Wavves
 VENUE: Glasslands Gallery, Brooklyn
 DATE: April 11

One of the many fans crowd-surfing during Wavves' sold-out show at Glasslands dipped backward suddenly and disappeared headfirst into the audience. She made it out OK. Despite the intimacy of the space, there was plenty of crowd-surfing, moshing and head-banging as Nathan Williams and his band of young punks ripped through one subtly polished slacker pop anthem after another. Wavves was there



SINGLES

HIP-HOP

DROP CITY YACHT CLUB FEATURING JEREMIH

"Crickets" (4:08)
 PRODUCER: Drop City Yacht Club
 WRITERS: various
 PUBLISHERS: various
 Exit 8/A&M/Octone/Interscope

Drop City Yacht Club is destined to establish a cult following with this breezy debut single. The hip-hop troupe attempts to woo a girl who doesn't want to give them the time of day, hence the tongue-in-cheek hook from featured singer Jeremih: "I told her we should kick it, but all I heard was crickets." —KI

ALTERNATIVE

DEERHUNTER

"Monomania" (5:21)
 PRODUCERS: Deerhunter, Nicolas Vernhes
 WRITER: Bradford Cox
 PUBLISHERS: Beggars Music/Notown Sound (BMI)

4AD

If their brash, blaring new single is any indication, the members of Deerhunter have grown bored of indie-rock dreaminess. "Monomania" arrives after a three-year silence, but it sounds like it was written and recorded in about five minutes, burying Bradford Cox's glam-rock strut under distortion and layers of tape hiss. The title track to the group's next album proves to be a rattling, disorienting reintroduction. —RR

ROCK

NICO VEGA

"Beast" (3:01)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 Five Seven

On its grungy breakout single, L.A. quartet Nico Vega concocts

an unlikely blend of patriotism and distortion. "Stand tall for the people of America!" Aja Volkman screams, channeling Karen O while her band whips up ear-blistering riffs and presents pounding tom-toms. The song's formula may be a little corny, but it's undeniably potent. —RR

POP

ARIANA GRANDE FEATURING MAC MILLER

"The Way" (3:46)
 PRODUCER: H-Money
 WRITERS: various
 PUBLISHERS: various
 Republic

Nickelodeon star Ariana Grande channels early Mariah Carey while nicking the arrangement of Big Pun's "Still Not a Player" on this bubbly love jingle. With Mac Miller playing the part of the feisty boyfriend, Grande crafts a tale of young romance over a bouncy beat from H-Money. "The Way" has already notched a top 10 debut on the Billboard Hot 100, affirming the breakout potential of this Cupid-kissed single. —KI

DANCE

J. DASH

"WOP" (3:51)
 PRODUCER: Matthew Wiese Sr.
 WRITER: J. Dash
 PUBLISHERS: Stereofame Publishing/Slap Dash Publishing (BMI)

Stereofame

"I made a lot of money, I paid my bills," Florida-based hip-hop artist J. Dash raps on "WOP," which was originally released in 2011. Whether that statement was true then, it certainly holds true now, after the synth-dominated track inspired Miley Cyrus to "twerk" in a popular viral video. A Hot 100 debut followed, and the likable dance cut could continue to grow more than a year after its release. —WG



ALSO ON VEVO TV:

@RapOnVEVO
Named after Vevo's genre-specific Twitter account, the show combines rap royalty and up-and-coming MCs, from 50 Cent to Kendrick Lamar to August Alsina.

@RockOn-VEVO

The program pays homage to greats like Guns N' Roses while covering rock's past and current catalog, from Papa Roach to Walk the Moon.

[Detected]

The show serves up only the freshest hits so that viewers don't have to search themselves.



The Vevo TV app encourages one-click sharing across Twitter and Facebook.

APP

I Want My Vevo TV

For those who long for the days when MTV regularly featured music videos, Vevo has unveiled Vevo TV with the aim of reinvigorating the tradition of 24/7 music video programming. Vevo TV launched March 12 as a part of Vevo's desktop experience and mobile app, and can also be accessed through a Roku box or Xbox. The scheduled programming, handpicked by Vevo's staff, is broken down into hour-long chunks that include hit videos from major labels like Universal and Sony, as well as a litany of top-notch producers.

The app's interface couldn't be easier to use. Aside from simple pause-play controls (which also bring up the song title and video director), the app facilitates one-click sharing across Facebook and Twitter. Vevo TV also enables users to save any video being viewed to a "watch later" playlist that's accessible at any time.

So far, the lineup features an assortment of shows: "Global Hits" showcases clips by superstars like Michael Jackson and U2, "Vintage" serves up throw-

backs from Digable Planets and Cyndi Lauper, and "Old School New" plays back-to-back videos from one artist, pairing an older clip with a newer video (for example, Justin Bieber's "One Time" and "Beauty and a Beat"). The broadcast is punctuated with commercial breaks featuring advertisers like McDonald's, as well as spots for such bands as Volbeat. Fortunately, these breaks are more truncated than what one would experience when watching broadcast TV or a service like Hulu.

Vevo TV is still in its infancy, so the variety of its programming has room to grow. Random video showcase "Vevo Shuffle," which can hopscotch from Alice in Chains to 2 Chainz, still dominates much of the programming lineup, so there's plenty of opportunity for new and unique channels to be added. For now, however, Vevo TV can aptly serve as programming for music video obsessives, or for a DJ at any house party. —WG



POP

New Blood

At the end of their debut album, the members of Youngblood Hawke sing, "You don't get a second chance to make the same mistakes." Not in this case, however. Principals Simon Katz and Sam Martin created the band from the ashes of Iglu & Hartly, staying on the buoyantly melodic synth-pop tip that has one foot in the '80s and the other in step with peers like fun. and Passion Pit. Restraint isn't the group's stock in trade, though it does pull back a bit on tracks like "Glacier" and "Live and Die."

And the anthemic choruses of "Rootless," "We Come Running" and "Say Say," among others, are unquestionably—and unapologetically—built for mass singalongs. The soulful "Blackbeak" and "Forever," meanwhile, mix some shimmering guitars into the album's synth-dominated textures. There's a sameness that creeps into the ebb-and-flow dynamics here, but when the songs are taken individually there's more than enough to make listeners take notice. —GG



Youngblood Hawke

Wake Up

PRODUCERS: various

Republic Records

CHART HISTORY: *Youngblood Hawke* EP (2012), No. 3
Heatseekers Albums, 15,000

RELEASE DATE: April 30

ALBUMS

ELECTRONIC

MAJOR LAZER

Free the Universe

PRODUCERS: various

Secretly Canadian/Mad Decent

RELEASE DATE: April 16

The second full-length from this Diplo-helmed crew is an expansion on the melting pot of reggae, dance, dancehall and bounce served up on 2009's *Guns Don't Kill People... Lazercize Do*. Former co-pilot Switch is out, but there's a galaxy of far-flung collaborators, including Bruno Mars, Vampire Weekend's Ezra Koenig and Vybiz Kartel. —JA

ELECTRONIC

THE FLAMING LIPS

The Terror

PRODUCERS: Dave Fridmann, The Flaming Lips

Warner Bros. Records

RELEASE DATE: April 16

The Terror replaces the Oklahoma art rockers' technicolor anthemry with a trancey, machine-like ambience and melancholy lyrical outlook. But the melodies of "Look... The Sun Is Rising" and "Always There... In Our Hearts" are characteristically strong. And it's hard not to get swept up in "You Lust," a vibey 13-minute collaboration with Phantogram. —GG

POP

CHARLI XCX

True Romance

PRODUCERS: Ariel Rechtshaid, Patrik Berger, Blood Diamonds
I Am Sound

RELEASE DATE: April 16

Charli XCX proves she has plenty of monster hooks, killer beats and equally bratty kiss-offs on *True Romance*. Whether it's the shimmering "Nuclear Seasons," swaggering "Grins" or swoony "Take My Hand," she packs just as much sass

into her dreamy electro-pop songs as she does catchy melodies. —AH

POP

FALL OUT BOY

Save Rock and Roll

PRODUCER: Butch Walker
Decaydance/Island

RELEASE DATE: April 16

Despite its title, this polarizing album has more in common with Rihanna than the Ramones. There are plenty of hip-hop-flavored dance grooves and polished R&B/pop hooks, while the title track (featuring Elton John) gives fun. a run for its pompous sonic jollies. Courtney Love, Big Sean and Foxes also guest. —GG

RAP

TYGA

Hotel California

PRODUCERS: various

Young Money/Cash Money Records

RELEASE DATE: April 9

From the stuttering drums on opener "500 Degrees" (featuring Lil Wayne), it's clear Tyga means business with his third album. The YMCMB gunner elevates beyond his 2011 "Rack City" breakout and finds his niche in rap as a lothario balanced by thugery. Where "Molly" gets the clubs jumping, "Enemies" brings pensiveness. —KI

RAP

TYLER, THE CREATOR

Wolf

PRODUCER: Tyler, the Creator
OF Records

RELEASE DATE: April 2

Tyler, the Creator displays a heightened level of maturity on third album *Wolf*. The Odd Future leader tackles his demons here, from the death of his grandmother ("Cowboy") to his father's absence ("Answer"). He even gets a little romantic on "IFHY." —KI

.biz

When "Sunday Night Football" returns this fall, it'll be without Faith Hill. Since 2007, the country singer has sung the opening theme for NBC's prime-time football program, a reworked version of Joan Jett & the Blackhearts' "I Hate Myself for Loving You." It was Hill's decision to exit after six seasons. A replacement hasn't yet been named.



POP

Joining Forces

Lady Gaga manager Troy Carter signs YouTube violin phenom Lindsey Stirling
By Andrew Hampp

Manager Troy Carter helped shepherd the career of Lady Gaga, and he's working with new client John Legend heading into the R&B singer's next album. But Carter's company, Atom Factory, also has its eye on the generation of self-made YouTube stars, such as Greyson Chance, whom Carter signed in 2010. Now comes Lindsey Stirling, the dubstep violinist with more than 2 million YouTube subscribers, a sold-out European tour and 108,000 copies sold of her self-titled, self-released debut since its release last fall, according to Nielsen SoundScan.

Carter first discovered Stirling in February through Atom Factory's Ty Stiklorius, who encouraged her boss to check out Stirling's YouTube channel. "By looking at the numbers, automatically you could see this girl knew how to move the needle and understood YouTube was a venue to engage fans both online and offline," Carter says. He quickly booked a flight to Orlando, Fla., to check out one of her gigs, and was impressed by her ability to sell out a 1,200-seat venue without any mainstream radio support.

Stirling, a 26-year-old native of Orange County, Calif., and an "America's Got Talent" alum (she placed fifth in 2007), has harnessed YouTube in a way few musicians have—as a means to communicate with fans. She maintains two separate channels: LindseyStomp, which hosts her music videos and has some 2 million subscribers, and LindseyTime, where

she posts original content from her tour and meet-and-greets to keep her 175,000 followers engaged in her daily life. She also has about 874,000 Facebook fans, 141,000 Twitter followers and 45,000 Instagram followers.

Although she's had previous representation ("I had one manager, and for just two people it became a huge business," she says), Stirling was being courted by several other management companies before she met with Atom Factory. "After every other meeting I remember feeling so confused," she says on the phone from the Berlin airport, where she's in the midst of a European promotional tour. "But with Atom Factory, they were up to date on current things and trying new stuff all the time, and I felt so creatively alive when I met with them."

Although *Lindsey Stirling* has been selling steadily—it's No. 127 on the Billboard 200 this week in its 22nd week on the chart—Carter says additional digital and physical distribution is a near-term priority to help the album stream on digital services like Spotify and sell at retailers like Best Buy and Target. But he stops short of looking to sign her to a major label. "This is about us coming in and shining what she's already built," he says. "We want to guide her career in the way we would any other artist's career by keeping it independent. We want to bring in a distributor to help out with the physical goods, and also be able to tell her story a little more around the world."

Lead single "Crystallize" already has some 55 million YouTube views for its official video and digital sales of 234,000, according to SoundScan. The song has reached No. 17 on Dance/Electronic Digital Songs, No. 34 on Dance/Electronic Songs and No. 1 on Classical Digital Songs, where it's held the throne for 20 straight weeks (and counting). But Carter says an active radio push isn't planned at this point.

"What's interesting about this is she's getting more views on YouTube than you'd be able to get from radio or performing on TV. We're primarily focused on pushing things out through Lindsey's network," he says. "If we do pick up some stations along the way, that's totally great, but that's not what the plan is going to be built around." ●

Lindsey Stirling's "Crystallize" has sold 234,000 copies.

THE Numbers

PSY'S "Gentleman"

Galloping K-pop singer PSY is back on the charts with new single "Gentleman." The track splashes onto the Billboard Hot 100 at No. 12, thanks in large part to strong initial streams of its music video, which premiered April 13. "Gentleman" is PSY's first single since breakthrough hit "Gangnam Style," which spent seven weeks at No. 2 on the Hot 100, and six weeks atop the Digital Songs chart. PSY is working on a full-length album for School Boy Records/Republic.

+ 18.9M

According to YouTube, "Gentleman" received 18.9 million global YouTube views on April 13, setting the record for the most views of a music video in one day. By April 17, its views had climbed to 125 million. Meanwhile, "Gangnam Style" continues to reign as YouTube's most-watched clip, with 1.5 billion views.

**↑ 198%
384K**

PSY once again proves he can draw a crowd as he added 384,000 new followers to his overall fan base across Facebook, Twitter and YouTube during the charting week (which ended April 14). That's a 198% increase over the previous week, when he gained 128,000.

+ 27K

In less than three days, "Gentleman" sold 27,000 downloads, according to Nielsen SoundScan. The song arrived April 12, and the current issue's tracking week ended April 14. It just misses the threshold of Hot Digital Songs, but the tune could arrive on the tally next week, after a full week of sales.

+ 187K

Per its generally conservative nature, radio hasn't yet jumped on "Gentleman," as its Hot 100 Airplay audience impressions stand at a tiny 187,000 (for the week ending April 16). Only 18 reporting stations played the cut—a number that could rise once the song is officially serviced to radio.

—Keith Caulfield and William Gruger



ROCK

High Concept

Stone Sour's epic two-part fantasy album takes off

By Gary Graff

When Stone Sour's Corey Taylor and Josh Rand played Roadrunner Records executives the music they had recorded for their conceptual *House of Gold and Bones* project last June, a vision quickly locked in place.

Two albums. One campaign. A whole lot of content—beyond the music, too—that was designed to become more than just the sum of its parts.

"We did it right," Taylor says, and he's not kidding. *House of Gold & Bones: Part 1* debuted at No. 7 on the Billboard 200 in October, spawning the No. 2 Mainstream Rock hit "Absolute Zero." The just-released *Part 2*, meanwhile, debuts at No. 10 this week (following top five debuts in Germany and Australia), while its single, "Do Me a Favor," is already top 10 at Mainstream Rock.

"It's exceeded our expectations to say the least," says Taylor, who,

with Stone Sour guitarist Jim Root, doubles up in Slipknot.

Roadrunner senior director of marketing Chris Brown acknowledges that for the label, it was a challenge "to figure out the best way in this climate of how to release two records." Ultimately, he says, the determination was to twist the piece—which Taylor describes as "a morality play I was able to twist into this crazy, sci-fi fantasy world where anything is possible"—come out on two albums but still treat it as a single, integrated project. Brown adds that bringing it out with special packaging that allows physical buyers to house *Part 1* and *Part 2* together generated more excitement.

"Absolute Zero" has also been bolstered by an animated video by Phil Mucci and, Brown notes, "really dives into the story." The next single—which is still being determined—will come from *Part 1*, and future releases will ping-pong between the two albums.

A four-part series with Dark Horse Comics telling the albums' story recently launched, while the group is headlining the Revolver Road to the Golden Gods tour and will play festivals in North America and Europe into the summer. In 2014, Taylor says, Stone Sour is "plotting and planning a world tour that is very special," with two-night stops that will feature each album played in its entirety. Taylor is planning a two-part feature film adaptation of the *House of Gold and Bones* story.

"I know the people I want to cast in it," he says. "I know the people I want to produce and direct it. Hopefully I can get it done." ●



Bastille Breaks In The U.S.

Four acts boast a top 10 hit on both the U.K. singles and albums charts this week: P!nk, Bruno Mars, Justin Timberlake and—a name likely unfamiliar to Americans—British rock band Bastille. The act's debut album, *Bad Blood* (Virgin), opened at No. 1 in March, powered by its top 10 single, "Pompeii." Plans are in the works for a U.S. release of the album, while "Pompeii" is garnering early radio support stateside, including alternative WROX Norfolk, Va. (268 plays through April 14, according to Nielsen BDS).

Alternative Backing Unlikely Candidates

Unlikely Candidates had an unlikely start: Cole Male and Kyle Morris were booked on separate accounts of grand theft auto and sent to a Fort Worth, Texas, juvenile detention center together. After they became friends, they began focusing on music, eventually rounding out the quintet. Signed to Atlantic, the act is approaching the Alternative chart with the jangly "Follow My Feet." KKDO Sacramento, Calif., leads all panelists with 52 plays for the song in the April 8-14 tracking week.

'Nashville' Stars

Opening at No. 57, sibling duo Lennon & Maisey appear for the first time on the Country Airplay tally with their cover of the Lumineers' "Ho Hey" (Big Machine). The original version peaked at No. 3 on the Billboard Hot 100 in December. The young sister act joined the cast of ABC's "Nashville" last fall and performed "Ho Hey" on the series' April 3 episode. The single will appear on the show's second soundtrack, due May 7.

Radio Picks Up On J. Peguero

Miami-based rapper J. Peguero hopes to dial up a debut on the Mainstream R&B/Hip-Hop chart with "Callin'" (RedStar). The introspective cut is the second release off his *Tale of Two Cities* mixtape, following the Trina-assisted "Turnt Up," which has racked 440,000 YouTube views. Peguero was born in the Dominican Republic and raised in Brooklyn before moving to Miami to begin his music career.

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

Battle Plan: Eric Church



Two days after winning best album at the Academy of Country Music (ACM) Awards for his 2011 Billboard 200 chart-topper *Chief*, Eric Church returns with a live album, *Caught in the Act*, which bows at No. 3 on the Billboard 200 and No. 3 on Top Country Albums.

6 MONTHS AGO

Plans for Church's first live record began last year, when the breakthrough success of *Chief* allowed him to embark on his first headlining arena tour. "We want to keep fans reliving the live show," says Cindy Mabe, senior VP of marketing at Universal Music Group Nashville. "Eric's career was built on the road." Church settled on the 1,800-seat Tivoli Theater in Chattanooga, Tenn., where the album was recorded in October. "Last year we moved into arenas, and I didn't want the album to be recorded in that type of venue," Church says. The concert was promoted at radio with ticket giveaways, and EMI flew in programmers from around the country to attend.

1 MONTH AGO

After the album's title and striking skull artwork were unveiled Feb. 8, Church's fan club, the Church Choir, got a 24-hour jump on *Caught in the Act* pre-orders on March 12. iTunes launched pre-orders the following day, with "Drink a Little Drink" offered as an instant download. Church's website also featured its own pre-order bundles that included an exclusive T-shirt. His team took a similar approach with the video for "Over When It's Over," revealing it to the Choir behind a members-only firewall a day before it hit Vevo on March 22. "The fan club always gets everything first," says Church's manager, John Peets of Q Prime South.

RELEASE WEEK

Church set off street week on a high note, winning best album and performing "Like Jesus Does" at the ACM Awards. "The ACMs were a big part of the plan," Peets says. "We knew Eric would be in the mix with nominations and that we were going to talk to a lot of media down there." That day, EMI launched an ad campaign promoting *Caught in the Act* on country radio and national and local TV. The day after the April 9 release, Church's website and social media platforms promoted a "mystery track" that was left off the album ("Guys Like Me"), available exclusively to fan club members. Church wrapped up the week with a series of radio interviews.

NEXT UP

On Record Store Day, Church will drop a double-vinyl version of *Caught in the Act* that will include four new songs, a download card, a poster and an amber-colored 7-inch infused with Jack Daniel's that Church poured into the vinyl mix himself. Plans to release the Tivoli concert on DVD later this year are still being solidified, but meanwhile, Church will hit the road through August, headlining gigs in between a stadium tour opening for Kenny Chesney. "We're going full throttle," Church says of the tour. "I still try to turn that stadium into a bar or club. That's the key: Can you turn that big room into this big rowdy party?" —Alex Gale

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CHARTS

COUNTRY ALBUM SALES
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CASSETTE ALBUM SALES,
YEAR TO DATE
24,000
⬆️ 171%

TYLER, THE CREATOR'S
SECOND-WEEK WOLF SALES
18,000
⬆️ 79%

OVER THE COUNTER KEITH CAULFIELD

Paramore Nabs First No. 1; Paisley No. 2

Rock band edges out country star, who still hasn't reached the top of the Billboard 200



Rock band **Paramore** nabs its first No. 1 album on the Billboard 200, beating out **Brad Paisley**, who debuts at No. 2. The former's self-titled set starts with 106,000, according to Nielsen SoundScan, while Paisley's *Wheelhouse* launches with 100,000.

For Paramore, it's the trio's first album since 2009's *Brand New Eyes*, which debuted and peaked at No. 2 with a 175,000 start. The new album's lead single, "Now," slips off the Alternative Songs chart this week after peaking at No. 13 in March.

Paramore is the second chart-topper for the band's label, Fueled by Ramen. The label earlier hit the top with **Fall Out Boy's** *Infinity on High* on Feb. 24, 2007.

Meanwhile, country superstar Paisley—who has yet to tally a No. 1—grabs his fourth No. 2 album with *Wheelhouse*. All four of Paisley's No. 2 sets have debuted in the runner-up slot. He's now tied with **Sheryl Crow** as the artists with the most No. 2 albums without a No. 1. Crow strung together four consecutive No. 2 sets between 2002 and 2008.

Paramore's reign will be short-lived, as the album should give way next week to either **Fall Out Boy's** *Save Rock and Roll* or **Kid Cudi's** *Indicud*. Industry sources are forecasting a start of around 145,000 for both of them.

Those include **Led Zeppelin's** *Celebration Day*, **Madonna's** *Sticky & Sweet Tour* and **Carole King & James Taylor's** *Live at the Troubadour*. The remaining six were album-only affairs, with two of them by solo artists: **Church** and **Brad Paisley**. The latter's half hits/half live cuts *Hits Alive* reached No. 9 in 2010.

The other four, which weren't available as CD/DVDs, were the charity TV special-generated compilations *Hope for Haiti Now* and *12-12-12: The Concert for Sandy Relief*, and two *Passion* albums: *White Flag* and *Let the Future Begin*. Both *Passion* albums feature an array of talent and were recorded at the 2012 and 2013 *Passion* conferences in Atlanta, respectively.

Terror Tapes: The latest album by rock band **Terror**, *Live by the Code*, arrives at No. 1 on Heatseekers Albums with 3,000 copies sold. It's the group's first release on Victory Records after releasing two studio albums each on Trustkill and Century Media between 2004 and 2010.

Why is Terror's debut notable? Aside from the band logging its best sales frame since 2006, about 2% of the album's first-week sales come from cassettes. Yes, cassettes. According to Victory, about 70 cassettes were sold of *Live by the Code*. The label produced 300 in three limited-edition colors: red, yellow and grey.

Victory wanted to create "something unique and special" for the album's release, according to head of sales **Mike Howes**. Since Terror has "strong ties to the beginnings of hardcore," the label thought a cassette would be a way to represent the genre's early days. The cassette was available in both a pre-order package and a stand-alone title. Both configurations came with a download of the album as well, since most music fans don't have the equipment capable of actually playing a cassette.

Terror's album was the first cassette release for Victory since 2000 and was manufactured by National Audio in Springfield, Mo.

Cassette albums from Billboard 200-charting acts haven't been a common sight for years. For example, Universal Music Group Distribution's last cassette release was **Mary J. Blige's** *The Breakthrough* in December 2005. More recently, in 2011, WEA Distribution issued a Web-exclusive cassette of **Never Shout Never's** *Time Travel* (cassettes are 1% of its 39,000 total sales). The same year, RED put out a cassette of **Mike Doughty's** *Yes and Also Yes* (cassettes are 3% of its 13,000 total). This week (April 16), RED released a deluxe package of **Ghostface Killah's** *Twelve Reasons to Die*, which includes an alternative version of the album on cassette. ●



Backstage Pass

Billboard.com's "Chart Beat Meet & Greet" series continues with two new up-close artist spotlights this week: singer/songwriters **Jake Bugg** and **Liz Longley**. Bugg's self-titled debut set enters Folk Albums at No. 7 and Top Rock Albums at No. 24 after topping the Official U.K. Albums chart in November. Check out Bugg performing his new single, "Lightning Bolt," which is receiving exposure through its synch in a new Gatorade commercial, live at Billboard's New York offices. Longley, meanwhile, previews her forthcoming self-titled album with three live performances, while discussing the value of her education at Boston's Berklee College of Music.

—Gary Trust

THE BIG NUMBER

10

Number of live albums that have reached the top 10 of the Billboard 200 since January 2010. That includes **Eric Church's** new *Caught in the Act: Live*, which bows at No. 5 this week with 61,000.

"*Live,*" **Baby, Live:** **Eric Church's** latest chart achievement is something not often seen on the Billboard 200: a live album in the top 10. His new *Caught in the Act: Live* debuts at No. 5 with 61,000 sold. It's his second top 10, following his last studio album, 2011's No. 1 *Chief*.

Since 2010, only 10 live albums have reached the top 10, including Church's latest. Of those, four were available in a CD/DVD configuration, where a live album was culled from a filmed performance.



MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,423,000	2,279,000	25,504,000
Last Week	5,650,000	2,375,000	28,309,000
Change	-4.0%	-4.0%	-9.9%
This Week Last Year	5,609,000	2,280,000	28,114,000
Change	-3.3%	0.0%	-9.3%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	89,836,000	85,093,000	-5.3%
Digital Tracks	418,555,000	410,279,000	-2.0%
Total Singles	820,000	972,000	18.5%
Store	509,211,000	496,344,000	-2.5%
Album w/TEA*	131,691,500	126,120,900	-4.2%

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

Album Sales

2012	89.8 Million
2013	85.1 Million

Sales by Album Format

	2012	2013	CHANGE
CD	54,753,000	46,311,000	-15.4%
Digital	33,904,000	37,109,000	9.5%
Vinyl	1,159,000	1,557,000	34.3%
Other	20,000	116,000	480.0%

Sales by Album Category

	2012	2013	CHANGE
Current	43,635,000	42,801,000	-1.9%
Catalog	46,200,000	42,292,000	-8.5%
Deep Catalog	37,049,000	33,951,000	-8.4%

Current Album Sales

2012	43.6 Million
2013	42.8 Million

Catalog Album Sales

2012	46.2 Million
2013	42.3 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 April 14, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

Hot 100

April 27
2013
billboard

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
5	3	1	#1 AG JUST GIVE ME A REASON J.BHASKER (PINK,J.BHASKER,N.RUESS)	Pink Feat. Nate Ruess RCA		1	9
			<p>Pink posts her fourth Hot 100 leader, while fun.'s Ruess makes his second trip to the top, following the group's six-week No. 1, "We Are Young," last year. He's the first male singer of a rock band to tally a solo No. 1 since Matchbox 20's Rob Thomas assisted on Santana's "Smooth," which led for 12 weeks in 1999-2000.</p>				
1	2	2	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		1	28
2	1	3	WHEN I WAS YOUR MAN THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE,A.WYATT)	Bruno Mars ATLANTIC		1	17
6	4	4	STAY M.EKKO,J.PARKER (M.EKKO,J.PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/IDJMG		3	10
15	7	5	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.		5	10
3	5	6	SUIT & TIE TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.MOSLEY,S.C.CARTER,J.HARMON,J.E.FAUNTILERY II,T.STUART,J.WILSON,C.STILL)	Justin Timberlake Featuring Jay Z RCA		3	14
11	12	7	MIRRORS TIMBALAND (J.TIMBERLAKE,T.MOSLEY,J.HARMON,J.E.FAUNTILERY II)	Justin Timberlake RCA		7	9
			<p>Timberlake collects a second top 10 from his No. 1 album, <i>The 20/20 Experience</i>, and 13th overall. He's now more than doubled his top 10 output on the Hot 100 as a member of 'N Sync, which tallied six top 10s between 1999 and 2002.</p>				
9	10	8	FEEL THIS MOMENT A.MESSINGER,M.ATKIN,M.J.AMBROZZA (A.C.PEREZ,P.ROSEZ,M.ATKIN,C.KORVAZUK,A.MESSINGER,M.J.AMBROZZA,J.J.VARGAS,C.AGUILERA,PAL,BAKHTAR,M.MARKEEM.FURUHOMEN) MR. 305/POLLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera RCA		8	12
8	9	9	STARTED FROM THE BOTTOM M.ZOMBIE (A.GRAHAM,W.COLEMAN,N.SHEBIB,B.SANFILIPPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		6	10
17	15	10	SG HEART ATTACK M.LULLAN,J.LEVIGAN (M.LULLAN,J.LEVIGAN,S.DONALDSON,W.L.WILLIAMS,A.PHILLIPS,D.LOVATO)	Demi Lovato HOLLYWOOD		10	7
-	8	11	CRUISE J.MOI (B.KELLEY,T.HUBBARD,J.MOI,C.RICE,J.RICE)	Florida Georgia Line Featuring Nelly REPUBLIC NASHVILLE/REPUBLIC		8	28
HOT SHOT DEBUT							
4	6	13	HARLEM SHAKE BAAUER (H.RODRIGUES,H.DELGADO)	Baauer JEFREE'S/MAD DECENT/WARNER BROS.		1	9
7	11	14	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		7	33
14	13	15	LOVE ME MIKE WILL MADE-IT-A (D.CARTER,A.GRAHAM,N.WILBURN,M.L.WILLIAMS II,A.HOGAN)	Lil Wayne Featuring Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		9	13
24	17	16	I LOVE IT P.BERGER (P.BERGER,C.AITCHISON,L.EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/RBP		16	11
13	14	17	DAYLIGHT A.LEVINE,MOL,MAX MARTIN (A.LEVINE,MAX MARTIN,SAMM,ALLEY)	Maroon 5 ABM/OCTONE/INTERSCOPE		7	19
NEW							
12	16	19	CRASH MY PARTY J.STEVENS (R.CLAWSOON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE		18	1
38	35	20	I KNEW YOU WERE TROUBLE. MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC		2	26
30	24	21	MAMA'S BROKEN HEART F.LIDDELL,C.AINLAYS,WORF (B.CLARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE		20	12
30	24	21	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE		21	10
23	20	22	HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE		3	45

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
22	23	23	CARRY ON J.BHASKER (FUN,J.BHASKER)	fun. FUELED BY RAMEN/RBP		20	15
19	19	24	LOCKED OUT OF HEAVEN THE SMEEZINGTONS,J.BHASKER,E.HAYNIC,M.ROVSON (BRUNO MARS,P.LAWRENCE II,A.LEVINE)	Bruno Mars ATLANTIC		1	28
56	42	25	DG HIGHWAY DON'T CARE B.GALLIMORE,T.MCGRAW (B.WARREN,B.WARREN,M.IRWIN,J.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE		25	7
			<p>Song's ascent pushes Swift into a three-way tie (with Marvin Gaye and the Rolling Stones) for the 10th-most top 40 hits (41) in the chart's 54-year history. Elvis Presley leads with 80, followed by Lil Wayne (61), Elton John (57), the "Glee" cast (51), the Beatles (50) and Madonna, tops among women with 49.</p>				
48	43	26	POWER TRIP J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA		26	9
18	21	27	SWEET NOTHING C.HARRIS (C.HARRIS,F.WELCK,K.HARPOON)	Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		10	23
16	18	28	SCREAM & SHOUT LAZY JAY (W.ADAMS,J.MARTENS,J.BAPTISTE)	will.i.am & Britney Spears INTERSCOPE		3	20
36	36	29	DOWNTOWN P.WORLEY,LADY ANTEBELLUM (L.LAIRD,S.MCANALLY,N.HEMBY)	Lady Antebellum CAPITOL NASHVILLE		29	10
27	27	30	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B.WALKER (FALL OUT BOY,B.WALKER,J.HILL)	Fall Out Boy DECADANCE/ISLAND/IDJMG		26	10
31	31	31	BAD T.THOMAS,K.CAMP (O.AKINTI,MEH,N.THOMAS)	Wale Featuring Tiara Thomas MAYBACH/ATLANTIC		31	9
33	34	32	22 MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC		26	7
26	25	33	I WILL WAIT M.DRAV'S (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE		12	36
21	28	34	F**KIN PROBLEMS N.SHEBIB (R.MAYERS,N.SHEBIB,S.GARRETT,A.GRAHAM,T.EPPS,K.DUCKWORTH)	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar A\$AP WORLDWIDE/POLO GROUNDS/RCA		8	24
25	26	35	DON'T YOU WORRY CHILD M.XWELL,S.INROSSO,S.ANGELLO (J.MARTIN,M.ZITRON,A.XWELL,S.ANGELLO)	Swedish House Mafia Featuring John Martin ASTRALWERKS/CAPITOL		6	30
34	29	36	SURE BE COOL IF YOU DID S.HENDRICKS (R.CLAWSOON,C.TOMPKINS,J.ROBBINS)	Blake Shelton WARNER BROS. NASHVILLE/WMN		24	14
10	22	37	THE WAY H.MONEY (H.D.SAMUELS,A.STREETER,A.S.LAMBERT,J.SPARKS,M.MCCORMICK,B.RUSSELL)	Ariana Grande Featuring Mac Miller REPUBLIC		10	3
20	30	38	POUR IT UP MIKE WILL MADE-IT-A-BO (M.L.WILLIAMS II,J.GARNER,T.HOMAS,T.HOMAS,R.FENTY)	Rihanna SRP/DEF JAM/IDJMG		19	15
29	32	39	TROUBLEMAKER S.ROBSON (O.MURAS,S.ROBSON,C.KELLY,D.LILARD)	Olly Murs Featuring Flo Rida SYCO/COLUMBIA		29	13
67	55	40	BOYS' ROUND HERE S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Feat. Pistol Annies & Friends WARNER BROS. NASHVILLE/WMN		40	3
42	39	41	GET YOUR SHINE ON J.MOI (T.HUBBARD,B.KELLEY,R.CLAWSOON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE		39	12
45	40	42	ALIVE RAIN MAN (J.YOUSAFI,YOUSAFI,K.TRINDL,N.LIM,J.UDELL)	Krewella KREWELLA/COLUMBIA		40	9
NEW							
35	38	44	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,I.VERGE)	Hunter Hayes ATLANTIC/WMN		43	1
NEW							
94	53	46	BUGATTI MIKE WILL MADE-IT (A.MCCOLLISTER,N.CASH,W.L.ROBERTS II,M.L.WILLIAMS II,N.WILBURN)	Ace Hood Featuring Future & Rick Ross WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		35	9
40	44	48	COME & GET IT STARGATE (E.DEAN,M.S.ERIKSEN,T.E.HERMANSEN)	Selena Gomez HOLLYWOOD		45	1
28	33	47	DONE. D.HUFF (R.PERRY,N.PERRY,J.DAVIDSON,J.BRYANT)	The Band Perry REPUBLIC NASHVILLE		46	5
40	44	48	IT'S TIME B.DARNER,IMAGINE DRAGONS (D.RYDOLDS,W.SERMON,B.MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE		15	45
32	37	49	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL		30	32
32	37	49	LITTLE TALK OF MONSTERS AND MEN,A.ARNARSSON (B.B.FILMARS,DOTTIR,R.THORHALLSSON)	Of Monsters And Men REPUBLIC		20	47

LEGEND

Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- RIAA certification for physical shipments & digital downloads of 1 million units (Platinum).
- Numeral noted with Platinum symbol indicates album's multi-platinum level.
- RIAA certification for physical shipments & digital downloads of 10 million units (Diamond).
- Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 50,000 units (Oro).
- Latin albums certification for physical shipments & digital downloads of 100,000 units (Platinum).
- Numeral noted with Platinum symbol indicates album's multi-platinum level.

Digital Songs Charts

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).
- Numeral noted with Platinum symbol indicates song's multi-platinum level.

Awards

- HG (Heatseeker Graduate)
- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

Publishing song index available on billboard.com/biz.

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THE WEEK'S MOST POPULAR SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY IMPRESSIONS AS MEASURED BY MEDIASCOPE, SALES DATA AS COMPILY BY NIELSEN SOUNDSCAN AND PROMOTION ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY MENTOR MUSIC. SINGLES AND ALBUMS CHARTS ARE BASED ON DATA FROM THE WEEK ENDING APRIL 21, 2013. *STREAMING DATA FROM SPOTIFY, DEEZER, IAMSOUNDTRACK, TUNACAST, PANDORA, SOUNDCLOUD, AND OTHER SOURCES. ALL RIGHTS RESERVED.

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SALES DATA COMPILED BY
NIELSEN
SOUNDSCAN

The Billboard 200

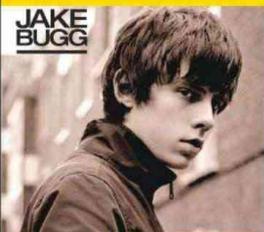
April 27
2013

billboard

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 PARAMORE FUELED BY RAMEN	Paramore		1	1
		NEW	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	1
1	1	3	JUSTIN TIMBERLAKE RCA	The 20/20 Experience		1	4
3	4	4	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	3
		NEW	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	1
		NEW	THE BAND PERRY REPUBLIC NASHVILLE/BMG	Pioneer		2	2
		NEW	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		7	1
2	5	8	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	3
		NEW	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	1
		NEW	STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 2		10	1
		NEW	DEVICE WARNER BROS.	Device		11	1
				Not to be confused with the short-lived pop/rock band of the '80s, this new act is led by Disturbed's David Draiman. Its debut set enters with 35,000 and also bows at No. 3 on Hard Rock Albums. Lead track "Vilify" rises 7-6 on Active Rock.			
9	10	12	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	18
21	13	13	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times	●	7	19
7	9	14	PINK RCA	The Truth About Love	▲	1	30
12	16	15	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1	6
15	12	16	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	27
8	8	17	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/GIGA	Night Visions	●	2	32
37	25	18	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	90
19	17	19	FUN. FUELED BY RAMEN	Some Nights	▲	3	60
14	14	20	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	29
33	29	21	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	88
		22	TYLER, THE CREATOR ODD FUTURE	Wolf		3	2
17	18	23	RIHANNA SRP/DEF. JAM/IDMG	Unapologetic	●	1	21
22	22	24	THE LUMINEERS DUALTONE	The Lumineers	▲	2	54
61	50	25	GG ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	11
51	40	26	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	31

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
5	15	27	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	3
55	44	28	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	50
44	35	29	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	1	26
31	23	30	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	4
42	46	31	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	21
				After two TV performances, the original "American Idol" winner takes a hike up the chart with a 41% increase. Clarkson returned to "Idol" on April 11 for a performance of new single "People Like Us," and appeared at the Academy of Country Music Awards (April 7) to sing recent country hit "Don't Rush."			
		NEW	JAMES BLAKE POLYDOR/REPUBLIC	Overgrown		32	1
				After spending 36 weeks on Heatseekers Albums with his self-titled debut, the British dubstep singer/songwriter returns with his sophomore set, hitting a new chart high and earning his best sales week (14,000). It also launches at No. 1 on Dance/Electronic Albums.			
30	31	33	ADELE XL/COLUMBIA			21	10
20	26	34	TAYLOR SWIFT BIG MACHINE/BMG	Red	▲	1	25
25	30	35	SOUNDTRACK UME	Pitch Perfect	●	3	25
		NEW	DAWES HUB	Stories Don't End		36	1
		7	KILLSWITCH ENGAGE ROADRUNNER	Disarm The Descent		7	2
24	27	38	MAROON 5 A&M/OCTONE/GIGA	Overexposed	▲	2	42
74	66	39	PS MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	74
43	48	40	TIM MCGRAW BIG MACHINE/BMG	Two Lanes Of Freedom		2	10
11	19	41	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	10
59	33	42	ERIC CLAPTON BUSHBRANCH/SURFDOG	Old Sock		7	5
6	21	43	DEPECHE MODE VENUSNOTE/MUTE/COLUMBIA	Delta Machine		6	3
35	36	44	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/GIGA	good kid, m.A.A.d city	●	2	25
		RE-ENTRY	THE POSTAL SERVICE SUB POP	Give Up	▲	45	32
13	28	46	THOMPSON SQUARE STONEY CREEK/BMG	Just Feels Good		13	3
		NEW	KURT VILE MATADOR	Wakin On A Pretty Daze		47	1
4	20	48	ONEREPUBLIC MOSLEY/INTERSCOPE/GIGA	Native		4	3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS ON CHART
36	39	49	HUNTER HAYES ATLANTIC/WMM	Hunter Hayes	●	17	61
23	38	50	PHILLIP PHILLIPS 19/INTERSCOPE/GIA	The World From The Side Of The Moon	●	4	21
16	34	51	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables	●	1	17
NEW	52		THE KNIFE RABID/BRILLE/MUTE	Shaking The Habitual		52	1
-	6	53	NEW KIDS ON THE BLOCK THE BLOCK/BOSTON 5	10		6	2
NEW	54		BONEY JAMES CONCORD	The Beat		54	1
 <p>The saxophonist also starts at No. 1 on Contemporary Jazz Albums, marking his seventh chart-topper. He's now tied for the fourth-most No. 1s on the list with the Rippingtons. Kenny G has the most No. 1s (15), while Fourplay (nine) and George Benson (eight) follow.</p>							
NEW	55		JAKE MILLER EONE	The Road Less Traveled (EP)		55	1
 <p>The 20-year-old Washington, D.C., rapper makes a splash with his second EP, selling 8,000. That's twice as many sold in one week than what his first EP, last year's <i>Spotlight</i>, has sold to date. Until this week, Miller had only charted on Billboard's new and developing artists tally, Uncharted, peaking at No. 7 last December.</p>							
77	68	56	TAMELA MANN TILLYMANN	Best Days		14	31
56	51	57	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	160
27	43	58	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	22
54	54	59	ED SHEERAN ELEKTRA	+	●	5	44
87	73	60	ZAC BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	40
34	49	61	BON JOVI ISLAND/DIMG	What About Now		1	5
-	11	62	BRING ME THE HORIZON EPITAPH	Sempiternal		11	2
40	60	63	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	10
RE-ENTRY	64		TOM PETTY AND THE HEARTBREAKERS MCA/UMF	Greatest Hits	◆	5	164
66	63	65	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	54
69	65	66	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMF	The Legend Of Johnny Cash	▲	5	113
26	53	67	VARIOUS ARTISTS WALT DISNEY	Shake It Up: I <3 Dance		26	6
-	37	68	VARIOUS ARTISTS ROCKY MOUNTAIN MERCHANDISE/ATO	The Music Is You: A Tribute To John Denver		37	2
64	56	69	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	130
NEW	70		CHUCK WICKS LIZ ROSE	Rough (EP)		70	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS ON CHART
45	42	71	DAVID BOWIE ISO/COLUMBIA	The Next Day		2	5
NEW	72		DROWNING POOL ELEVEN SEVEN	Resilience		72	1
50	59	73	ALABAMA SHAKES ATO	Boys & Girls	●	6	50
89	62	74	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	87
NEW	75		JAKE BUGG MERCURY/IDJMG	Jake Bugg		75	1
 <p>The British singer's debut lands with 6,000 while current single "Lightning Bolt" is just bubbling under the threshold of the Triple A tally, with 109 spins from 15 reporting radio stations (up 43%). "Bolt" also got support from iTunes as its free single of the week.</p>							
80	85	76	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	28
63	67	77	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	13
62	61	78	ALICIA KEYS RCA	Girl On Fire	●	1	20
73	83	79	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	28
96	89	80	LEE BRICE CURB	Hard 2 Love		5	49
53	80	81	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		2	12
76	69	82	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul	●	5	21
38	41	83	VARIOUS ARTISTS ZINEPAK	Official 2013 Academy Of Country Music Awards 'zinePak		38	3
78	74	84	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	12
108	86	85	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		14	18
48	55	86	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels		2	6
29	78	87	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	13
132	118	88	BLAKE SHELTON REPRISE NASHVILLE/WMM	Loaded: The Best Of Blake Shelton	●	18	90
39	76	89	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson		39	3
10	45	90	THE STROKES RCA	Comedown Machine		10	3
41	70	91	COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger		15	11
-	32	92	THE BEATLES APPLE/CAPITOL	Let It Be... Naked	▲	5	16
145	149	93	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	62
79	77	94	LANA DEL REY POLYDOR/INTERSCOPE/GIA	Born To Die	●	2	63
NEW	95		PAUL ANKA LEGACY	Duets		95	1
49	81	96	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	57



Half-Million For 'Halo'

The mega-selling "Halo" videogame franchise continues to generate returns with its soundtrack series, as its latest release, *Halo 4: Original Soundtrack Vol. 2*, debuts on Top Soundtracks at No. 14.

The set is the sixth "Halo"-related album to chart on Top Soundtracks, and marks the sixth main release in the "Halo" game series. It bows with 2,000 copies, according to Nielsen SoundScan. The series launched in 2001 with the first game, "Halo," and most recently released "Halo 4" in November.

Collectively, the six soundtracks from the main series of games have sold 414,000 copies in the United States, while another seven spinoff titles have generated an additional 96,000 in sales. In total, the assorted "Halo"-related albums have sold \$10,000.

The series' biggest seller is 2004's "Halo 2," which has moved 173,000. Additionally, the first volume of the "Halo 4" soundtrack holds the record for the highest-charting videogame soundtrack on the Billboard 200. It debuted and peaked at No. 50 on Nov. 10, 2012.

—Keith Caulfield

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ACMs Stir Sales Gains

The annual Academy of Country Music Awards broadcast spurs a number of big gains on the Billboard 200, as this week's tallies reflect the first full week of impact after the April 7 show.

The CBS telecast triggers big sales increases across the Billboard 200, as 10 albums within the top 40 gain as a result of a performance on the show. The largest unit gain on the chart for an ACM performer belongs to **Miranda Lambert's** *Four the Record*, which rises 66-39 with 12,000 sold (up by 5,000), according to Nielsen SoundScan. The singer was the show's most-awarded artist, taking home four trophies, including female vocalist of the year.

For the week ending April 14, country album sales grew 8% to 999,000. The week previous, they stood at 926,000. This week's volume increase is also owed, in part, to new entries on the Billboard 200 from **Brad Paisley** (No. 2, 100,000) and **Eric Church** (No. 5, 61,000). —Keith Caulfield

BIGGEST-GAINING ALBUMS BY ACM PERFORMERS



Lady Antebellum, *We Own the Night* (3,000)
 Luke Bryan, *Doin' My Thing* (4,000)
 Tim McGraw, *Number One Hits* (3,000)
 Miranda Lambert, *Four the Record* (12,000)
 Carrie Underwood, *Blown Away* (15,000)

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		97	PRINCE AND THE REVOLUTION WARNER BROS.	Purple Rain (Soundtrack)	15	1	77
72	98	98	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	21
91	90	99	SOUNDTRACK WATERTOWER	Rock Of Ages		5	25
65	87	100	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	23
-	128	101	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	52
68	75	102	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	71
179	155	103	AEROSMITH GEPHEN/UMI	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67	58
92	92	104	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	17
-	58	105	INTOCABLE GOOD I/UMI	En Peligro de Extincion		58	2
102	93	106	KID ROCK LAVA/AG	Cocky	▲	3	115
88	109	107	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	29
130	121	108	BLAKE SHELTON WARNER BROS. NASHVILLE/WMIN	Red River Blue	▲	1	91
		RE-ENTRY	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲	1	181
18	72	110	SEVENDUST 7BROS/ASYLUM	Black Out The Sun		18	3
-	103	111	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	In Love... With Cole Porter		103	2
		NEW	GARY CLARK JR. WARNER BROS.	iTunes Session		112	1
120	116	113	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	18
119	110	114	LYNYRD SKYNYRD MCA/UMI	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	112
140	104	115	THE BAND PERRY REPUBLIC NASHVILLE/BMG	The Band Perry	▲	4	124
57	95	116	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	43
113	119	117	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	●	1	35
82	97	118	THE WEEKND XO/REPUBLIC	Trilogy	●	4	22
		NEW	SOUNDTRACK BACK LOT MUSIC	Oblivion		119	1
111	111	120	AWOLNATION RED BULL	Megalithic Symphony		87	75
70	108	121	MERCYME FAIR TRADE/COLUMBIA	The Hurt & The Healer		7	29
131	106	122	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	227
116	115	123	ERIC CLAPTON CHRONICLES/POLYDOR/UMI	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	80



The rock band's most recent album, 2011's *El Camino*, just surpassed 2010's *Brothers* to become the act's best-selling album (1.26 million vs. 1.25 million). Releasing albums since 2002, the act has logged 64% of its total album sales since January 2011.

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
150	151	24	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	73
				On Paul Anka's new <i>Duets</i> (No. 95; 5,000), Michael Bublé sings on one of the album's two brand-new recordings: "Pennies From Heaven." Also on board: Celine Dion and, in virtual collaborations, Michael Jackson and Frank Sinatra. Anka was last on the chart in 2007 with <i>Classic Songs: My Way</i> (No. 139).			
137	132	125	JASON ALDEAN BROKEN BOW/BMG	My Kinda Party	▲	2	127
114	113	126	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	19
142	123	127	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		81	22
90	107	128	BOZ SCAGGS 429/SLG	Memphis		17	6
		NEW	JOSH WILSON SPARROW/CAPITOL CMG	Carry Me		129	1
		NEW	U2 ISLAND/INTERSCOPE/UMI	The Joshua Tree		130	1
149	134	131	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of Bob Marley And The Wailers	15	18	263
		RE-ENTRY	THIRD DAY ESSENTIAL/PLG	Miracle		10	18
127	127	133	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013		43	11
		RE-ENTRY	LUKE BRYAN CAPITOL NASHVILLE	Doin' My Thing	●	6	98
		RE-ENTRY	DAFT PUNK VIRGIN/CAPITOL	Discovery	●	44	18
		NEW	SHAI LINNE LAMP MODE	Lyrical Theology, Pt. 1: Theology		136	1
105	143	137	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights		1	14
154	158	138	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	46
-	188	139	PISTOL ANNIES RCA NASHVILLE/SMN	Hell On Heels		5	65
-	24	140	ALKALINE TRIO HEART & SKULL/EPITAPH	My Shame Is True		24	2
133	137	141	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	86
		RE-ENTRY	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven		142	15
				After spending 110 weeks on Heatseekers Albums (the chart's third-longest run ever), this set finally graduates from the tally, as the band's latest effort debuts in the top 10 on the Billboard 200. (Acts that have reached the big chart's top 100 immediately graduate from eligibility on the Heatseekers list.)			
		RE-ENTRY	FLEETWOOD MAC WARNER BROS.	Rumours	19	1	157
67	102	144	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	11
		NEW	TERROR VICTORY	Live By The Code		145	1
134	179	146	CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well	●	2	67
-	79	147	RILO KILEY LITTLE RECORD COMPANY	Rkives		79	2

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	14		JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		6	59
156	131	149	NICKELBACK ROADRUNNER	Silver Side Up ▲	2	87	
 <p>Courtesy of continued promotion and low pricing at mass merchants, the band's <i>All the Right Reasons</i> has sold more in 2013 (35,000) than it did in all of 2012 (31,000). The album hasn't sold less than 3,000 in a week since late February.</p>							
RE-ENTRY	150		MIRANDA LAMBERT COLUMBIA NASHVILLE/SMN	Crazy Ex-Girlfriend ▲	6	110	
RE-ENTRY	151		STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 1	7	14	
58	96	152	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World	6	5	
151	144	153	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	256	
NEW	154		FOSSIL COLLECTIVE DIRTY HIT	Tell Where I Lie	154	1	
-	84	155	GIN WIGMORE MERCURY/IDMG	Gravel & Wine	84	2	
47	82	156	P!NK LAFACE/IVE/RCA	Greatest Hits... So Far!!! ▲	5	79	
158	152	157	WILLIE NELSON COLUMBIA/LEGACY	Super Hits ▲	98	42	
 <p>The country legend's unassuming <i>Super Hits</i>, released in 1994, is his best-selling set of the Nielsen SoundScan era (1991-present), with 2.4 million. His best seller of all time, according to the RIAA, is 1978's <i>Stardust</i> (5 million).</p>							
75	101	158	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care ▲	1	69	
RE-ENTRY	159		DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Thank Me Later ▲	1	88	
-	52	160	COLD WAR KIDS DOWNTOWN	Dear Miss Lonelyhearts	52	2	
NEW	161		IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	161	1	
180	163	162	CREDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY FANTASY/CONCORD	Chronicle: The 20 Greatest Hits ▲	52	176	
147	125	163	CREDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions	74	36	
161	164	164	RASCAL FLATTS BIG MACHINE/BMLG	Changed ●	3	54	
28	94	165	PINK FLOYD CAPITOL	The Dark Side Of The Moon	15	831	
128	129	166	CHARLIE WILSON P MUSIC/RCA	Love, Charlie	4	11	
RE-ENTRY	167		TEGAN AND SARA VAPOR/WARNER BROS.	Heartthrob	3	10	
RE-ENTRY	168		TIM MCGRAW CURB	Number One Hits ▲	27	82	
RE-ENTRY	169		TREY SONGZ SONGBOOK/ATLANTIC/AG	Chapter V	1	27	
RE-ENTRY	170		LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Own The Night ▲	1	68	
RE-ENTRY	171		JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer	19	13	
93	114	172	EMMYLOU HARRIS & RODNEY CROWELL NONESUCH/WARNER BROS.	Old Yellow Moon	29	7	

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
182	186	173	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop	51	18	
146	136	174	CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA	Finally Rich	29	17	
-	64	175	THE BLACK ANGELS BLUE HORIZON	Indigo Meadow	64	2	
171	147	176	EMELI SANDE CAPITOL	Our Version Of Events	28	22	
183	160	177	RODRIGUEZ LIGHT IN THE ATTIC	Cold Fact	78	16	
RE-ENTRY	178		BON JOVI ISLAND/IDMG	Greatest Hits ●	5	51	
32	88	179	DIDO RCA	Girl Who Got Away	32	3	
125	174	180	SKRILLEX BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)	49	91	
RE-ENTRY	181		MEEK MILL MAYBACH/WARNER BROS.	Dreams And Nightmares	2	20	
118	141	182	KATY PERRY CAPITOL	Teenage Dream ▲	1	138	
85	124	183	CLUTCH WEATHERMAKER	Earth Rocker	15	4	
175	154	184	THE TEMPTATIONS MOTOWN/UMLE	Best Of The Temptations-The 60's: 20th Century Masters The Millennium ▲	73	48	
NEW	185		JOAN SEBASTIAN FONOVISA/UMLE	13 Celebrando El 13	185	1	
-	196	186	GUNS N' ROSES GEFFEN/UMLE	Greatest Hits ▲	3	265	
199	168	187	FRANK OCEAN DEF JAM/IDMG	Channel Orange ●	2	40	
-	166	188	THE DRIFTERS ATLANTIC/FLASHBACK/RHINO	All-Time Greatest Hits	166	4	
-	194	189	THREE DOG NIGHT MCA/UMLE	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection ▲	109	53	
138	142	190	FUTURE A-1/FREEBANDZ/EPIC	Pluto	8	49	
167	197	191	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat	5	69	
152	157	192	BULLET FOR MY VALENTINE RCA	Temper Temper	13	9	
178	159	193	MAROON 5 A&M/OCTONE/IGA	Hands All Over ▲	2	124	
NEW	194		FACE TO FACE RISE	Three Chords And A Half Truth	194	1	
 <p>The veteran punk act returns with its first studio set since 2011, as <i>Three Chords and a Half Truth</i> bows with 3,000. The album, which is the band's Rise Records debut, just misses the threshold of the 50-position Rock Albums chart. —Keith Caulfield</p>							
123	145	195	ADELE XL/COLUMBIA	19 ▲	4	182	
-	71	196	MAD SEASON COLUMBIA/LEGACY	Above ●	24	29	
RE-ENTRY	197		JASON MRAZ ATLANTIC/AG	Love Is A Four Letter Word	2	33	
122	138	198	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool	11	107	
RE-ENTRY	199		SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Breaking Dawn: Part 2	3	20	
160	169	200	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion	5	7	



Q&A

Fossil Collective's David Fendick

Before Fossil Collective's debut, *Tell Where I Lie*, bowed at No. 154 this week on the Billboard 200, you and your bandmate Johnny Hooker were in a band called Vib Gyor, which had some success in the United Kingdom. Why did you split up?

The constraints of a five-piece band were too limiting. We wanted the new band to be a collective of musicians, so if you wanted someone to play harp on a song, or some brass or a violin, we could call on our friends who we know through the Leeds music scene to come in and help us out.

You two aren't shown in the album's artwork or its two videos, "Wolves" and "On and On." Is that intentional?

We wanted the main focus to be the songs. Some friends of ours—Alt J, another Leeds band—did very much the same thing. The emphasis was on the music first, and they seem to be everywhere in England now. We like the mystery of it so we can do whatever we want creatively without being judged by what we're doing in the video or how we look.

You had some South by Southwest gigs set up ahead of the album, but they got canceled. What happened?

We had a run of really bad luck. In February I got laryngitis and I couldn't talk for six weeks, and then Johnny got it straight after. Luckily we're all better now, and we're looking forward to coming out on tour in the U.S. with the Boxer Rebellion in May. —Alex Galt

THE WEEK'S TOP-RATED ALBUMS ACROSS ALL GENRES, RANKED BY SALES, AS COMPILATED BY NIELSEN SOUNDSCAN. SEE CHARTS.LEGENDONBILLBOARD.COM/BIZ FOR COMPLETE RULES AND REGULATIONS. © 2013 N. PROPER/PHOTO: GLOBE PHOTOS. ALL RIGHTS RESERVED.

UNCHARTED™: DJ BL3ND, PORTA, K. FLAY, FLOSSTRADOMUS, IWAN RHEON, PRETTY LIGHTS, GRAMATIK, CAPITAL INICIAL, BIG GIGANTIC, NOISIA, MOUNT KIMBIE, THE BLOODY BEETROOTS - DEATH CREW 77, KVELERTAK, PITTY, YANN TIERSEN, NICOLAS JAAR, JAKWOB, UMEK, JOTA QUEST, SUNGHA JUNG, BONDAN PRAKOSO & FADEZBLACK, LOS HERMANOS, SUB FOCUS, SUPERMAN IS DEAD, JESSICA LOWNDES, KORPIKLAANI, AEROPLANE, IAMX, SKA-P, AMORPHIS, ANCIENT ASTRONAUTS, FINNTROLL, JAKE MILLER, GOD IS AN ASTRONAUT, MAYA JANE COLES, COM TRUISE, OOMPH, DIRTYPHONICS, MAPS & ATLASES, KENY ARKANA, DIRT VLOUD, SKREAM, ANATHEMA, POETS OF THE FALL, MILES KANE, FLORRIE, TOKIMONSTA, JORIS VOORN, TRISTEZA, MAREK HEMMANN. SOCIAL 50™: RIHANNA, TAYLOR SWIFT, JUSTIN BIEBER, ONE DIRECTION, SHAKIRA, JUSTIN TIMBERLAKE, BRUNO MARS, DEMI LOVATO, PSY, PITBULL, BRITNEY SPEARS, JENNIFER LOPEZ, BEYONCE, PINK, EMINEM, LADY GAGA, KATY PERRY, MICHAEL JACKSON, AVRIL LAVIGNE, USHER, ADELE, SELENA GOMEZ, DAVID GUETTA, MACKLEMORE & RYAN LEWIS, ALICIA KEYS, NICKI MINAJ, LIL WAYNE, LINKIN PARK, DRAKE, CHRISTINA AGUILERA, MAROON 5, MARIAH CAREY, THE BLACK EYED PEAS, ARIANA GRANDE, SNOOP DOGG, WIZ KHALIFA, SKRILLEX, VICTORIA JUSTICE, THE BEATLES, LMFAO, CHRIS BROWN, MILEY CYRUS, 50 CENT, CARLY RAE JEPSEN, PARAMORE, WILL.I.AM, KELLY CLARKSON, GREEN DAY, EVANESCENCE, COLDPLAY.

'Shake' Steps Aside For PSY

After an eight-week run atop the Streaming Songs chart, "Harlem Shake" by Baauer relinquishes the throne (dropping 1-3), but the YouTube-driven hits are far from gone. In its place is PSY's "Gentleman," which debuts at No. 1 after its music video premiered April 13. It racked up 8.6 million U.S. streams during the charting week (which ended April 14).

PSY's debut comes at the expense of Macklemore & Ryan Lewis, who would have taken No. 1 on Streaming Songs with "Thrift Shop" once again with slightly more than 8 million streams.

Demi Lovato's "Heart Attack" makes a 36-9 jump as its music video was released last week (3.5 million streams, up 144%). Also entering is Ray J. with "I Hit It First," his alleged ode to Kim Kardashian. It has accumulated 2.7 million streams, good enough for a No. 16 debut.

Finally, with 1.6 million views, Dropkick Murphys' 2007 song "The State of Massachusetts" debuts at No. 30. The track gained in popularity last week after it was used in a viral video titled "Kickalicious." The clip, created months ago, stars recently signed Detroit Lions kicker Harvard Rugland doing a variety of trick kicks set to the song. The video led to his NFL deal on April 11, and that news turned the clip into a viral phenomenon.

—William Gruger



Social/Streaming

April 27
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	#1 DJ BL3ND WWW.MYSPACE.COM/BL3NDZDY	117
4	2	PORTA WWW.MYSPACE.COM/PORTAI	113
18	3	K. FLAY WWW.MYSPACE.COM/KFLAY	7
6	4	FLOSSTRADOMUS WWW.MYSPACE.COM/FLOSSTRADOMUS	8
37	5	IWAN RHEON WWW.MYSPACE.COM/IWANRHEON	8
5	6	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	107
16	7	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	72
7	8	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	61
44	9	BIG GIGANTIC WWW.MYSPACE.COM/BIGGIGANTIC	3
15	10	NOISIA WWW.MYSPACE.COM/DENOSIA	116
NEW	11	MOUNT KIMBIE WWW.MYSPACE.COM/MOUNTKIMBIE	1
22	12	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	104
12	13	KVELERTAK WWW.MYSPACE.COM/KVELERTAK	4
11	14	PITTY WWW.MYSPACE.COM/BANDAPITTY	102
13	15	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	83
27	16	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	100
RE	17	JAKWOB WWW.MYSPACE.COM/JAKWOB	13
8	18	UMEK WWW.MYSPACE.COM/DJUMEK	76
9	19	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	74
1	20	SUNGHA JUNG WWW.MYSPACE.COM/SUNGHASUNGHA	113
14	21	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK	69
26	22	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS	43
RE	23	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	31
21	24	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	95
35	25	JESSICA LOWNDES WWW.MYSPACE.COM/JESSICALOWNDES	6
38	26	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI	31
36	27	AEROPLANE WWW.MYSPACE.COM/AEROPLANEAMUSICLOVE	94
25	28	IAMX WWW.MYSPACE.COM/IAMX	46
34	29	SKA-P WWW.MYSPACE.COM/SKAP	6
43	30	AMORPHIS WWW.MYSPACE.COM/AMORPHIS	15
NEW	31	ANCIENT ASTRONAUTS WWW.MYSPACE.COM/ANCIENTASTRONAUTSSWITCH	1
29	32	FINNTROLL WWW.MYSPACE.COM/OFFICIALFINNTROLL	4
19	33	JAKE MILLER WWW.MYSPACE.COM/JAKEMILLERMUSIC1	24
40	34	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	90
RE	35	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	20
RE	36	COM TRUISE WWW.MYSPACE.COM/COMTRUISE	51
RE	37	OOMPH WWW.MYSPACE.COM/OOMPH	17
20	38	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS	33
48	39	MAPS & ATLASES WWW.MYSPACE.COM/MAPSANDATLASES	6
RE	40	KENY ARKANA WWW.MYSPACE.COM/KENYARKANA	7
RE	41	DIRT VLOUD WWW.MYSPACE.COM/DIRTVLOUDMUSIC	30
RE	42	SKREAM WWW.MYSPACE.COM/SKREAMUK	27
39	43	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	50
32	44	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	44
RE	45	MILES KANE WWW.MYSPACE.COM/MILESKANEMUSIC	25
NEW	46	FLORRIE WWW.MYSPACE.COM/FLORRIEMUSIC	1
RE	47	TOKIMONSTA WWW.MYSPACE.COM/TOKIBEATS	40
RE	48	JORIS VOORN WWW.MYSPACE.COM/JORISVOORN	2
NEW	49	TRISTEZA WWW.MYSPACE.COM/TRISTEZA	1
RE	50	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN	105

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
2	1	#1 RIHANNA SRP/DEF JAM/IDJG	125
1	2	TAYLOR SWIFT BIG MACHINE	125
3	3	JUSTIN BIEBER SCHOOLBOY/RATMOND BRAUN/ISLAND/IDJG	125
6	4	ONE DIRECTION SYCO/COLUMBIA	75
7	5	SHAKIRA SONY MUSIC LATIN/EPIC	125
5	6	JUSTIN TIMBERLAKE RCA	96
4	7	BRUNO MARS ATLANTIC	114
17	8	DEMI LOVATO HOLLYWOOD	115
RE	9	PSY YVS/SCHOOLBOY/REPUBLIC	34
12	10	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	123
8	11	BRITNEY SPEARS RCA	122
15	12	JENNIFER LOPEZ ISLAND/IDJG	111
10	13	BEYONCE PARKWOOD/COLUMBIA	124
11	14	PINK RCA	89
13	15	EMINEM WEB. SHADY/INTERMATH/INTERSCOPE	124
21	16	LADY GAGA STREAMLINE/ROKUYA/INTERSCOPE	125
9	17	KATY PERRY CAPITOL	125
18	18	MICHAEL JACKSON MJJ/EPIC	115
22	19	AVRIL LAVIGNE EPIC	122
20	20	USHER RCA	113
14	21	ADELE XL/COLUMBIA	115
36	22	SELENA GOMEZ HOLLYWOOD	123
24	23	DAVID GUETTA WHAT 4 MUSIC/ASTRALwerks/CAPITOL	125
28	24	MACKLEMORE & RYAN LEWIS MACKLEMORE	13
25	25	ALICIA KEYS RCA	71
16	26	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	125
19	27	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	124
23	28	LINKIN PARK MACHINE SHOP/WARNER BROS.	125
33	29	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	121
30	30	CHRISTINA AGUILERA RCA	27
26	31	MAROON 5 A&M/OCTONE	64
29	32	MARIAH CAREY ISLAND/IDJG	21
27	33	THE BLACK EYED PEAS INTERSCOPE	117
37	34	ARIANA GRANDE REPUBLIC	22
34	35	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	112
41	36	WIZ KHALIFA ROSTRUM/ATLANTIC	121
42	37	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	93
50	38	VICTORIA JUSTICE NICKELDEON/COLUMBIA	2
39	39	THE BEATLES APPLE/CAPITOL	43
32	40	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	96
31	41	CHRIS BROWN RCA	123
35	42	MILEY CYRUS HOLLYWOOD	53
40	43	50 CENT G UNIT/SHADY/INTERMATH/INTERSCOPE	114
46	44	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	37
RE	45	PARAMORE FUELED BY RAMEN	15
38	46	WILL.I.AM INTERSCOPE	15
44	47	KELLY CLARKSON SONY	11
43	48	GREEN DAY REPRISE/WARNER BROS.	70
RE	49	EVANESCENCE WIND-UP	8
45	50	COLDPLAY CAPITOL	120



Lovato Hits Social 50 Top 10

Demi Lovato hits the top 10 on the Social 50 chart for the first time, as she jumps 17-8 following the debut of her video for "Heart Attack" (April 9). In the tracking week ending April 14, she added 429,000 new fans to her fan base across Facebook, Twitter and YouTube. In terms of plays, she improves over the previous week with 8 million total plays (up by 38%). Lovato has been a near-constant presence on the Social 50 since it launched in December 2010. She has tallied 115 weeks on the chart in total.

Elsewhere in the top 10, PSY is back on the Social 50 horse as the K-pop star re-enters at No. 9 following the arrival of his new single and video for "Gentleman" (see story, page 42).

Farther down the tally, Paramore re-enters at No. 45 with the addition of 149,000 new overall fans (up 11%). The return comes as the band bows at No. 1 on the Billboard 200 with its new self-titled album.

The group had a 32% rise in reaction on Facebook, where fans were talking about Paramore's release last week. That chatter led to the addition of 100,000 new fans. Also contributing to the band's re-entry is a 67% increase in weekly Wikipedia page views, in which more than 200,000 people visited the act's page.

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		26
2	2	RADIOACTIVE KIDINKORNER/INTERSCOPE	Imagine Dragons	32
8	3	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.		11
3	4	LOVE ME Lil Wayne Feat. Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		11
7	5	MIRRORS RCA	Justin Timberlake	4
6	6	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	10
5	7	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8
4	8	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	12
10	9	JUST GIVE ME A REASON P!nk Feat. Nate Ruess RCA		4
9	10	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	2 Chainz & Kendrick Lamar	18
12	11	HO HEY DUATONE	The Lumineers	40
11	12	IT'S TIME KIDINKORNER/INTERSCOPE	Imagine Dragons	35
13	13	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	18
17	14	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	6
14	15	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	25
16	16	DON'T YOU WORRY CHILD ASTRALVEHS/CAPITOL	Swedish House Mafia Feat. John Martin	25
18	17	SAIL RED BULL	AWOLNATION	53
15	18	PUSHER LOVE GIRL RCA	Justin Timberlake	4
19	19	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	18
22	20	LITTLE TALKS REPUBLIC	Of Monsters And Men	51
24	21	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	18
26	22	HEART ATTACK HOLLYWOOD	Demi Lovato	5
20	23	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	27
RE	24	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	10
23	25	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	29
21	26	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	21
28	27	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	19
25	28	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	26
27	29	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	2
32	30	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic	2
33	31	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDMG	Fall Out Boy	2
43	32	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	2
31	33	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	4
36	34	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/ADA/WARNER BROS.		5
45	35	MADNESS HELIUM 3/WARNER BROS.	Muse	9
30	36	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	2
34	37	DEMONS KIDINKORNER/INTERSCOPE	Imagine Dragons	14
37	38	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	58
38	39	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	16
48	40	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	2
41	41	CARRY ON FUELED BY RAMEN/RRP	fun.	6
35	42	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	21
46	43	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	2
40	44	ALL GOLD EVERYTHING THINKITSAGAME/DEF JAM/IDMG	Trinidad James	10
42	45	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	9
44	46	ONE MORE NIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	36
47	47	BANDZ A MAKE HER DANCE KENNEDY/KOLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	24
29	48	DON'T HOLD THE WALL RCA	Justin Timberlake	4
49	49	THINKIN BOUT YOU DEF JAM/IDMG	Frank Ocean	39
50	50	ADORN BYSTORM/BLACKICE/RCA	Miguel	27

RAP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	1
1	2	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.		2
2	3	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
3	4	LOVE ME Lil Wayne Feat. Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		2
7	5	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		2
4	6	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	2
8	7	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	2
5	8	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	2
6	9	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	Drake, 2 Chainz & Kendrick Lamar	2
16	10	HIGH SCHOOL YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne	2
10	11	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	2
9	12	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	2
11	13	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	2
12	14	ALL GOLD EVERYTHING THINKITSAGAME/DEF JAM/IDMG	Trinidad James	2
13	15	POETIC JUSTICE SILENT/SCHOOLBOY/REPUBLIC	Kendrick Lamar Feat. Drake	2

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	1
1	2	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	35
2	3	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		20
3	4	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	10
NEW	5	HEART ATTACK HOLLYWOOD	Demi Lovato	1
4	6	KISS YOU SYCO/COLUMBIA	One Direction	15
4	7	EL POLLITO PIO GLOBO/DO IT YOURSELF	Pulcino Pio	7
5	8	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	9
6	9	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	10
9	10	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	18
11	11	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	25
10	12	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	20
7	13	HARLEM SHAKE JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	9
13	14	MIRRORS RCA	Justin Timberlake	5
12	15	HIGH SCHOOL YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne	2

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	SEBJAK
2	MONKEY SAFARI
3	MAJICAL CLOUDZ
4	AMO + NAVAS
5	JILLETTE JOHNSON
6	DJ GINA TURNER
7	FLORENT MOTHE
8	MOLLONO BASS
9	ALEX ANWANDTER
10	JON WOLFE
11	DARIUS SYROSSIAN
12	VALERIE JUNE
13	WILL SAUL
14	KAT DAHLIA
15	KIM CHURCHILL

Radio Airplay

April 27
2013

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	13
2	2	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	11
7	3	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	12
5	4	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	13
8	5	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	7
4	6	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.		18
3	7	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	20
6	8	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Florence Welch Feat. Calvin Harris	21
11	9	HEART ATTACK HOLLYWOOD	Demi Lovato	7
10	10	DON'T YOU WORRY CHILD ASTRALVEHS/CAPITOL	Swedish House Mafia Feat. John Martin	27
13	11	TROUBLEMAKER 30X3/COLUMBIA	Olly Murs Feat. Flo Rida	16
9	12	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	21
14	13	ALIVE BRENELL/COLUMBIA	Krewella	10
23	14	GG MIRRORS RCA	Justin Timberlake	3
17	15	22 BIG MACHINE/REPUBLIC	Taylor Swift	6
21	16	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	9
24	17	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		4
15	18	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	19
16	19	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	14
20	20	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDMG	Fall Out Boy	9
19	21	CARRY ON FUELED BY RAMEN/RRP	fun.	12
22	22	ALL AROUND THE WORLD SCHOOLBOY/RAIMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Ludacris	8
18	23	LITTLE TALKS REPUBLIC	Of Monsters And Men	18
27	24	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber	3
25	25	NEXT TO ME CAPITOL	Emeli Sande	8

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 TRY RCA	P!nk	15
3	2	HO HEY DUATONE	The Lumineers	15
1	3	HOME J/INTERSCOPE	Phillip Phillips	33
4	4	CATCH MY BREATH J/IRCA	Kelly Clarkson	16
6	5	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	13
5	6	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	33
8	7	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	15
11	8	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	11
7	9	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz	51
9	10	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	48
12	11	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	16
14	12	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	6
13	13	BRAVE REPRISE/WARNER BROS.	Josh Groban	13
16	14	GIRL ON FIRE RCA	Alicia Keys	11
18	15	GG WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	8
17	16	WANTED ATLANTIC/RRP	Hunter Hayes	12
15	17	BECAUSE WE CAN ISLAND/IDMG	Bon Jovi	14
19	18	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	9
20	19	NEXT TO ME CAPITOL	Emeli Sande	13
21	20	LITTLE TALKS REPUBLIC	Of Monsters And Men	10
22	21	TWO HEARTS BREAKING ATLANTIC/RHINO	Jewel	10
23	22	ALMOST HOME WALT DISNEY/ISLAND/IDMG	Mariah Carey	4
28	23	SHE MAKES ME HAPPY CAPITOL	Rod Stewart	2
24	24	JUST A FOOL RCA	Christina Aguilera With Blake Shelton	8
30	25	CARRY ON FUELED BY RAMEN/RRP	fun.	6

ON-DEMAND SONGS: The week's top on-demand daily requests and plays from authorized (licensee-controlled) radio channels on leading music subscription services. RAP STREAMING SONGS: The week's top streamed radio songs and on-demand songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current single across radio airplay formats, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. ADULT CONTEMPORARY: The week's top 50 adult contemporary songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. MAINSTREAM TOP 40: The week's top 40 mainstream pop songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. YOUTUBE: The week's top 50 YouTube videos, ranked by YouTube views, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. NEXT BIG SOUND: The week's top 15 emerging artists, ranked by YouTube views, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. MIRRORS: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. SURE BE COOL IF YOU DID: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. I LOVE IT: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. I WILL WAIT: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. HEART ATTACK: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. CARRY ON: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. JUST GIVE ME A REASON: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. THRIFT SHOP: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. CAN'T HOLD US: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. LOVE ME: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. MIRRORS: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. WHEN I WAS YOUR MAN: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. STARTED FROM THE BOTTOM: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. RADIOACTIVE: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. CANT HOLD US: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. LOVE ME: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. MIRRORS: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. WHEN I WAS YOUR MAN: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. STARTED FROM THE BOTTOM: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. SUIT & TIE: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. JUST GIVE ME A REASON: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. F**KIN PROBLEMS: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. HO HEY: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. IT'S TIME: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. SWEET NOTHING: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. I LOVE IT: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. LOCKED OUT OF HEAVEN: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. DONT YOU WORRY CHILD: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. SAIL: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. PUSHER LOVE GIRL: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. SCREAM & SHOUT: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. LITTLE TALKS: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. BITCH, DON'T KILL MY VIBE: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. HEART ATTACK: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. DIAMONDS: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. CRUISE: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. I WILL WAIT: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. NO WORRIES: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. POETIC JUSTICE: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. SWIMMING POOLS (DRANK): The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. BAD: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. IF I LOSE MYSELF: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP): The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. POWER TRIP: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. FEEL THIS MOMENT: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. SAME LOVE: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. MADNESS: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. RICH AS F**K: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. DEMONS: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. SOME NIGHTS: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. I'M DIFFERENT: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. BUGATTI: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. CARRY ON: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. GIRL ON FIRE: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by impressions, as measured by Nielsen Broadcast Data Systems. SURE BE COOL IF YOU DID: The week's top 50 songs, ranked by radio airplay detections, except for Country and R&B/Hip-Hop

Digital Songs

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billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 1 WKS CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	▲	44	
24	2	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan		2	
4	3	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift		10	
32	4	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes		2	
6	5	BOYS' ROUND HERE WARNER BROS./WMN	Bilal Shelton Feat. Pistol Annies & Friends		3	
5	6	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	●	15	
2	7	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker	●	14	
7	8	DONE. REPUBLIC/NASHVILLE	The Band Perry		5	
3	9	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	●	14	
8	10	DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum		10	
9	11	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	●	20	
10	12	1994 BROKEN BOW	Jason Aldean		7	
12	13	GIVE IT ALL WE GOT TONIGHT RCA/NASHVILLE	George Strait		20	
NEW	14	SEE YOU TONIGHT INTERSCOPE/MERCURY	Scotty McCreery		1	
15	15	LIKE JESUS DOES EMI/NASHVILLE	Eric Church		9	
NEW	16	ACCIDENTAL RACIST ARISTA/NASHVILLE	Brad Paisley Feat. LL Cool J		1	
11	17	PIRATE FLAG RUIE CHAR/COLUMBIA/NASHVILLE	Kenny Chesney		10	
13	18	IF I DIDN'T HAVE YOU STONEY GREEN	Thompson Square		22	
28	19	DON'T RUSH TYR/COLUMBIA/NASHVILLE	Kelly Clarkson Feat. Vince Gill		11	
18	20	TWO BLACK CADILLACS TRISTAR/NASHVILLE	Carrie Underwood	●	19	
16	21	I DRIVE YOUR TRUCK CUB	Lee Brice		18	
14	22	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley		6	
17	23	BETTER DIG TWO REPUBLIC/NASHVILLE	The Band Perry	▲	24	
22	24	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore		8	
21	25	WANTED ATLANTIC/WMN	Hunter Hayes	▲	55	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 5 WKS HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		171	
2	2	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		132	
3	3	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	139	
4	4	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshground	▲	153	
NEW	5	CHACHALALA (FANDANGO) WWE	Jim Johnston		1	
6	6	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		27	
RE	7	QUIZAS QUIZAS QUIZAS SUGAR/VEVE/UNIVERSAL MUSIC LATIN/VE/UMLE	Andrea Bocelli Feat. Jennifer Lopez		4	
5	8	SUERTE EPIC/SONY MUSIC LATIN	Shakira		169	
9	9	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	169	
12	10	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		33	
7	11	LOCA REPUBLIC	Monique Abbadie		2	
RE	12	COMO LA FLOR EMI LATIN/CAPITOL LATIN	Selena		9	
11	13	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		41	
14	14	HEROE INTERSCOPE/UMLE	Enrique Iglesias		171	
10	15	RABIOSA EPIC/SONY MUSIC LATIN	Shakira		129	
18	16	THE ANTHEM FAMOUS ARTIST/TIT	Pitbull Feat. Lil Jon		135	
20	17	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		85	
17	18	PORQUE EL AMOR MANDA FONSA/UMLE	America Sierra Feat. 3BallMTY		6	
13	19	LA TORTURA EPIC/SONY MUSIC LATIN	Shakira Feat. Alejandro Sanz		149	
19	20	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		55	
NEW	21	COMO LA FLOR REPUBLIC	Mary Miranda		1	
21	22	BON, BON NR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		128	
RE	23	AHORA TU SONY MUSIC LATIN	Malu		4	
8	24	LIVIN' LA VIDA LOCA CZ/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		169	
23	25	LA PREGUNTA NELFLO	J Alvarez		38	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 1 WKS RADIOACTIVE KIDINA/KORNER/INTERSCOPE	Imagine Dragons	▲	38	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECADE/DANCE/ISLAND/IDJMG	Fall Out Boy		10	
3	3	CARRY ON FUELED BY RAMEN/RBP	fun.		24	
4	4	MADNESS HELIUM 3/WARNER BROS.	Muse	●	34	
7	5	SAIL RED BULL	AWOLNATION	▲	106	
6	6	HO HEY DUATONE	The Lumineers	▲	49	
5	7	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTE	Mumford & Sons	▲	36	
NEW	8	STILL INTO YOU FUELED BY RAMEN/RBP	Paramore		1	
9	9	GONE, GONE, GONE W/INTERSCOPE	Phillip Phillips		15	
8	10	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	63	
10	11	IT'S TIME KIDINA/KORNER/INTERSCOPE	Imagine Dragons	▲	52	
11	12	HOME W/INTERSCOPE	Phillip Phillips	▲	47	
12	13	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	▲	60	
NEW	14	SICK OF IT ATLANTIC	Skillet		1	
14	15	THE PHOENIX DEERBANG/ISLAND/IDJMG	Fall Out Boy		3	
19	16	I WON'T GIVE UP ATLANTIC	Jason Mraz		67	
17	17	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran		8	
18	18	DEMONS KIDINA/KORNER/INTERSCOPE	Imagine Dragons		19	
21	19	WE ARE YOUNG FUELED BY RAMEN/RBP	fun. Feat. Janelle Monae	▲	72	
24	20	STUBBORN LOVE DUATONE	The Lumineers		22	
25	21	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/PARFA/REPUBLIC	Goby Feat. Kimbra	▲	71	
RE	22	RHYTHM OF LOVE HOLLYWOOD	Plain White T's	▲	59	
23	23	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	▲	48	
28	24	ON TOP OF THE WORLD KIDINA/KORNER/INTERSCOPE	Imagine Dragons		8	
41	25	SWEATER WEATHER IRIS/OLIVE/COLUMBIA	The Neighbourhood		7	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 1 WKS I LOVE IT RECORD COMPANY/TEN/BIG BEAT/RBP	Icena Pop Feat. Charli XCX		12	
2	2	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		20	
3	3	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Baauer		10	
5	4	ALIVE KREWELLA/COLUMBIA	Krewella		10	
4	5	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	▲	14	
8	6	#THATPOWER INTERSCOPE	will.i.am Feat. Justin Bieber		4	
6	7	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/RCA/NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	27	
7	8	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	31	
9	9	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	69	
11	10	CLARITY INTERSCOPE	Zedd Feat. Foxes		13	
NEW	11	GENTLEMAN SCHOOL BOY/REPUBLIC	PSY		1	
10	12	GANGNAM STYLE SCHOOL BOY/REPUBLIC	PSY	▲	37	
12	13	I COULD BE THE ONE LEVEES/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero		12	
13	14	AS YOUR FRIEND WALL ISLAND/IDJMG	Afrojack Feat. Chris Brown		8	
14	15	CINEMA ULTRA	Benny Benassi Feat. Gary Go		108	
16	16	BANGARANG BIG BEAT/ATLANTIC/RBP	Skrillex Feat. Sirah	●	68	
17	17	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RBP	Skrillex	▲	119	
15	18	STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	55	
NEW	19	THIS IS WHAT IT FEELS LIKE ARABIA	Armin Van Buuren Feat. Trevor Guthrie		1	
30	20	I NEED YOUR LOVE DESTRUCTION/DESTRUCTION/FLY EYE/ULTRA/RCA/NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding		6	
18	21	SEXY AND I KNOW IT PARTY ROCK/WILL.I.AM/CHEER/REE/INTERSCOPE	LMFAO	▲	89	
19	22	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHEER/REE/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	115	
20	23	LEVELS LEVELS/VEPATO/ATOM EMPIRE/INTERSCOPE	Avicii	▲	75	
24	24	WE FOUND LOVE SPY/DEF JAM/IDJMG	Rihanna Feat. Calvin Harris	▲	58	
29	25	I LOVE IT TAUCHER	Melissa Adams		3	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 1 WKS CANT HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		9	
1	2	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		33	
3	3	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	13	
4	4	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		10	
5	5	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		13	
14	6	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel		9	
6	7	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross		11	
8	8	POUR IT UP SPY/DEF JAM/IDJMG	Rihanna		21	
10	9	NEXT TO ME CAPITOL	Emeli Sande		10	
NEW	10	I HIT IT FIRST KNOCKOUT/FIFTH ADJUSTMENT	Ray J Feat. Bobby Brackins		1	
11	11	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas		10	
9	12	F*CK YOUR PROBLEMS WASP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	▲	25	
12	13	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		4	
16	14	MOLLY YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall		7	
17	15	BATTLE SCARS RCA	Lupe Fiasco & Guy Sebastian		24	
13	16	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		32	
7	17	FINE CHINA RCA	Chris Brown		2	
NEW	18	500 DEGREES YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Lil Wayne		1	
NEW	19	HJACK YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. 2 Chainz		1	
18	20	WE STILL IN THIS B**T REPUBLIC/SONY MUSIC LATIN	B.o.B Feat. T.I. & Juicy J		14	
21	21	BITCH, DON'T KILL MY VIBE TRIP/DANGIN/PERMATH/INTERSCOPE	Kendrick Lamar		8	
19	22	R.I.P. CITE/DEF JAM/IDJMG	Young Jeezy Feat. 2 Chainz		10	
35	23	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell		3	
23	24	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		20	
NEW	25	GET LOOSE YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga		1	

WORLD™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 1 WKS GENTLEMAN SILENT/SCHOOL BOY/REPUBLIC	PSY		1	
1	2	GANGNAM STYLE SCHOOL BOY/REPUBLIC	PSY	▲	39	
2	3	SOMEWHERE OVER THE RAINBOW BIG BOY/MOUNTAIN APPLE	Israel "12" Kamakawiiole	▲	171	
NEW	4	JOAH JAY PARK	Jay Park		1	
3	5	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		70	
NEW	6	WELCOME JAY PARK	Jay Park		1	
NEW	7	SASILIYA 1 HUNNIT JAY PARK	Jay Park Featuring Dok2		1	
5	8	HAWAIIAN ROLLER COASTER RIDE WALT DISNEY	Kamehameha Children's Chorus/Heali Honomalu		153	
6	9	BALADA (TCHÉ TCHERRE TCHÉ TCHÉ) PANTANAL/RGE/SONY MUSIC LATIN	Guustavo Lima		53	
7	10	HE MELE NOLO WALT DISNEY	Kamehameha Children's Chorus/Heali Honomalu		140	
4	11	ROSE YG	Lee Hi		3	
9	12	WHAT A WONDERFUL WORLD BIG BOY/MOUNTAIN APPLE	Israel "12" Kamakawiiole		107	
10	13	JUBILEE KETH MEDLEY	Keith Medley		70	
14	14	ELEGY A&D	Lisa Gerrard/Patrick Cassidy		15	
8	15	THE GIRL FROM IPANEMA KERSHNER	Stan Getz And Joao Gilberto		166	
RE	16	LIGHT NOW KERSHNER	PSY		21	
NEW	17	LOVE BLOSSOM STARBUCKS/LOUNGE ENTERTAINMENT	K.Will		1	
11	18	LA VIE EN ROSE EMI CLASSICS	Edith Piaf		167	
NEW	19	OOPS! YG	G.NA Featuring Jung Il Hoon		1	
17	20	BAMBOLEO NONESUCH/WARNER BROS.	Gipsy Kings		39	
13	21	FANTASTIC BABY YG	BIGBANG		57	
23	22	MAGALENHA YG	Sergio Mendes		126	
19	23	THE LUMMERS' DANCE QUINLAN ROAD/VEVE/VE	Loreena McKennitt		68	
18	24	I GOT A BOY S.M.	Girls' Generation		14	
16	25	FATHER RED TAIL KETH MEDLEY	Keith Medley		16	

Country

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HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER) (SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	CERT.	WKS. ON CHART
8	1	1	#1 DG SG CRUISE (J.MOI, B.KELLECH, HUBBARD, J.MOI, C.BRICE, L.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	38
-	35	2	AG CRASH MY PARTY (L.STEVENS) (B.CRAWSON, A.GORLEY)	Luke Bryan CAPITOL NASHVILLE		2
4	4	3	MAMA'S BROKEN HEART (F.LIDDELL, C.AIN, A.W.WORF) (B.CLARK, S.MCANALLY, K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE	●	16
1	2	4	WAGON WHEEL (F.ROGERS) (B.DYLAN, K.SECOR)	Darius Rucker CAPITOL NASHVILLE		14
11	7	5	HIGHWAY DON'T CARE (B.GALLI, M.ROBERT, MCGRAW, W.WARREN, B.WARREN, M.JRWIN, J.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE		10
3	5	6	DOWNTOWN (P.WORLEY, LADY ANTEBELLUM, L.LAIRD, S.MCANALLY, N.HEMBRY)	Lady Antebellum CAPITOL NASHVILLE		12
2	3	7	SURE BE COOL IF YOU DID (S.HENDRICKS) (B.LAWSON, C.TOMPKINS, J.ROBBINS)	Blake Shelton WARNER BROS./WMN	●	15
15	12	8	BOYS 'ROUND HERE (S.HENDRICKS) (B.AKINS, D.DAVIDSON, C.WISEMAN)	Blake Shelton Featuring Pistol Annies & Friends WARNER BROS./WMN		4
5	6	9	GET YOUR SHINE ON (J.MOI) (HUBBARD, B.KELLECH, F.RJ, C.LAWSON, C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	●	26
-	36	10	I WANT CRAZY (D.HOFF, H.HAYES) (H.HAYES, L.MCKENNA, J.VERGES)	Hunter Hayes ATLANTIC/WMN		2
25	10	11	DONE. (D.HUFF) (B.PERRY, N.PERRY, J.DAVIDSON, J.BRYANT)	The Band Perry REPUBLIC NASHVILLE		5
7	9	12	IF I DIDN'T HAVE YOU (N.V) (S.THOMPSON, K.THOMPSON, J.LIBBERS, P.JENKINS)	Thompson Square STONEY CREEK		24
13	13	13	1994 (M.KNOX) (THOMAS RHETT, L.LAIRD, B.DEAN)	Jason Aldean BROKEN BOW		8
9	11	14	PIRATE FLAG (B.CANNON, K.CHESEY) (B.COPPERMAN, D.L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		11
14	14	15	GIVE IT ALL WE GOT TONIGHT (F.BROWN, G.STRAIT) (M.BRIGHT, P.FORDEWELL, J.JAMES)	George Strait MCA NASHVILLE		21
6	8	16	I DRIVE YOUR TRUCK (K.JACOBS, M.MCCLURE, J.BRICE) (J.ALEXANDER, C.HARRINGTON, J.YEARY)	Lee Brice Curb		19
18	16	17	LIKE JESUS DOES (J.JOYCE) (C.BEATHARD, M.CHSWELL)	Eric Church EMI NASHVILLE/UMGN		12
16	20	18	I CAN TAKE IT FROM THERE (I.STROUD) (C.YOUNG, R.AKINS, B.HAYS, LIP)	Chris Young RCA NASHVILLE		22
24	18	19	BEAT THIS SUMMER (B.PAISLEY, L.DUBOIS, L.LAIRD)	Brad Paisley ARISTA NASHVILLE		6
12	19	20	TWO BLACK CADILLACS (M.BRIGHT) (C.UNDERWOOD, J.KEAR, J.LINDSEY)	Carrie Underwood 19ARISTA NASHVILLE	●	22
10	15	21	SOMEBODY'S HEARTBREAK (D.HUFF, H.HAYES, A.DRIFELL, J.LAIRD, J.HAYES)	Hunter Hayes ATLANTIC/WMN	●	25
17	17	22	BETTER HOT TWO (D.HUFF) (B.CLARK, S.MCANALLY, T.ROSEN)	The Band Perry REPUBLIC NASHVILLE	▲	24
HOT SHOT DEBUT		23	ACCIDENTAL RACIST (B.PAISLEY, L.L.MILLER, J.Z.SMITH)	Brad Paisley Featuring LL Cool J ARISTA NASHVILLE		1
26	23	24	ANYWHERE WITH YOU (J.MOI, R.CRAWSON) (B.HAYS, LIP, D.L.MURPHY, J.YEARY)	Jake Owen RCA NASHVILLE		12
23	21	25	MORE THAN MILES (D.HUFF) (LEDDIE, B.GILBERT)	Brantley Gilbert VALORY		17
22	24	26	HEY PRETTY GIRL (B.JAMES) (K.MOORE, D.COUCHE)	Kip Moore MCA NASHVILLE		11
36	28	27	DON'T RUSH (D.HUFF) (B.SANDERS, A.HEMBRY, D.C.HAFMAN)	Kelly Clarkson Featuring Vince Gill 19RCA/COLUMBIA NASHVILLE		21
NEW		28	SEE YOU TONIGHT (F.ROGERS) (S.MCCREERY, A.GORLEY, J.Z.CROWELL)	Scotty McCreery 19INTEGRITY/MERCURY		1
27	26	29	CHANGED (D.HUFF, RASCAL FLATTS) (G.LEVON, N.THRASHER, J.MOBBLEY)	Rascal Flatts BIG MACHINE		14
28	27	30	WHISKEY (S.HENDRICKS) (C.GRAVITT, S.MIZELL)	Jana Kramer ELEKTRA NASHVILLE/WMN		15
32	31	31	JUMP RIGHT IN (K.STEGALL, Z.BROWN) (Z.BROWN, W.DURRETTE, J.MIRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		6
30	30	32	CAN'T SHAKE YOU (M.SERLETIC) (G.OSSIN, S.BENTLEY, J.SLATER)	Gloriana EMBLEM/WARNER BROS./WAR		24
33	34	33	ALL OVER THE ROAD (C.CHAMBERLAIN) (C.CHAMBERLAIN, A.GORLEY, VOKIRBY)	Easton Corbin MERCURY		11
29	29	34	SHE CRANKS MY TRACTOR (B.BEAVERS) (WOOTEN) (D.LYNCH, B.E.AKINS, J.NICHOLS)	Dustin Lynch BROKEN BOW		19
31	33	35	AMERICAN BEAUTIFUL (P.WORLEY) (A.HENNINGSEN, B.HENNINGSEN, C.HENNINGSEN, B.BEAVERS)	The Henningsens ARISTA NASHVILLE		12
35	37	36	RUNNIN' OUTTA MOONLIGHT (D.GEORGE) (D.DAVIDSON, J.K.LOVE, A.CE, A.GORLEY)	Randy Houser STONEY CREEK		12
-	32	37	HO HEY (T.BONE BURNETT, G.WITCHER) (F.RAITES, W.SCHULTZ)	Lenon & Maisy ABC STUDIOS/LIONS GATE/BIG MACHINE		2
34	38	38	BUZZKILL (J.STEVENS) (L.BRYAN, R.THIRDRAU, J.SEVER)	Luke Bryan CAPITOL NASHVILLE		6
38	39	39	DON'T YA (C.DESTEFANO) (B.LDREDE, C.DESTEFANO, A.GORLEY)	Brett Eldredge ATLANTIC/WMN		10
-	50	40	YOUR SIDE OF THE BED (J.JOYCE) (MCKENNA, K.FAIRCHILD, D.SCHLAPMAN, P.SWEET, J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE		2
43	43	41	PIECES (J.JOYCE) (G.ALLAN, D.B.ACKMAN, S.BURTON)	Gary Allan MCA NASHVILLE		4
40	40	42	REDNECK CRAZY (J.LATINO, L.KING) (L.KEAR, M.JRWIN, C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE		6
41	42	43	POINT AT YOU (J.S.STOVER) (R.COPPERMAN, R.AKINS, B.HAYS, LIP)	Justin Moore VALORY		4
48	48	44	MORE TRUCKS THAN CARS (C.MORGAN, P.O.DONNELL) (C.MORGAN, P.O.DONNELL, C.WISEMAN)	Craig Morgan BLACK ROSE		13
NEW		45	SEE YOU AGAIN (M.BRIGHT) (C.UNDERWOOD, D.HODGES, H.LINDSEY)	Carrie Underwood 19ARISTA NASHVILLE		1
45	49	46	EASY (S.CROWL, J.NIEBANK) (S.CROWL, C.DUBOIS, J.TROTT)	Sheryl Crow WARNER BROS./WMN		5
39	41	47	ONLY GOD COULD LOVE YOU MORE (D.BRAINARD, L.MCMANN) (L.NIEMAN, J.BRICE, J.STONE)	Jerrod Niemann SEA GATE/ARISTA NASHVILLE		15
NEW		48	BLOWIN' SMOKE (K.MUSGRAVES, L.LAIRD, S.MCANALLY) (K.MUSGRAVES, L.LAIRD, S.MCANALLY)	Kacey Musgraves MERCURY		1
RE-ENTRY		49	OUTTA MY HEAD (K.STEGALL, M.ROVEY) (C.SWINDLELL, M.R.CARTER, B.KINNEY)	Craig Campbell BIGGER PICTURE		3
NEW		50	FOREVER (J.STROUD, A.LEWIS) (A.LEWIS)	Aaron Lewis BLASTER		1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse	◆	WK 1	
2	2	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...		3	
NEW	3	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		1	
1	4	THE BAND PERRY REPUBLIC NASHVILLE/UMGN	Pioneer		2	
3	5	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/UMGN	Here's To The Good Times	●	19	
5	6	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		6	
7	7	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	90	
10	8	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	88	
14	9	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	31	
4	10	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		3	
16	11	CARRIE UNDERWOOD 19ARISTA NASHVILLE/SMN	Blown Away	▲	50	
11	12	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	26	
6	13	KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park		4	
8	14	TAYLOR SWIFT BIG MACHINE/BMG	Red	▲	25	
19	15	GG MIRANDA LAMBERT MCA NASHVILLE/SMN	Four The Record	●	76	
17	16	TIM MCGRAW BIG MACHINE/BMG	Two Lanes Of Freedom		10	
9	17	THOMPSON SQUARE STONEY CREEK/BMG	Just Feels Good		3	
13	18	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	79	
20	19	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	40	
12	20	VARIOUS ARTISTS The Music Is You: A Tribute To John Denver ROCKY MOUNTAIN MERCHANDISE (ATO)			2	
NEW	21	CHUCK WICKS LIZ ROSE	Rough (EP)		1	
18	22	BRANTLEY GILBERT VALORY/BMG	Halfway To Heaven	●	154	
23	23	LEE BRICE Curb	Hard 2 Love		51	
15	24	VARIOUS ARTISTS Official 2013 Academy Of Country Music Awards Z1NEPAC			3	
21	25	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		12	
22	26	SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG			18	
26	27	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		51	
31	28	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		85	
27	29	RASCAL FLATTS BIG MACHINE/BMG	Changed	●	54	
30	30	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer		45	
25	31	EMMYLOU HARRIS & RODNEY CROWELL NONESUCH/WARNER BROS.	Old Yellow Moon		7	
29	32	RANDY HOUSER STONEY CREEK/BMG	How Country Feels		12	
37	33	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	43	
24	34	GRETTCHEN WILSON RENEKE	Right On Time		2	
33	35	AARON LEWIS BLASTER/WMN	The Road		22	
28	36	JUSTIN MOORE VALORY/BMG	Point At You & Four More Hits (EP)		2	
34	37	ASHLEY MONROE WARNER BROS./WMN	Like A Rose		6	
35	38	THE MAVERICKS VALORY/BMG	In Time		7	
47	39	PS DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Home		62	
41	40	KATIE ARMIGER COLD RIVER	Fall Into Me		13	
42	41	CHRIS YOUNG RCA/SMN	Neon		92	
38	42	DUSTIN LYNCH BROKEN BOW/BMG	Dustin Lynch		34	
40	43	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks		24	
36	44	GLORIANA EMBLEM/WARNER BROS./WMN	A Thousand Miles Left Behind		37	
43	45	EASTON CORBIN MERCURY/UMGN	All Over The Road		30	
44	46	VARIOUS ARTISTS NOW That's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL/UMG			44	
45	47	COLT FORD VERVE/ABC	Declaration Of Independence		37	
46	48	SHOOTER JENNINGS BLACK COUNTRY ROSE/EDM	The Other Life		5	
39	49	B.J. THOMAS WRINKLED	The Living Room Sessions		2	
49	50	LIONEL RICHIE MERCURY/UMGN	Tuskegee	▲	55	



Paisley's Lucky Seventh No. 1

Narrowly missing his first No. 1 on the Billboard 200, Brad Paisley (above) collects his seventh leader on Top Country Albums (No. 2 on the big chart) with *Wheelhouse*, which sells 100,000, according to Nielsen SoundScan. That's the West Virginian's smallest opening-week sum with a non-instrumental studio set since *Mud on the Tires* debuted atop the country chart with 86,000 in 2003. Paisley scored his biggest weekly sales figure when *5th Gear* blew in with 197,000 in 2007.

The new album's lead single, "Southern Comfort Zone," peaked at No. 10 on Hot Country Songs in January, followed by "Beat This Summer," which bullets at No. 19 in its sixth chart week. Significant media attention for the album's "Accidental Racist" (featuring LL Cool J) drives a Hot Shot Debut at No. 23 on Hot Country Songs and a No. 16 bow on Country Digital Songs (43,000 sold).

Elsewhere on Hot Country Songs, two titles buoyed by the first complete tracking week following the April 7 Academy of Country Music Awards rocket into the top 10, led by Luke Bryan's "Crash My Party," which surges 35-2 with the Airplay Gainer nod (up 367%). That track also vaults 24-2 on Country Digital Songs (164,000 sold). Hunter Hayes flies 36-10 on Hot Country Songs with "I Want Crazy," which improves 32-4 on the digital tally (110,000). —Wade Jessen

ARTIST PHOTOS BY JEFFREY MAYER/GETTY IMAGES; PAISLEY: BILL STELLA
HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RATED BY RADIO, AIRPLAY, AUDIENCE IMPRESSIONS, AS MEASURED BY NIELSEN BDS. SONGS ARE RATED AS CURRENT IF THEY ARE NEW-RELEASED DISCS, OR SONGS TRACKING WIDESPREAD FOR A MINIMUM OF ONE WEEK. TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE RATED AS CURRENT IF THEY ARE NEW-RELEASED DISCS, OR ALBUMS TRACKING WIDESPREAD FOR A MINIMUM OF ONE WEEK. CERT. (CERTIFICATION) INDICATES THE NUMBER OF COPIES SOLD AS OF THE END OF THE TRACKING WEEK. *SEE CHARTS. LISTEN TO THE MUSIC: VISIT WWW.BILLBOARD.COM FOR MORE INFORMATION.
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R&B/Hip-Hop

April 27
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. LEWIS (B. HAGGERTY, R. LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.	1	28
	5	3	DG AG CAN'T HOLD US R. LEWIS (B. HAGGERTY, R. LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	2	21
	2	2	SUIT & TIE JUSTIN TIMBERLAKE (JUSTIN TIMBERLAKE, JAY-Z, T.I., MIKE WILL MADE-IT-A, D. CARTER, J. HARMON, J. E. FAUNT, TERON) (J. STARBUCK, J. SULLIVAN, J. STYLIS)	Justin Timberlake Featuring Jay Z YOUNG MONEY/CASH MONEY/REPUBLIC	▲	14
	3	4	STARTED FROM THE BOTTOM M. ZOMBIE (A. GRAHAM, W. COLEMAN, N. SHERIB, B. SANFILLIPPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		10
	4	5	LOVE ME MIKE WILL MADE-IT-A (D. CARTER, A. GRAHAM, M. BURN, M. WILLIAMS, R. A. HOGAN)	Lil Wayne Featuring Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		13
	12	10	SG POWER TRIP J. COLE (J. COLE, R. LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA		9
	8	8	BAD T. THOMAS, K. CAMP (D. AKIN, T. MEHIN, T. THOMAS)	Wale Featuring Tiana Thomas MAYBACH/ATLANTIC		10
	7	6	F**KIN PROBLEMS K. SHERIB (K. SHERIB, N. SHERIB, G. ARRETTA, J. GHAMATI, EPPS, S. JACKSON)	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar A\$AP WORLD/WIDE POLO GROUNDS/VEVA	▲	25
	6	7	POUR IT UP MIKE WILL MADE-IT-A (D. CARTER, J. HARMON, J. E. FAUNT, TERON)	Rihanna SRP/DEF JAM/IDJMG		17
	9	9	BUGATTI MIKE WILL MADE-IT-A (D. CARTER, J. HARMON, J. E. FAUNT, TERON)	Ace Hood Featuring Future & Rick Ross WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		11
HOT SHOT DEBUT		11	I HIT IT FIRST (NOT LISTED) (NOT LISTED)	Ray J Featuring Bobby Brackins KNOCKOUT/FIFTH AMENDMENT		1
		12	FINE CHINA ROCKSTAR, P.K. (C. M. BROWN, A. STREETER, L. YOUNG, B. OOD, G. DEGEDDINGSEZE, E. BELLINGER)	Chris Brown RCA		2
	11	13	POETIC JUSTICE S. DEVILLE (K. COLE, WORTH, M. OLUNA, A. GRAHAM, J. S. HARRIS, J. L. JACKSON, S. LEWIS)	Kendrick Lamar Featuring Drake TOP DAWG/AFTERMATH/INTERSCOPE		25
	17	14	NEXT TO ME CRAZE, H. HOAX (A. E. SANDE, H. CHEGWIN, K. CRAZE, A. PAUL)	Emell Sande CAPITOL		10
	15	15	ADORN MIGUEL (M. J. PIMENTEL)	Miguel BYSTORM/BLACK ICE/RCA		50
	10	12	GIRL ON FIRE ALICIA KEYS, J. BHASKER, S. REMI (ALICIA KEYS, J. BHASKER, S. REMI, J. ST. MARIN, W. SQUIRE)	Alicia Keys Featuring Nicki Minaj RCA		33
	13	16	DIAMONDS STAR-GATE, BENNY BLANCO (S. FURLER, B. LEVIN, M. S. ERIKSEN, T. E. HERMANSSEN)	Rihanna SRP/DEF JAM/IDJMG	▲	29
	25	15	RICH AS F**K T. MINNIS, S. SEETHARAM (D. CARTER, T. EPPS, T. WILLIAMS, S. SEETHARAM)	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		4
	19	19	LOVEEEEEEE SONG FUTURE (N. WIL, BURN, R. FENTY, D. ANDREWS, G. S. JACKSON, S. L. ROGERS)	Rihanna Featuring Future SRP/DEF JAM/IDJMG		20
	27	25	BITCH, DON'T KILL MY VIBE SOURAVE (K. COLE, WORTH, H. SPEARS, BRAUN, J. VAN DIJK, L. LYKKE, SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		25
	18	18	R.I.P. MIGUEL (M. J. PIMENTEL)	Young Jeezy Featuring 2 Chainz TENTACLES/ATLANTIC		10
		22	HIGH SCHOOL D. P. G. (S. MINNIS, G. T. MARAL, D. CARTER, M. SAMUELS, T. WILLIAMS)	Nicki Minaj Featuring Lil Wayne YOUNG MONEY/CASH MONEY/REPUBLIC		3
	22	21	LOVE AND WAR D. CAMPER, JR. (M. RIDDICK, L. DANIELS, T. BRAXTON)	Tamar Braxton STREAMLINE/EPIC		19
	23	23	BATTLE SCARS PRO J (W. JACO, G. SEBASTIAN, D. R. HARRIS)	Lupe Fiasco & Guy Sebastian 1ST & 15TH/ATLANTIC		23
	20	22	SWIMMING POOLS (DRANK) T. MINNIS (K. COLE, WORTH, T. WILLIAMS, N. SEETHARAM)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		36
	24	24	WE STILL IN THIS B**** MIKE WILL MADE-IT-A (D. CARTER, J. HARMON, J. E. FAUNT, TERON)	B.o.B Featuring T.I. & Juicy J REBORN/COLUMBIA		14
	16	20	ALL GOLD EVERYTHING D. G. ALI, L. SPY (N. WILLIAMS)	Trinidad James THINKTTSAGAME/DEF JAM/IDJMG		20
	28	26	KISSES DOWN LOW MIKE WILL MADE-IT-A (D. CARTER, J. HARMON, J. E. FAUNT, TERON)	Kelly Rowland REPUBLIC		10
	29	27	KARATE CHOP (REMIX) METRO (N. WIL, BURN, R. FENTY, D. ANDREWS, G. S. JACKSON, S. L. ROGERS)	Future Featuring Lil Wayne A1/FREEMANZ/EPIC		8
	30	32	MOLLY D. Z. HAN, M. MULLI, M. W. K. (D. ANDREWS, G. S. JACKSON, S. L. ROGERS, S. L. ROGERS)	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall YOUNG MONEY/CASH MONEY/REPUBLIC		5
	33	30	WILD FOR THE NIGHT SRP/DEF JAM/IDJMG (M. ZOMBIE, M. DALY, M. DALY, M. DALY, M. DALY, M. DALY, M. DALY)	A\$AP Rocky Featuring Skrillex A\$AP WORLD/WIDE POLO GROUNDS/VEVA		13
	32	31	SHOW OUT MIKE WILL MADE-IT-A (L. HUSTON, J. W. JENNINGS, S. M. ANDERSON)	Juicy J Featuring Big Sean And Young Jeezy KEMOSABE/COLUMBIA		7
	45	41	READY THE RENEGADE MONARCH (D. JACKSON, H. HARR, J. JACKSON, S. L. JACKSON, S. L. JACKSON, S. L. JACKSON)	Fabulous Featuring Chris Brown DEEPT STORM/DEF JAM/IDJMG		8
		44	U.O.E.N.O. (NOT LISTED) (NOT LISTED)	Rocko Featuring Future & Rick Ross RICKY ROAD		2
	34	34	FREAKS FRENCH MONTANA (FRENCH MONTANA, J. HARRIS, J. HARRIS, J. HARRIS)	French Montana Featuring Nicki Minaj BIG BOY/WERBOPRO		7
	35	35	DOPE MIGUEL (M. J. PIMENTEL)	Tyga Featuring Rick Ross YOUNG MONEY/CASH MONEY/REPUBLIC		12
	43	40	CRICKETS D. P. G. (S. MINNIS, G. T. MARAL, D. CARTER, M. SAMUELS, T. WILLIAMS)	Drop City Yacht Club Featuring Jeremih EXIT BAR/AM/OCTONE/INTERSCOPE		3
NEW		38	500 DEGREES R. HUNT (M. NGUYEN, STEVENSON, D. CARTER, R. HUNT, J. JACKSON, YOUNG MONEY/CASH MONEY/REPUBLIC)	Tyga Featuring Lil Wayne YOUNG MONEY/CASH MONEY/REPUBLIC		1
NEW		39	HUACK LEAGUE OF STARZ (M. NGUYEN, STEVENSON, EPPS, R. BELL, J. JACKSON)	Tyga Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		1
	46	39	BLURRED LINES R. THICKE (R. THICKE, W. WILLIAMS, R. THICKE)	Robin Thicke Featuring T.I. & Pharrell START TRAK/INTERSCOPE		3
	31	36	PUSHER LOVE GIRL T. MINNIS, S. SEETHARAM (D. CARTER, J. HARMON, J. E. FAUNT, TERON)	Justin Timberlake RCA		4
NEW		42	HOW MANY DRINKS? S. REMI (M. J. PIMENTEL, S. REMI, R. NICHOLS, S. WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		1
	44	43	WINGS R. LEWIS (B. HAGGERTY)	Macklemore & Ryan Lewis MACKLEMORE/ADA		11
RE-ENTRY		44	TAKE ME TO THE KING (K. FRANKLIN (K. FRANKLIN)	Tamela Mann TILLYMANN		2
NEW		45	LEGGO H. MONEY (H. O. S. SMITH, S. SMITH, B. BELLINGER, J. PELLEGRINI, C. JACKSON, T. EPPS)	B. Smyth Featuring 2 Chainz MOTOWN/UMG		1
NEW		46	GET LOOSE R. SMITH (M. NGUYEN, STEVENSON, S. SMITH)	Tyga YOUNG MONEY/CASH MONEY/REPUBLIC		1
NEW		47	IFHY TYLER, THE CREATOR (T. KONNAN, P. L. WILLIAMS)	Tyler, The Creator Featuring Pharrell GOD FUTURE		1
RE-ENTRY		48	BODY PARTY MIKE WILL MADE-IT-A (D. CARTER, J. HARMON, J. E. FAUNT, TERON)	Ciara EPIC		2
		37	GIRLS KID CUDI (KID CUDI, J. HARRIS, J. HARRIS, J. HARRIS)	Kid Cudi Featuring Top Short REBORN/COLUMBIA		2
RE-ENTRY		50	BELIEVE IT MEEK MILL (R. WILLIAMS, R. WALKER, W. ROBERTS)	Meek Mill Featuring Rick Ross MAYBACH/ATLANTIC		2

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART	
	1	#1 JUSTIN TIMBERLAKE RCA	The 20/20 Experience		5	
HOT SHOT DEBUT		2 TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		1	
	3	3 LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		3	
	4	4 MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		27	
	2	5 TYLER, THE CREATOR GOD FUTURE	Wolf		2	
	5	6 RIHANNA SRP/DEF JAM/IDJMG	Unapologetic		21	
	6	7 KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/VEVA	good kid, m.A.A.d city		25	
	8	8 A\$AP ROCKY A\$AP WORLD/WIDE POLO GROUNDS/VEVA	Long.Live.A\$AP		13	
	7	9 ALICIA KEYS RCA	Girl On Fire		21	
	9	10 MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		28	
	10	11 T.I. MOTOWN/UMG	Trouble Man: Heavy Is The Head		17	
	15	12 2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story		35	
	12	13 THE WEEKND XO/REPUBLIC	Trilogy		22	
	14	14 WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		19	
	11	15 MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/VEVA	All Around The World		5	
	13	16 DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	74	
	16	17 CHARLIE WILSON P MUSIC/RCA	Love, Charlie		11	
	25	18 TREY SONGZ SONGBOOK/ATLANTIC/AG	Chapter V		34	
	18	19 CHIEF KEEF GLORY BOYZ/INTERSCOPE/VEVA	Finally Rich		17	
	20	20 EMELI SANDE CAPITOL	Our Version Of Events		45	
	26	21 MEEK MILL MAYBACH/WARNER BROS.	Dreams And Nightmares		24	
	21	22 FRANK OCEAN DEF JAM/IDJMG	Channel Orange		40	
	19	23 FUTURE A1/FREEMANZ/EPIC	Pluto		52	
	41	24 GG RIHANNA SRP/DEF JAM/IDJMG	Talk That Talk	▲	73	
	24	25 NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Pink Friday: Roman Reloaded	▲	54	
	22	26 KEYSHIA COLE GEFFEN/AG	Woman To Woman		21	
	33	27 BEYONCE PARKWOOD/COLUMBIA	4	▲	93	
	47	28 PS B.O.B REBEL-ROCK/GRAND HUSTLE/ATLANTIC/AG	Strange Clouds		50	
	44	29 VARIOUS ARTISTS MOTOWN/UMG	Motown: The Musical: Originals: The Classic Songs...		4	
	30	30 MGK EST/19X/BAD BOY/INTERSCOPE/VEVA	Lace Up		27	
	23	31 PAPOOSE HONORABLE	The Nacirema Dream		3	
	31	32 THE GAME REZERVOIR/DGJ/VEVA	Jesus Piece		18	
	27	33 SOUNDTRACK WATERFLOWER	Project X		59	
	17	34 CHARLES BRADLEY DAPTONE	Victim Of Love		2	
	36	35 AVANT MO-B	Face The Music		10	
	29	36 TRINIDAD JAMES THINKTTSAGAME/DEF JAM/IDJMG	Don't Be S.A.F.E.		12	
	34	37 CHRIS BROWN RCA	Fortune		41	
	32	38 JOE BUDDEN EONE	No Love Lost		10	
NEW		39 RICH BOY EONE	Break The Pot		1	
	39	40 RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	God Forgives, I Don't		37	
	35	41 BRIAN MCKNIGHT MR. SOUL-AN/EPIC	More Than Words		4	
	37	42 WHITNEY HOUSTON ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston		22	
	28	43 MAC MILLER ROSTRUM	Blue Slide Park		75	
	42	44 ANTHONY HAMILTON MISTER'S MUSIC/RCA	Back To Love		70	
	38	45 NE-YO MOTOWN/UMG	R.E.D		23	
	45	46 VARIOUS ARTISTS G.O.O.D./DEF JAM/IDJMG	Kanye West Presents GOOD Music Cruel Summer		30	
NEW		47 VARIOUS ARTISTS MOTOWN/UMG	Motown: The Musical: 100 Originals		1	
	43	48 USHER RCA	Looking 4 Myself		44	
	40	49 MARVIN GAYE CLEOPATRA/SONY MUSIC CMG	S.O.U.L.: Marvin Gaye: Volume 2		23	
NEW		50 KEVIN GATES DEAD GAME/ATLANTIC/AG	The Luca Brasi Story		1	



Tyga's Top Five Return

Young Money's West Coast representative, **Tyga** (above), posts latest offering *Hotel California* at No. 2 on Top R&B/Hip-Hop Albums with 54,000 copies, according to Nielsen SoundScan. The new set falls just shy in rank and units compared with his major-label debut, *Careless World: Rise of the Last King*, which entered at No. 1 with 61,000 copies in 2012. His independent debut, *No Introduction*, opened and peaked at No. 25 in 2008 with slightly more than 1,000 first-week copies.

Hotel California's lead single, "Dope" (featuring **Rick Ross**), debuted and peaked at No. 19 on Hot R&B/Hip-Hop Songs in the Feb. 9 issue and now sits at No. 36. Follow-up "Molly," featuring **Cedric Gervais**, **Wiz Khalifa** and **Mally Mall**, moves 32-30 in its fifth week while album cuts "500 Degrees," featuring **Lil Wayne** (No. 38); "Hijack," featuring **2 Chainz** (No. 39); and "Get Loose" (No. 46) all debut. Tyga's breakout single, "Saturday Night Live" off *Careless World*, remains his best performer on the chart, peaking at No. 5 on March 24, 2012.

New to Hot R&B/Hip-Hop Songs is **Miguel's** "How Many Drinks?," which enters at No. 42. The California crooner delivered a rousing performance of the song, along with his No. 1 "Adorn," on "Saturday Night Live" (April 12). "How Many Drinks?" increased by 77% to 6,000 digital downloads and by 79% to 872,000 streams, according to Nielsen, helping spur the debut. —*Raul Ramirez*

ALBUM ARTISTS: JUSTIN TIMBERLAKE (RCA); TYGA (YOUNG MONEY/CASH MONEY/REPUBLIC); LIL WAYNE (YOUNG MONEY/CASH MONEY/REPUBLIC); MACKLEMORE & RYAN LEWIS (MACKLEMORE); TYLER, THE CREATOR (GOD FUTURE); RIHANNA (SRP/DEF JAM/IDJMG); KENDRICK LAMAR (TOP DAWG/AFTERMATH/INTERSCOPE/VEVA); A\$AP ROCKY (A\$AP WORLD/WIDE POLO GROUNDS/VEVA); ALICIA KEYS (RCA); MIGUEL (BYSTORM/BLACK ICE/RCA); T.I. (MOTOWN/UMG); 2 CHAINZ (DEF JAM/IDJMG); THE WEEKND (XO/REPUBLIC); WIZ KHALIFA (ROSTRUM/ATLANTIC/AG); MINDLESS BEHAVIOR (STREAMLINE/CONJUNCTION/INTERSCOPE/VEVA); DRAKE (YOUNG MONEY/CASH MONEY/REPUBLIC); CHARLIE WILSON (P MUSIC/RCA); TREY SONGZ (SONGBOOK/ATLANTIC/AG); CHIEF KEEF (GLORY BOYZ/INTERSCOPE/VEVA); EMELI SANDE (CAPITOL); MEEK MILL (MAYBACH/WARNER BROS.); FRANK OCEAN (DEF JAM/IDJMG); FUTURE (A1/FREEMANZ/EPIC); GG RIHANNA (SRP/DEF JAM/IDJMG); NICKI MINAJ (YOUNG MONEY/CASH MONEY/REPUBLIC); KEYSHIA COLE (GEFFEN/AG); BEYONCE (PARKWOOD/COLUMBIA); PS B.O.B (REBEL-ROCK/GRAND HUSTLE/ATLANTIC/AG); VARIOUS ARTISTS (MOTOWN/UMG); MGK (EST/19X/BAD BOY/INTERSCOPE/VEVA); PAPOOSE (HONORABLE); THE GAME (REZERVOIR/DGJ/VEVA); SOUNDTRACK (WATERFLOWER); CHARLES BRADLEY (DAPTONE); AVANT (MO-B); TRINIDAD JAMES (THINKTTSAGAME/DEF JAM/IDJMG); CHRIS BROWN (RCA); JOE BUDDEN (EONE); RICH BOY (EONE); RICK ROSS (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG); BRIAN MCKNIGHT (MR. SOUL-AN/EPIC); WHITNEY HOUSTON (ARISTA/RCA); MAC MILLER (ROSTRUM); ANTHONY HAMILTON (MISTER'S MUSIC/RCA); NE-YO (MOTOWN/UMG); VARIOUS ARTISTS (Kanye West Presents GOOD Music Cruel Summer G.O.O.D./DEF JAM/IDJMG); VARIOUS ARTISTS (MOTOWN/UMG); USHER (RCA); MARVIN GAYE (CLEOPATRA/SONY MUSIC CMG); KEVIN GATES (DEAD GAME/ATLANTIC/AG).

REGIONAL MEXICAN AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable	16
1	2	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	22
3	3	Y AHORA RESULTA DISA/UMLE	Voz de Mando	30
4	4	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	25
5	5	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	20
8	6	NECESITA UN HOMBRE DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	19
6	7	LA ORIGINAL LUZ/VEDEMUSIC	La Original Banda el Limon de Salvador Lizarraga	11
9	8	TU NO TIENES LA CULPA FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda	21
7	9	JURAMOS AMARNOS FREDIE	Ramon Ayala y Sus Bravos del Norte	15
12	10	AMOR EXPRESS AS/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	24
11	11	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	10
16	12	TODO Y NADA DISA/UMLE	Los Canarios de Michoacan	18
17	13	GG NO ME VENIGAS A DECIR DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	9
10	14	CABECITA DURA DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	44
15	15	AQUI ESTOY DISA/UMLE	Calibre 50	10

LATIN POP AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	25
1	2	TE ME VAS TOP STOP	Prince Royce	13
4	3	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	21
3	4	COMO LE GUSTA A TU CUERPO GAIKA/WKS/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	12
6	5	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	9
5	6	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	28
7	7	CONTIGO QUIERO ESTAR DOBLE A RECORDS/WARNER LATINA	Rigu	19
9	8	LA PREGUNTA NEFLIOW	J Alvarez	15
12	9	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	37
13	10	FEEL THIS MOMENT MR. 305/POLY GROUNDS/RCA	Pitbull Feat. Christina Aguilera	12
8	11	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEDEMUSIC	Elvis Crespo Feat. Fito Blanco	25
11	12	ME PUEDES PEDIR LO QUE SEA WARNER LATINA	Marcos A Duetto Con Eliza Gonzalez	11
15	13	ME LLAMARE TUVO KIVAVI/SONY MUSIC LATIN	Victor Manuelle	15
10	14	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	25
19	15	NO TE QUIERO VER CON EL UNIVERSAL MUSIC LATIN/UMLE	Frankie J	5

TROPICAL AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
5	1	#1 GG DESCONTROLAME TOP STOP	Luis Enrique	7
3	2	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	32
2	3	TE ME VAS TOP STOP	Prince Royce	14
1	4	ME GUSTAS MUCHISIMO N/CLAVE + YOMO	N'Klabe + Yomo	11
4	5	ME LLAMARE TUVO KIVAVI/SONY MUSIC LATIN	Victor Manuelle	25
7	6	TODO MI AMOR ERES TU (I JUST CAN'T STOP LOVING YOU) TOP STOP	Toby Love	9
6	7	NO SOY UN HOMBRE MALO D.A.M./VEDEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Hector Acosta "El Torito"	14
10	8	MY WAY SIENTE	Henry Santos	11
9	9	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	6
11	10	COMO LE GUSTA A TU CUERPO GAIKA/WKS/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	12
14	11	DON JUAN UNIVERSAL MUSIC LATIN/UMLE	Fanny Lu Feat. Chino & Nacho	10
8	12	INFIEL CAOAO/TAINO/UMLE	Karlos Rose	22
13	13	AMOR EN LA MESA EN EL BARRIO/PLANET PROMOVISION	Juan Luis Juancho	8
12	14	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	17
16	15	SIN TI MACHETE/UMLE	Chino & Nacho	6

REGIONAL MEXICAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 INTOCABLE GOOD/UMLE	En Peligro de Extincion	2
3	2	JOAN SEBASTIAN FONOVISA/UMLE	13 Celebrando El 13	3
2	3	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Solo Out: En Vivo Desde El NOKIA Theatre L.A. Live	3
5	4	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	18
6	5	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda	58
4	6	VARIOUS ARTISTS DISA/UMLE	Trankazos 2013	3
7	7	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	12
8	8	JULION ALVAREZ Y SU NORTEÑO BANDA FONOVISA/UMLE	Tu Amigo Nada Mas	5
19	9	VARIOUS ARTISTS FONOVISA/UMLE	Invasion del Corrido	2
16	10	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos	4
11	11	ANA GABRIEL SONY MUSIC LATIN	Un Mariachi En Altos de Chavon	2
12	12	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	El Primer Ministro	29
10	13	LOS BUITRES DE CULIACAN SINALOA MUSIC VIP/SONY MUSIC LATIN	Simplemente Buitres	5
NEW	4	CONJUNTO ATARDECER DISA/UMLE	14 Exitos	1
9	15	BANDA LOS RECODITOS DISA/UMLE	El Free	2

LATIN POP ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor	1
1	2	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop	58
3	3	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	11
2	4	DRACO ROSA SONY MUSIC LATIN	Vida	4
NEW	5	JULIETA VENEGAS SONY MUSIC LATIN	Los Momentos	1
NEW	6	VARIOUS ARTISTS SONY MUSIC LATIN	Billboard Latin Music 2013 Awards Finalists	1
NEW	7	ALEX UBAGO WARNER LATINA	Mentiras Sinceras	1
NEW	8	JULIO IGLESIAS COLUMBIA/LEGACY	1: Greatest Hits	1
5	9	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	33
6	10	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	29
4	11	CRISTIAN CASTRO SONY MUSIC LATIN	En Primera Fila - Dia 1	2
9	12	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	12
7	13	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	11
8	14	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?	61
11	15	LOS BUKIS FONOVISA/UMLE	Romances	11

TROPICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	76
3	2	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	21
2	3	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King	24
4	4	PRINCE ROYCE TOP STOP/AC	Phase II	53
5	5	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	21
6	6	VARIOUS ARTISTS VEDEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Latin Fiesta	2
7	7	HECTOR ACOSTA "EL TORITO" D.A.M./VEDEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Abierto	34
8	8	VARIOUS ARTISTS PLANET	I Love Bachata 2013	7
9	9	RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS	Todos Vuelven: Live	22
14	10	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Que Seas Feliz	19
15	11	GILBERTO SANTA ROSA SONY MUSIC LATIN	Gilberto Santa Rosa	22
11	12	JUAN LUIS GUERRA 440 CAPITOL LATIN	Coleccion Cristiana	59
16	13	JOSEPH FONSECA VEDEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Voy A Comerme El Corazon	50
13	14	GILBERTO SANTA ROSA SONY MUSIC LATIN	Canciones de Amor: Love Songs	54
12	15	ALEX MATOS PLANET	El Salsero de Ahora	6

Jazz/Classical/World

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billboard

TRADITIONAL JAZZ ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	In Love... With Cole Porter	2
2	2	MADELINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room	6
3	3	EMMY ROSSUM WARNER BROS.	Sentimental Journey	11
4	4	FRANK SINATRA REPRISE/CAPITOL	Sinatra: Best Of The Best	74
5	5	DIANA KRALL VERVE/VG	Glad Rag Doll	29
NEW	6	MOLLY RINGWALD CONCORD	Except Sometimes	1
6	7	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	10
7	8	MICHAEL BUBLE REPRISE/WARNER BROS.	It's A Beautiful Day (EP)	6
8	9	TONY BENNETT RPM/COLUMBIA	Viva Duets	25
10	10	CHRIS BOTTI COLUMBIA	Impressions	52
15	11	HIROMI FEAT. ANTHONY JACKSON & SIMON PHILLIPS TELARC/CONCORD	Move	6
13	12	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio	59
NEW	NEW	SOUNDTRACK WATERLOO	42: The True Story Of An American Legend	1
NEW	NEW	DAVE DOUGLAS QUINTET GREENLEAF	Time Travel	1
NEW	NEW	JOHN MEDESKI DISCH/SONY MASTERWORKS	A Different Time	1

CONTEMPORARY JAZZ ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 BONEY JAMES CONCORD	The Beat	1
1	2	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	5
2	3	PAUL HARDCASTLE TRIPPIN' N' RHYTHM	Paul Hardcastle: VII	8
7	4	ESPERANZA SPALDING MONTYDUN HEADS UP/CONCORD	Radio Music Society	57
3	5	PHIL PERRY SHANACHIE	Say Yes	5
19	6	FOURPLAY HEADS UP/CONCORD	Esprit de Four	30
8	7	MARION MEADOWS LISTEN 2/SHANACHIE	Whisper	7
6	8	BRIAN CULBERTSON VERVE/VG	Dreams	44
4	9	JEFFREY OSBORNE STARBUCKS/SAGUARO ROAD RHYTHM/SAGUARO ROAD	A Time For Love	11
14	10	SPENCER DAY CONCORD	The Mystery Of You	5
5	11	JOSE JAMES BLUE NOTE	No Beginning No End	12
16	12	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CONCORD	24/7	43
13	13	EUGE GROOVE SHANACHIE	House Of Groove	29
15	14	LEE RITENOUR CONCORD	Rhythm Sessions	24
12	15	ROB WHITE QUEEN OF SHEBA/HUSH/ORPHEUS	Just Kickin' It	39

SMOOTH JAZZ SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 BATUCADA (THE BEAT) CONCORD/CMG	Boney James Feat. Rick Braun	8
2	2	BLACK PEARL SHANACHIE	Marion Meadows	9
3	3	NO STRESS TRIPPIN' N' RHYTHM	Paul Hardcastle	12
5	4	DANCE WITH YOU GREG MANNING	Greg Manning	11
4	5	WISH I WAS THERE VINCENT INGALA	Vincent Ingala	14
7	6	THE MYSTERY OF YOU CONCORD/CMG	Spencer Day	8
6	7	LIFTED TRIPPIN' N' RHYTHM	Cindy Bradley	9
9	8	MACEO! PATRICK LAMB	Patrick Lamb	14
10	9	PLEASE DON'T SAY NO CULTMIRE	Nicholas Cole Feat. Tim Bowman	6
13	10	TO THE TOP NORDIC NIGHTS	Jonathan Fritzen Feat. Vincent Ingala	6
8	11	YOU'RE AMAZING HEADS UP/CMG	David Benoit	18
12	12	ELLEN ARTISTRY/MACK AVENUE	Brian Bromberg	10
16	13	OLD.EDU (OLD SCHOOL) SHANACHIE	Euge Groove	3
11	14	SWEET SWEET BABY WOODWARD AVENUE	Grace Kelly	8
18	15	SURFING THE CASPIAN SEA INNERVISION	Craig Sharmat	6

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 HOLD ME MIND TRAIN/TWISTED	Ono Feat. Dave Aude	11
3	2	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	13
4	3	NEXT TO ME CAPITOL	Emeli Sande	8
5	4	ACID RAIN STARROCK/ROC NATION/COLUMBIA	Alexis Jordan	7
7	5	GG I NEED YOUR LOVE COURTESY DECONSTRUCTION BY EYE/ELITE/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	5
1	6	HEAVEN VENUSNOTE/MUTE/COLUMBIA	Depeche Mode	8
9	7	LET THERE BE LOVE RCA	Christina Aguilera	9
8	8	SHAKE THAT HITSHOP/WMIN	Gimm+Icky	7
6	9	BEAM ME UP (KILL-MODE) PRIMO/ITH & BROSADWAY/IDJMG	Cazette	10
12	10	HERE WITH YOU D EMPIRE	Asher Monroe	8
10	11	AS YOUR FRIEND WALL/ISLAND/IDJMG	Afrojack Feat. Chris Brown	11
21	12	GLOWING ISLAND/IDJMG	Nikki Williams	5
11	13	SEXY PEOPLE (THE FIAT SONG) RCA	Arianna Feat. Pitbull	9
20	14	READY TO LOVE RED RED	Katrina	6
23	15	FLY AWAY NUKE TOWN/TOMMY BOY	Guinevere	6
19	16	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	5
17	17	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	9
27	18	CARRIED AWAY FRENCH/ISS/COLUMBIA	Passion Pit	4
14	19	FOREVER DAUMAN	Ralphie Rosario Feat. Frankie D'Amico	10
26	20	THIS IS OUR LOVE CRESCENT MOON	Sophi	4
25	21	POINTING FINGERS 3BIG	Stacey Jackson	6
29	22	HELLO STAFFORD BROTHERS FEAT. LIL WAYNE & CHRISTINA MILLAN CASH MONEY/REPUBLIC	Stafford Brothers Feat. Lil Wayne & Christina Milian	4
18	23	I COULD BE THE ONE LEFEL'S/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	12
24	24	GIMME ALL (RING MY BELL) INESSA LEE	Princess X	10
22	25	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	7
40	26	GET UP (RATTLE) BLINGO PLAYERS FEAT. FAR EAST MOVEMENT SPINNIN'/CASABLANCA/REPUBLIC	Blingo Players Feat. Far East Movement	2
31	27	BAD HABITS ULTRA	Brass Knuckles	4
35	28	LOLITA EPIC	Leah LaBelle	3
50	29	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon	2
16	30	BEAT DON'T STOP ROSE MINE	C-Rod Feat. Jason Walker	14
28	31	I LIKE IT LOUD CITRUS/SONIC STEREO/PHONIC	Carmen Electra Feat. Bill Hamel	9
30	32	HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer	7
38	33	YOU GOT THE LOVE LNG	Nick Skitz	3
HOT SHOT REBIRTH	34	HOLD ON ASTRA/ITERSK/CAPITOL	NERVO	1
34	35	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RIP	Icona Pop Feat. Charli XCX	19
32	36	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	7
15	37	SO HIGH YOUNG MONEY/CASH MONEY/REPUBLIC	Jay Sean	14
13	38	AY MAMA MIA MVA	Mayra Veronica	13
43	39	I CAN'T WAIT KING STREET	Namy & Barbara Tucker	2
39	40	HANDS HIGH SPINNIN'	Kirsty	3
47	41	FREE LOVE BEATRIQUE	Laura LaRue	2
41	42	LET ME LIVE AGAIN PEACE BISQUIT	Colton Ford	3
37	43	GOLD SPARROW/CAPITOL CMG	Britt Nicole	6
NEW	44	LET'S FALL IN LOVE ANGELINA LAVO	Angelina Lavo	1
33	45	REST OF MY LIFE DTP/DEF JAM/IDJMG	Ludacris Feat. Usher & David Guetta	12
NEW	46	WHAT YOU ARE SYBASONIC	Bex	1
NEW	47	HEARTBEAT SUGAR HOUSE/IMP. TAN MAN	Tony Moran VS Deborah Cooper	1
NEW	48	CUMBIA SEXY UNIVERSAL MUSIC/LATINO	Juanes	1
48	49	CLARITY INTERSCOPE	Zedd Feat. Foxes	17
46	50	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	18

Hits of the World

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billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
4	2	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
2	3	NEED U (100%) BLAZE BOYS CLUB/MINISTRY OF SOUND	Duke Dumont Feat. A'M'E	
3	4	MIRRORS RCA	Justin Timberlake	
5	5	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	
6	6	LET HER GO BLACK CROW/NETTWERK/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
9	7	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
8	8	POMPEII VIRGIN	Bastille	
13	9	HO HEY DUALTONE/ROGUE/DECCA	The Lumineers	
NEW	10	DING-DONG! THE WITCH IS DEAD THE GREAT AMERICAN MUSIC COMPANY	Wizard Of Oz Film Cast	

GERMANY				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	OUTLAW GENTLEMEN & SHADY LADIES VERTIGO/UNIVERSAL	Volbeat	
1	2	DELTA MACHINE VENUSNOTE/MUTE/COLUMBIA/SONY MUSIC	Depeche Mode	
NEW	3	HOUSE OF GOLD & BONES: PART 2 ROADRUNNER/WARNER	Stone Sour	
6	4	KOPF AN KOPF RCA/SONY MUSIC	Silly	
4	5	THE 20/20 EXPERIENCE ATLAS/POLYDOR/UNIVERSAL	Justin Timberlake	
3	6	ICH MACH MEIN DING: DIE SHOW STARBUCKS/WARNER	Udo Lindenberg & Das Parkorchester	
7	7	ALL THE LITTLE LIGHTS BLACK CROW/EMBASSY OF MUSIC/WARNER	Passenger	
NEW	8	PARAMORE FUELED BY RAMEN/WARNER	Paramore	
10	9	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	
NEW	10	ENGLISH ELECTRIC BMG	OMD	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	J'ME TIRE WATILB	Maitre Gims	
2	2	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
7	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	
3	4	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
4	5	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
6	6	HO HEY DUALTONE/DECCA	The Lumineers	
5	7	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
NEW	8	UNDER WARNER	Alex Hepburn	
10	9	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	
8	10	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	GENTLEMAN YG ENTERTAINMENT	PSY	
1	2	LOVE BLOSSOM STARSHIP ENTERTAINMENT	K.Will	
NEW	3	TONIGHT MUSIC N NEW	Lyn (Feat. Baechigi)	
4	4	ROSE YG ENTERTAINMENT	Lee Hi	
2	5	TURTLE CORE CONTENTS MEDIA	Davichi	
NEW	6	WITH LAUGHTER OR WITH TEARS JELLYFISH ENTERTAINMENT	Seo In Kuk	
6	7	FOREIGNER'S CONFESSIONS SBS/CONTENTSHUB	Akdong Musician	
NEW	8	JOAH HQ	Jay Park	
3	9	BE WARMED CORE CONTENTS MEDIA	Davichi (Feat. Verbal Jint)	
12	10	SOMEBODY JYP ENTERTAINMENT	FIFTEEN AND	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
6	1	TANUYOBI NIWA MASHIRO NA YURI WO UNIVERSAL	Masaharu Fukuyama	
NEW	2	KONO NAMIDA WO KIMI NI SASAGU KING	No Name	
4	3	AITAI VICTOR	Shikao Suga	
2	4	EXILE PRIDE [KONNA SEKAI WO AISURU TAME] RHYTHMZONE	EXILE	
5	5	MAGIC COLOR FAR EASTERN TRIBE	AMIAYA	
21	6	KOI SURU KISETSU UNIVERSAL	Naoto Intiraymi	
NEW	7	KANON KING	Mamoru Miyano	
29	8	(WHERE'S) THE SILENT MAJORITY? WARNER	Yu Takahashi	
NEW	9	KOI NI OCHITE R/COOL	SID	
3	10	NINJAYARI BAN BAN WARNER	KyaryoPamyuPamyu	

UNITED KINGDOM				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	PARAMORE FUELED BY RAMEN/WARNER	Paramore	
1	2	THE 20/20 EXPERIENCE RCA/SONY MUSIC	Justin Timberlake	
5	3	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	
7	4	OUR VERSION OF EVENTS VIRGIN/EMI	Emeli Sande	
2	5	NIGHT VISIONS KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
6	6	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	
8	7	BAD BLOOD VIRGIN/UNIVERSAL	Bastille	
NEW	8	OVERGROWN ATLAS/POLYDOR/UNIVERSAL	James Blake	
9	9	BAT OUT OF HELL CLEVELAND INT'L/EPIC/LEGACY/SONY MUSIC	Meat Loaf	
4	10	THE NEXT DAY ISO/COLUMBIA/SONY MUSIC	David Bowie	

CANADA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	OUTLAW GENTLEMEN & SHADY LADIES VERTIGO/UNIVERSAL	Volbeat	
NEW	2	WHEELHOUSE ARISTA NASHVILLE/SONY MUSIC	Brad Paisley	
NEW	3	PARAMORE FUELED BY RAMEN/WARNER	Paramore	
1	4	THE 20/20 EXPERIENCE RCA/SONY MUSIC	Justin Timberlake	
4	5	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	
NEW	6	DUETS LEGACY/SONY MUSIC	Paul Anka	
NEW	7	HOUSE OF GOLD & BONES: PART 2 ROADRUNNER/WARNER	Stone Sour	
5	8	THE LUMINEERS DUALTONE/DINE ALONE/UNIVERSAL	The Lumineers	
7	9	BASED ON A TRUE STORY ... WARNER BROS. NASHVILLE/WARNER	Blake Shelton	
10	10	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	

AUSTRALIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	PARAMORE FUELED BY RAMEN/WARNER	Paramore	
2	2	ALL THE LITTLE LIGHTS BLACK CROW	Passenger	
9	3	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	
NEW	4	HOUSE OF GOLD & BONES: PART 2 ROADRUNNER/WARNER	Stone Sour	
NEW	5	OVERGROWN ATLAS/POLYDOR/UNIVERSAL	James Blake	
10	6	SHARKMOUTH AMBITION/EMI	Russell Morris	
3	7	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	
5	8	ASYLUM WARNER	Ed Sheeran	
4	9	THE 20/20 EXPERIENCE RCA/SONY MUSIC	Justin Timberlake	
1	10	SEMPITERNAL RCA/SONY MUSIC	Bring Me The Horizon	

SPAIN			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	2	1 EL BESO TRIMECA/EMI	Pablo Alboran
	7	2 FEEL THIS MOMENT MUSIQUERIES/SONY MUSIC	Pitbull Feat. Christina Aguilera
	5	3 NO DIGAS NADA UNIVERSAL	Cali y El Dandee
	4	4 TU JARDIN CON ENANITOS WARNER	Melendi
	8	5 TE PINTARON PAJARITOS WE LOVE ASERE/SONY MUSIC	Yandar & Yostin Feat. Andy Rivera
	1	6 TRY RCA	P!nk
NEW	7	7 STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
	3	8 VUELVO A VERTE DE ESTA COMPILACION/SONY MUSIC	Malu Feat. Pablo Alboran
	10	9 IMPOSSIBLE SYCO	James Arthur
NEW	10	10 SOLO TU UNIVERSAL	Paula Rojo

DENMARK			
ALBUMS			
COMPILED BY GFK			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	1 LET HER GO BLACK CROW/EMBAFF OF MUSIC/SONY MUSIC	Passenger
NEW	2	2 DET' OKAY COPENHAGEN/UNIVERSAL	Noah
	2	3 BORN AF NATTEN EASYTIGER/UNIVERSAL	Panamah
	8	4 JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess
	4	5 UDEN FORSVAR SONY MUSIC	Marie Key
	5	6 DIN FOR EVIGT COPENHAGEN/UNIVERSAL	Burhan G
	3	7 LA' MIG RULLE DIG DONKEY RECORDS	Pharfar
	6	8 GA MED DIG COPENHAGEN/UNIVERSAL	Nephew Feat. Marie Key
	9	9 STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
	7	10 ELEPHANT SONY MUSIC	Mads Langer

PORTUGAL			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	2	1 JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess
	1	2 ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons
	3	3 I FOLLOW RIVERS LL RECORDINGS/WARNER	Lykke Li
NEW	4	4 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell
	4	5 STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
	5	6 WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars
NEW	7	7 THE AIRPLANE FLAT BELLY	Ventil Shape
	7	8 SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
	9	9 ONE DAY / RECKONING SONG TELEMANIA/POPCOLUMBIA	Asaf Avidan & The Mojos
NEW	10	10 CRAZY DISCOGRAPH	Ornette

LUXEMBOURG			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	2	1 LET HER GO BLACK CROW/EMBAFF OF MUSIC/SONY MUSIC	Passenger
	3	2 CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton
	4	3 JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess
	1	4 IMPOSSIBLE SYCO	James Arthur
	5	5 SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
NEW	6	6 RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons
	10	7 STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
NEW	8	8 HO HEY DUACORNE/DECCA	The Lumineers
RE	9	9 IF I LOSE MYSELF MUSLEY/INTERSCOPE	OneRepublic
	6	10 THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz

Boxscore

April 27
2013

CONCERT GROSSES					
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER	
1	\$3,565,317 \$94.50/\$79.50/\$46	TAYLOR SWIFT, ED SHEERAN, FLORIDA GEORGIA LINE PRUDENTIAL CENTER, NEWARK, N.J. MARCH 27-29	38,095	THE MESSINA GROUP/AEG LIVE THREE SELLOUTS	
2	\$3,213,820 \$200/\$175/\$125/\$49.50	DEF LEPPARD THE JOINT, HARD ROCK HOTEL, LAS VEGAS MARCH 22-23, 27, 29-30, APRIL 3, 5-6, 10, 12-13	29,472; 31,106 ELEVEN SHOWS SEVEN SELLOUTS	CONCERTS WEST/AEG LIVE	
3	\$2,054,128 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRET ELDRIDGE AMWAY CENTER, ORLANDO, FLA. APRIL 11-12	25,617	THE MESSINA GROUP/AEG LIVE TWO SELLOUTS	
4	\$1,010,175 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRET ELDRIDGE AMERICAN AIRLINES ARENA, MIAMI APRIL 10	12,808	THE MESSINA GROUP/AEG LIVE	
5	\$962,952 \$180/\$154	ERIC CLAPTON, THE WALLFLOWERS MOHEGAN SUN ARENA, UNCAVILLE, CONN. APRIL 5	5,597 5,576	IN-HOUSE	
6	\$880,478 \$93/\$69/\$45	BOB SEGER & THE SILVER BULLET BAND, JOE WALSH ROCK ARENA, PORTLAND, ORE. MARCH 30	9,064 13,421	LIVE NATION	
7	\$752,809 \$72/\$28 AUSTRALIAN/ \$71	THE SCRIPT, THE ORIGINAL RUDE BOYS, SINEAD BURGESS SYDNEY ENTERTAINMENT CENTRE, SYDNEY APRIL 7	10,046 13,092	FRONTIER TOURING	
8	\$750,961 \$479/\$451 \$50.88/\$43.06	THE X FACTOR LIVE O2 ARENA, LONDON FEB. 7-8	15,554 17,600 TWO SHOWS	3A ENTERTAINMENT	
9	\$745,929 \$94.18/\$24.59	OLLY MURS, LOVEABLE ROGUES, TICH METRO RADIO ARENA, NEWCASTLE, ENGLAND FEB. 26, MARCH 23	16,881 16,898 TWO SHOWS ONE SELLOUT	3A ENTERTAINMENT, LIVE NATION	
10	\$743,296 \$72/\$28 AUSTRALIAN/ \$165.00/\$18.31	SANTANA, STEVE MILLER BAND ROO LAVER ARENA, MELBOURNE, AUSTRALIA MARCH 21	8,848 7,822	CHUGG ENTERTAINMENT	
11	\$740,916 \$179/\$20 AUSTRALIAN/ \$112.16	ST. JEROME'S LANEWAY FESTIVAL SILO PARK, AUCKLAND, NEW ZEALAND JAN. 28	6,606 7,500	CHUGG ENTERTAINMENT, ARTIST TOURING LEGISTE, ARCH HILL, ISAK PROMOTIONS	
12	\$729,695 \$65/\$45	MUSE, BIFFY CLYRO TD GARDEN, BOSTON APRIL 12	12,157	FRANK PRODUCTIONS	
13	\$724,074 \$696/\$225 AUSTRALIAN/ \$78	ED SHEERAN, PASSENGER, GABRIELLE APLIN RIVERSTAGE, BRISBANE, AUSTRALIA MARCH 2	9,283	FRONTIER TOURING	
14	\$722,488 \$693/\$60 AUSTRALIAN/ \$25	ST. JEROME'S LANEWAY FESTIVAL ALEXANDRIA STREET, BRISBANE, AUSTRALIA FEB. 1	5,780 8,000	CHUGG ENTERTAINMENT, ROCK 'N' ROLL CIRCUS	
15	\$719,796 \$474/\$62 \$49.28/\$24.64	OLLY MURS, LOVEABLE ROGUES, TICH CAPITAL FM ARENA, NOTTINGHAM, ENGLAND FEB. 27, MARCH 3	14,720 TWO SELLOUTS	3A ENTERTAINMENT, LIVE NATION	
16	\$706,914 \$679/\$725 AUSTRALIAN/ \$78	ED SHEERAN, PASSENGER, GABRIELLE APLIN ADELAIDE ENTERTAINMENT CENTRE, ADELAIDE, AUSTRALIA, FEB. 26	9,063	FRONTIER TOURING	
17	\$702,891 \$714,826 CANADIAN/ \$68.34/\$48.67	CARRIE UNDERWOOD, HUNTER HAYES COPPS COLISEUM, HAMILTON, ONTARIO, CANADA MARCH 28	11,488	AEG LIVE	
18	\$683,154 \$63.50/\$43.50	CARRIE UNDERWOOD, HUNTER HAYES FIRST NIAGARA CENTER, BUFFALO, N.Y. MARCH 26	12,484	AEG LIVE	
19	\$666,672 \$89.50/\$29.50	TÍESTO, TOMMY TRASH, ALVARO STAPLES CENTER, LOS ANGELES MARCH 2	12,117	GOLDENVOICE/AEG LIVE	
20	\$619,397 \$528,713 CANADIAN/ \$123.15/\$38.91	ALICIA KEYS, MIGUEL BELL CENTRE, MONTREAL APRIL 3	6,808 7,580	EVENKO, LIVE NATION	
21	\$613,630 \$593,424 AUSTRALIAN/ \$154.07/\$102.37	CELTIC THUNDER PERTH ARENA, PERTH, AUSTRALIA FEB. 16	4,908 5,230	NINE LIVE	
22	\$607,808 \$591.95 AUSTRALIAN/ \$131.95/\$91.32	RUSSELL PETERS, RUBEN PAUL PERTH ARENA, PERTH, AUSTRALIA MARCH 5	7,030 8,240	ADRIAN BOHM PRESENTS	
23	\$606,199 \$440/\$20 \$48.46/\$24.23	OLLY MURS, LOVEABLE ROGUES, TICH LE MANS, BIRMINGHAM, ENGLAND MARCH 12	12,437	3A ENTERTAINMENT, LIVE NATION	
24	\$605,082 \$59.40/\$49.50 \$39.50/\$29.50	ZAC BROWN BAND, BLACKBERRY SMOKE, LEVI LOWREY SPRINT CENTER, KANSAS CITY FEB. 15	12,437	AEG LIVE	
25	\$604,851 \$110/\$89.50	PINK, THE HIVES MOHEGAN SUN ARENA, UNCAVILLE, CONN. MARCH 27	5,799	LIVE NATION	
26	\$592,506 \$83/\$53/\$33	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES THE CAJUNDOME, LAFAYETTE, LA. APRIL 4	9,547 10,936	THE MESSINA GROUP/AEG LIVE	
27	\$577,838 \$529,000 RAND/ \$29.01/\$33.15	SKRILLEX, 12TH PLANET, ALVIN RISK WILD WATERS, JOHANNESBURG, SOUTH AFRICA MARCH 2	12,050	ELECTRIC MUSIC	
28	\$574,905 \$549,843 AUSTRALIAN/ \$166.25/\$192.20	SANTANA, STEVE MILLER BAND BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA, MARCH 28	3,892 4,600	CHUGG ENTERTAINMENT	
29	\$556,137 \$541,748 AUSTRALIAN/ \$164.15/\$102.55	CAROLE KING, SHANE HOWARD BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA, FEB. 13	3,819 4,243	LIVE NATION	
30	\$555,404 \$367/\$77 \$49.09/\$24.54	OLLY MURS, LOVEABLE ROGUES, TICH NATIONAL INDOOR ARENA, BIRMINGHAM, ENGLAND MARCH 20	11,315	3A ENTERTAINMENT, LIVE NATION	
31	\$549,632 \$368/\$22 \$48.50/\$24.25	OLLY MURS, LOVEABLE ROGUES, TICH WEMBLEY ARENA, LONDON MARCH 10	10,833	3A ENTERTAINMENT, LIVE NATION	
32	\$539,404 \$52/\$27.50	GREEN DAY, BEST COAST ALLSTATE ARENA, ROSEMONT, ILL. MARCH 28	10,883	JAM PRODUCTIONS	
33	\$539,387 \$548,255 CANADIAN/ \$96.17/\$46.98	CARRIE UNDERWOOD WFCU CENTRE, WINDSOR, ONTARIO, CANADA MARCH 29	6,488	GLOBAL SPECTRUM	
34	\$528,941 \$83.50/\$55.50/ \$45.50/\$35.50	KID ROCK, BUCKCHERRY, HELLBOUND GLORY SPRINT CENTER, KANSAS CITY FEB. 2	10,218	AEG LIVE	
35	\$512,136 \$489,750 AUSTRALIAN/ \$103.53/\$82.61	JASON MRAZ, ZAC BROWN BAND SYDNEY ENTERTAINMENT CENTRE, SYDNEY MARCH 26	5,030 5,019	CHUGG ENTERTAINMENT	



Swift's 'Red' Tour Takes First No. 1

Following the kickoff of Taylor Swift's *Red* tour last month, the trek earns its first No. 1 Boxscore ranking this week with reported ticket sales revenue from three sellouts at the Prudential Center in Newark, N.J. With Ed Sheeran and Florida Georgia Line onboard as show openers, Swift (above) drew more than 38,000 fans to the metropolitan New Jersey/New York arena at the end of March. This was her third headlining appearance at the venue, having also played to sellout crowds during her first two tours. In May 2010, her *Fearless* tour played "the Rock," selling 26,065 tickets for two shows. Then in July 2011, the *Speak Now* run included four performances at the venue with ticket sales topping 51,000.

The *Red* tour also charts two more times this week based on reported box-office stats. Landing at No. 3 is a two-show stint (April 11-12) at the Amway Center in Orlando, Fla., and a sellout in Miami on April 10 ranks fourth. From 12 shows reported since its launch, the tour's overall gross exceeds \$13.3 million.

Def Leppard takes the No. 2 slot with box-office totals reported from the veteran English band's 11-show run at the Hard Rock Hotel in Las Vegas. The show was called *VIVA Hysteria!* and featured the music from the group's 1987 album *Hysteria* played in its entirety. The Hard Rock casino's 4,000-seat venue, the Joint, housed the run that was attended by 29,472 fans March 22-April 13. —Bob Allen

CODA

Trend Report: Biggest Hot 100 Airplay Movers

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

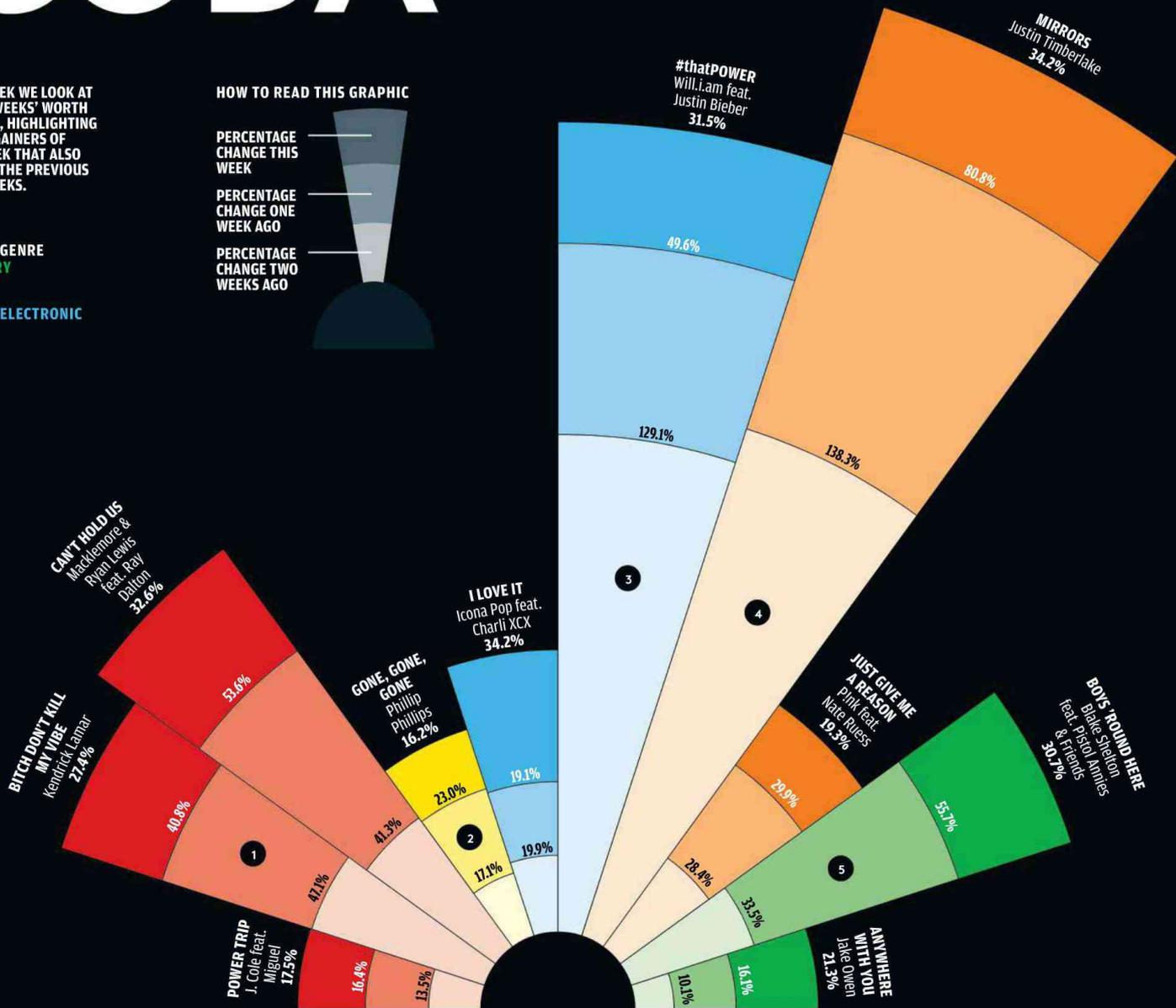
KEY TO GENRE
COUNTRY
R&B
POP
DANCE/ELECTRONIC
ROCK
RAP

HOW TO READ THIS GRAPHIC

PERCENTAGE CHANGE THIS WEEK

PERCENTAGE CHANGE ONE WEEK AGO

PERCENTAGE CHANGE TWO WEEKS AGO



1
KENDRICK LAMAR
This week: 62 (18 million)
Last week: - (14 million)
2 weeks ago: - (10 million)
In addition to its 18 million listener impressions, the third single off the Compton, Calif. artist's *good kid, m.A.A.d city* garners Greatest Gainer honors on R&B/Hip-Hop Airplay as it jumps 21-15 with 13.6 million impressions (up 50%), according to Nielsen BDS. A new remix with additional Lamar verses and a guest turn by Jay Z is fueling the track's surge.

2
PHILLIP PHILLIPS
This week: 66 (16 million)
Last week: - (11 million)
2 weeks ago: - (11 million)
The single claims Airplay Gainer honors on Rock Songs (16 million impressions, up 16%) where it reaches a new peak (No. 11) in its 21st week. The track has spent the last six weeks in the top 10 of the Triple A radio chart (No. 4 this week) and four of the last five weeks in the top 10 of Rock Digital Songs, selling 261,000 downloads in that span.

3
WILL.I.AM FEAT. JUSTIN BIEBER
This week: 48 (26 million)
Last week: 65 (20 million)
2 weeks ago: 75 (13 million)
While download sales have declined each week since the title debuted three issues ago (from 108,000 to 42,000 this week, according to Nielsen SoundScan), radio play has taken the opposite trajectory. The song climbs 27-24 on Mainstream Top 40 with a 45% increase in spins and reclaims its bullet on the Billboard Hot 100 (65-60).

4
JUSTIN TIMBERLAKE
This week: 18 (61 million)
Last week: 32 (38 million)
2 weeks ago: 36 (21 million)
In its third week on Hot 100 Airplay, the second single from *The 20/20 Experience* has almost matched the progress of the set's debut track, "Suit & Tie," which was also in the top 20 (No. 14, 61 million audience impressions) in its third frame. Both tracks occupy back-to-back slots in the Hot 100 top 10 this week.

5
BLAKE SHELTON FEAT. PISTOL ANNIES & FRIENDS
This week: 56 (21 million)
Last week: 72 (16 million)
2 weeks ago: - (10 million)
The collaborative song, which opened CBS Academy of Country Music Awards telecast (April 7), became Blake Shelton's best debuting track on Country Airplay (No. 19) two weeks ago. Unlike the Will.I.am cut, download sales have risen in each of its three weeks of availability (from 54,000 to 98,000).

Airplay data courtesy of Nielsen BDS



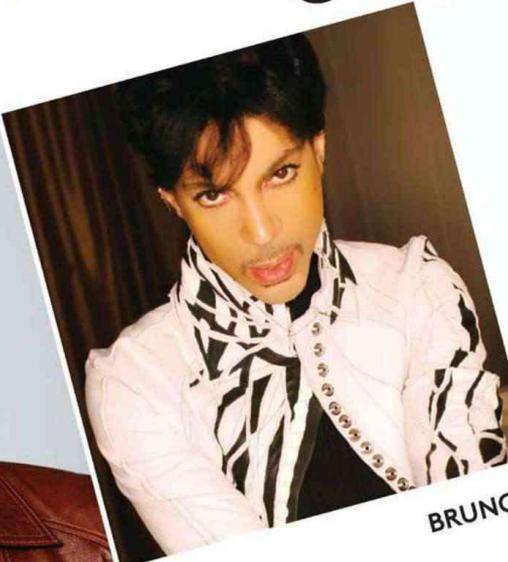
2013

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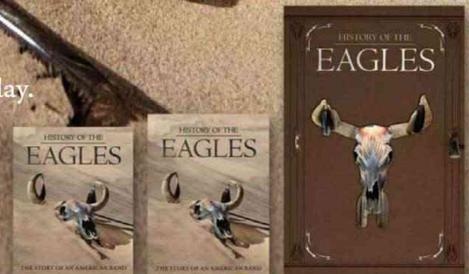
Part One explores the creation and rise to fame in the 1970's through their breakup in 1980.

Part Two details the band's reunion in 1994 through the Hell Freezes Over tour to present day.

Bonus Disc: Previously unreleased concert, Eagles Live at the Capital Centre, March 1977.

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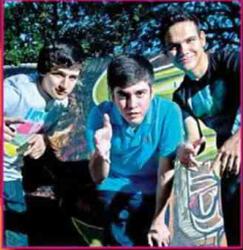
**SPECIAL
FEATURE**

Don Omar

CELEBRATING LATIN'S BEST

**THE LATIN SONGWRITERS
HALL OF FAME**
to hold its inaugural
gala in Miami Beach
See page LM29

ASCAP CONGRATULATES OUR 2013 BILLBOARD LATIN MUSIC AWARD NOMINEES



3BallMTY



Romeo Santos



Marc Anthony



Marco Antonio Solís



Enrique Iglesias



Maná



El Cata



Daddy Yankee



N'klabe



Ednita Nazario



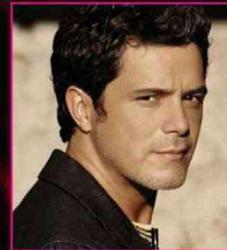
Jesse y Joy



Ricardo Arjona



Reik



Alejandro Sanz



Camila



Tito "El Bambino"



Leslie Grace



Victor Manuelle



Pina Records Presenta: La Formula



Alexis y Fido



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THE BILLBOARD LATIN MUSIC CONFERENCE & AWARDS—OUR MOST AMBITIOUS YET

Welcome to the 2013 Billboard Latin Music Conference, presented by State Farm in association with Pepsi.

As the event marks its 24th year, we are extremely proud to once again bring you the best possible programming for the longest-running Latin music conference in the world.

This year's event returns to the JW Marriott Marquis in downtown Miami, minutes away from the BankUnited Center, host venue to the Billboard Latin Music Awards, which will air live on Telemundo on April 25.

This year, we are proud to present the launch of the Latin Songwriters Hall of Fame and its inaugural gala as part of our official schedule. This seminal celebration honoring top songwriters in Latin music is yet another example of the strength and influence of the genre worldwide. The gala takes place April 23, at the New World Center.

As the music industry continues to reinvent itself, this year our focus is on the business models, brands, services, technologies and strategies that have proved to be winners. Beginning with the kickoff showcases, we have designed a schedule that features the top executives from leading music-related brands and companies. Indeed, 2013 may well be our most ambitious conference ever.

In addition to longtime partners State Farm and Pepsi—our official soft drink—this year's official spirit sponsor is Buchanan's while the official nutrition sponsor is Herbalife, in addition to returning sponsors BMI, ASCAP, SESAC Latina, Telemundo/mun2, peermusic, Eventus and Top Stop Music. Joining us for their first year as conference sponsors are Barefoot Wines, Samsung Galaxy and Net 10.



Gloria Estefan will participate in a superstar Q&A.

And, as always, the Billboard Latin Music Conference comes laden with the best in live music. Multiple showcases will feature top names and exciting newcomers (see story, page LM20).

Never has our conference packed in so many key topics, showcase artists and A-list panelists, culminating with our first round-table—or “Tú a Tú” sessions. This year's roster of marquee speakers for our Q&A series includes iconic Latin diva Gloria Estefan, Colombian star Carlos Vives and leading Billboard Latin Music Awards finalist Don Omar, who will provide insight into the power of video and the business of streaming in a session with Vevo senior VP of music programming for talent and content Doug McVehil.

But, as is tradition at the conference, other major stars will speak about their craft and business in various panels. Maná guitarist Sergio Vallín will discuss his new Fender guitar- and instrument-branding deal with Fender executives. Singer/songwriters Olga Tañón, Kany García, Carla Morrison and America Sierra will be part of the “Leading Latin Ladies” panel. Pianist/composer Arthur Hanlon, singer/songwriter Wise and producer/songwriter Kike Santander will speak at BMI's popular “How I Wrote That Song.” Henry Santos, J Alvarez, Chino & Nacho and Karlos Rosé will discuss the changes in tropical music in “The New Tropical” panel. And Memo Ibarra of Alerta Zero will discuss TV and regional Mexican music with mun2 GM Diana Mogollón, KBUE Los Angeles PD Pepe Garza, Music Choice senior programmer of Latin music and video Luis García and Discos Sabina managing director Germán Chávez.

We've gathered executives from the top music services—Pandora, Spotify and Deezer—along with NPR to discuss their Latin music offerings on our “Alternative Wave Lengths” panel, while Ricky Martin's manager Bruno del Granado will moderate a new business panel featuring PepsiCo senior director of cultural branding Javier Farfán, Goya director of public relations Rafael Toro, Terra Networks CEO Fernando Rodríguez and Marca Colombia GM Claudia Hoyos. Univision Radio president Jose Valle

and executive VP of content and entertainment Evan Harrison will discuss the company's “one for all” strategy.

In our quest to illustrate successful music ventures, we will feature Zumba founder/chief creative officer Beto Perez and CEO Alberto Perlman explaining how the fitness craze has become an important promotional vehicle; Muve Music senior VP Jeffrey Toig, along with Universal Music Latin Entertainment senior VP of digital Skander Goucha, will detail Muve's successful bid to reach Latin consumers; and PepsiCo will talk about its new artist partnerships, including with award finalist 3BallMTY. Telemundo president Emilio Romano will talk about his network's new music strategies, including the launch of “La Voz Kids.”

And if you want to know what to do—or not to do—to launch and maintain a successful career, don't miss “Five Moves That Will Make or Break Your Career,” courtesy of Romeo Santos manager Johnny Marines and entertainment attorney James Sammataro.

Our “Tú a Tú” sessions will feature top executives in their respective fields, including Billboard director of charts Silvio Pietroluongo, Venetian Marketing Group president/CEO Jeff Young, Man Made Music founder Joel Beckerman, peermusic A&R director Yvonne Drazan and Telefe Argentina music coordinator Florencia Mauro.

Our successful Marketing Exchange, presented by mun2 and Telemundo, will culminate with the third Billboard Music Marketing Awards—the only awards that honor the use of Latin music and artists in marketing and branding campaigns.

At the event's grand finale, Billboard will recognize Latin music's top artists, labels, publishers, producers and songwriters at the Billboard Bash and the Billboard Latin Music Awards.

Read on for details and follow us online at Billboard.biz, Billboard.com, BillboardEnEspañol.com, Telemundo.com and Twitter (hashtag #BBLatin). Bienvenidos, y... a celebrar!

—Leila Cobo, executive director of content and programming for Latin music and entertainment

POINTS OF IMPACT

BILLBOARD LATIN MUSIC AWARD FINALISTS MEASURED ON SALES, AIRPLAY, TOURING AND SOCIAL MEDIA

BY JUSTINO ÁGUILA

This year's Billboard Latin Music Awards, presented by State Farm in association with Pepsi, will honor both the best-known acts and rising stars in Latin music.

Finalists achieve award eligibility based on points of impact with their audiences. Key areas include album and concert ticket sales, radio airplay and the effective use of their social networking opportunities.

The year brings a pool of finalists who have made their way to the top positions on the album sales charts and Billboard Boxscore tallies. The genres—Latin pop, urban, tropical and regional Mexican—have grown in the digital landscape, as evidenced by social media, which has become increasingly important for artists across the board.

In recognition of the fast-changing music industry, the Billboard Latin Music Awards this year introduce the streaming artist of the year and streaming song of the year categories. The streaming artist finalists are Don Omar, Pitbull, Shakira and Wisin & Yandel, while those up for the streaming song award are "Intentalo" by 3BallMTY featuring El Bebe and America Sierra, "Danza Kaduro" by Don Omar and Lucenzo, "Promise" by Romeo Santos featuring Usher and "Follow the Leader" by Wisin & Yandel and Jennifer Lopez.

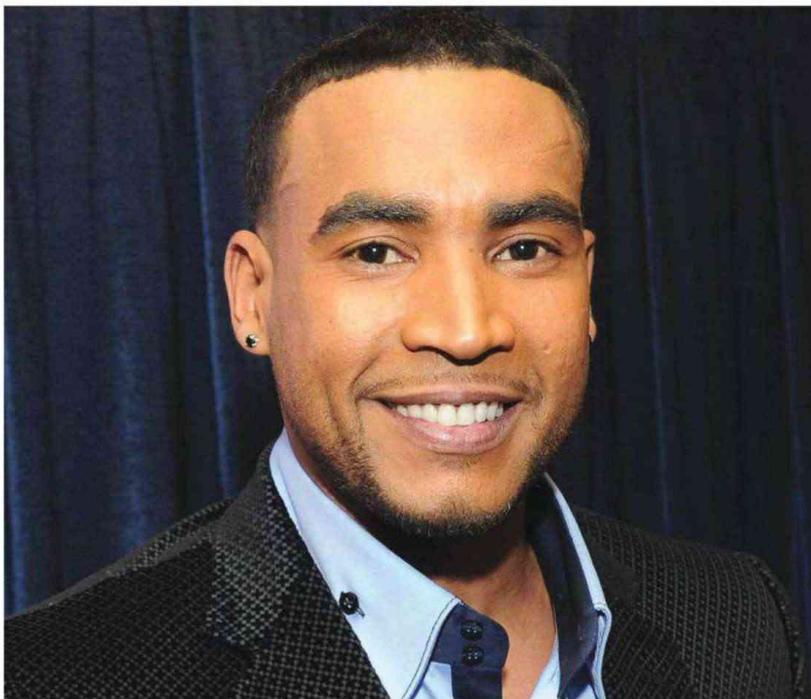
The awards honor popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that inform Billboard's weekly charts during the one-year time frame from the issue dated Feb. 4, 2012, through the Jan. 26, 2013, issue, with data supplied by Nielsen SoundScan and Nielsen BDS.

The finalists and winners reflect the performance of new recordings on Billboard's album and track sales charts, including Top Latin Albums and Latin Digital Songs, and radio charts, which include Hot Latin Songs.

Those categories that are title-based are mostly confined to songs or albums that didn't appear on the respective charts prior to the Nov. 12, 2011, issue and exclude titles that were finalists in the prior year.

However, those titles that have reached or maintained their peak position on the respective charts during the awards' eligibility period are eligible for inclusion regardless of chart debut date or prior finalist appearance.

The Billboard Latin Music Awards will be broadcast live on Telemundo from the BankUnited Center at the University of Miami at 7 p.m. ET on April 25. Coverage can be found on Billboard.biz, Billboard.com, BillboardEnEspañol.com, Telemundo.com and Twitter (hashtag #BBLatin).



Don Omar's savvy use of social media helped him lead this year's field of finalists.

Here are highlights of some of the top finalists in multiple categories.

DON OMAR

Known as the "King of Reggaetón," Don Omar is a leading finalist—up for 18 awards. His popular "Dutty Love" featuring Natti Natasha was No. 1 on Latin Airplay along with "Hasta Que Salga el Sol" and "Zumba." The digital-savvy entrepreneur is also up for artist, social artist and albums artist of the year, male.

GERARDO ORTIZ

A finalist in several categories, including artist, social artist and streaming artist of the year, Ortiz's album *El Primer Ministro* reached No. 1 on Top Latin Albums, and he had two top fives on Hot Latin Songs. *Entre Dios y el Diablo* (released Sept. 24, 2011) also reached No. 1 in 2011 and charted in the top 10 in 2012.

PRINCE ROYCE

Former cellphone salesman Royce refused to give up on his dream of becoming a music star, which has come to fruition. In 2012 the bachata singer had two top five sets on Top Latin Albums, including *Phase II*, which reached No. 1. Add to that three No. 1s on Tropical Airplay: "Las Cosas Pequeñas," "Incondicional" and "Te Me Vas."

JENNI RIVERA

Forever known as "the Diva of Banda," the late artist will long be remembered for her achievements in regional Mexican music. She had two No. 1s on Top Latin Albums with *Joyas Pretadas: Pop and La Misma Gran Señora*. She also had two top 10s on Latin Airplay with "Detras de Mi Ventana" and "La Misma Gran Señora."

ROMEO SANTOS

The rise of Santos continues. This year the Bronx-born singer, known for his commanding bachata melodies, tied the record for the most No. 1s from a debut album. Five tracks from *Formula Vol. 1* topped the charts: "You," "Promise" featuring Usher, "Mi Santa" featuring Tomatito, "La Diabla" and "Llevame Contigo." He had two No. 1s on Top Latin Albums with *Formula* and *The King Stays King: Sold Out at Madison Square Garden*.

3BALLMTY

The three DJs who comprise 3BallMTY—Erick Rincon, DJ Otto and Sheeqo Beat—turned a hobby into a major musical force. Up for best new artist, song and streaming song of the year, the act's "Intentalo" featuring El Bebe and America Sierra reached No. 1 on Hot Latin Songs. Its album of the same name reached No. 2 on Top Latin Albums.

JUAN MAGAN

Spanish-born Magan, a finalist for artist of the year (new), has taken his DJ chops to a global audience. His "Bailando Por el Mundo" featuring Pitbull and El Cata reached No. 1 on Hot Latin Songs.

JESSE & JOY

Mexican brother-and-sister act Jesse & Joy are finalists in the Latin pop song, Latin pop songs artist of the year (solo) and Latin pop albums artist of the year (duo or group) categories. Their hit "Corre!" reached No. 1 on Latin Pop Airplay, while *¿Con Quien Se Queda el Perro?* reached No. 2 on Latin Pop Albums.

WISIN & YANDEL

Wisin & Yandel are finalists in 11 categories, including streaming artist, digital album and song of the year (vo-

THE BIG NUMBER

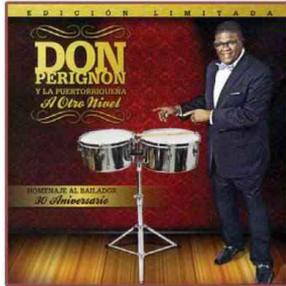
Number of Billboard Latin Music Award categories in which Don Omar is a finalist, the most among any of this year's contenders.

18

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SELECTO LATINO

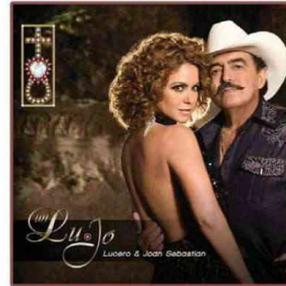
Congratulations to our Billboard Latin Music Awards Nominees



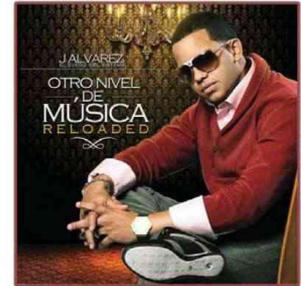
Duo or Group
Tropical Album
Don Perignon y La Orquesta



Duo or Group Tropical
Artist of the Year
Grupo Treo



Regional Mexican Album
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cal event). The Puerto Rican reggaeton duo's "Algo Me Gusta de Ti" featuring Chris Brown and T-Pain spent 14 weeks atop Hot Latin Songs.

MICHEL TELÓ

Teló returns to the Billboard Latin Music Awards as a finalist in seven categories with his popular song "Ai Se Eu Te Pego," which spent 10 weeks at No. 1 on Hot Latin Songs. He's a finalist for social artist, airplay and digital song of the year.

RICARDO ARJONA

The Guatemalan singer/songwriter known for his poetic and thoughtful verses is a finalist for Latin pop songs artist of the year (solo), Latin pop album and Latin pop albums artist of the year (solo). He had two top 10s with "Fuiste Tu" (No. 2) and "Te Quiero" (No. 2) on Hot Latin Songs.

ENRIQUE IGLESIAS

The pop singer is a finalist alongside Ricardo Arjona, Michel Teló and Shakira for Latin pop songs artist of the year (solo). He reached No. 1 on Latin Airplay with "Finally Found You" featuring Sammy Adams.

LESLIE GRACE

With a soulful voice that can quickly quiet a room, Grace has had a strong year thanks to her musical debut with the bachata adaptation of "Will You Still Love Me Tomorrow," which was No. 1 on Tropical Airplay along with "Day 1." The New York-born singer is in good company as a finalist for songs artist of the year (female) along with Jennifer Lopez, Jenni Rivera and Shakira.

JENNIFER LOPEZ

After a year that included a global tour, Lopez is a songs artist of the year (female) finalist and also a streaming song of the year contender for "Follow the Leader" by Wisin & Yandel, which spent two weeks at No. 1 on Hot Latin Songs.

BANDA EL RECODO DE CRUZ LIZARRAGA

Banda el Recodo is celebrating 75 years in the business and received the Icon Award at BMI's Latin Music Awards in March. The group had three No. 1s on Regional Mexican Airplay: "Te Quiero a Morir," "Sin Respiración" and "La Mejor de Todas." The band is a finalist for songs artist (duo or group) and regional Mexican songs artist of the year (solo).

CALIBRE 50

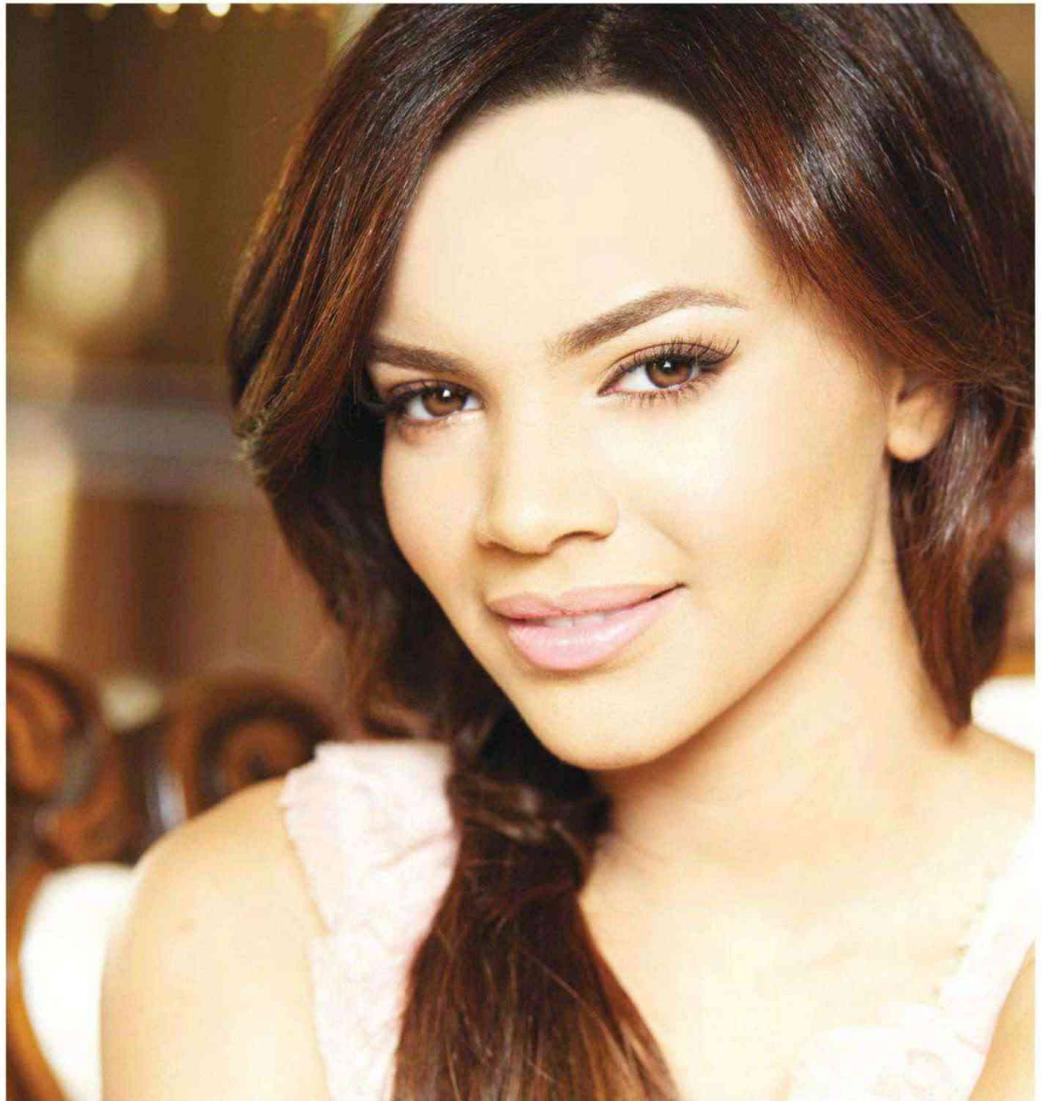
Established in 1950, Calibre 50 has become a staple of regional Mexican. It's a contender for regional Mexican songs artist of the year, duo or group, thanks to two top 10s on Regional Mexican Airplay. The group also scored three top 10s on Top Latin Albums: *El Buen Ejemplo*, *Grandes Exitos* and *La Recompensa*.

LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO

The Mexican band from the state of Sinaloa was established in the '60s. It's a finalist in several categories, including regional Mexican song of the year. The act's *Irreversible* reached No. 1 on Top Latin Albums and had two No. 1 songs on the Regional Mexican Airplay chart.

ALEJANDRO SANZ

A new label and new album placed Spanish crooner Sanz as a finalist for Latin pop album and Latin pop artist of the year (solo) for *La Música No Se Toca*, which spent five weeks at No. 1 on Latin Pop Albums.



Finalist
Leslie Grace
has topped
the Tropical
Airplay chart.

TITO "EL BAMBINO"

The Puerto Rican artist is a contender for tropical songs artist (solo) and Latin rhythm albums of the year (solo). He had three top five songs on Tropical Airplay: "Me Voy de la Casa" (No. 3), "Dame la Ola" (No. 1) and "Por Que Les Mientes" featuring Marc Anthony (No. 1).

CHINO & NACHO

The Venezuelan urban duo is a finalist for tropical songs artist of the year, duo or group. The pair had three top fives on Tropical Airplay: "El Poeta" (No. 4), "Bebe Bonita" featuring Jay Sean (No. 1) and "Regalame un Muack" (No. 1).

EDNITA NAZARIO

Puerto Rican singer/songwriter Nazario is a finalist for albums artist of the year (female) along with Jenni Rivera, Shakira and Yuridia. Nazario's *Desnuda* reached No. 1 on Top Latin Albums. She had two top 10s on Latin Pop Airplay.

CAMILA

The Mexican soft-rock band is a finalist for Latin pop albums artist of the year (duo or group) along with Italy's Il Volo and Mexico's Jesse & Joy and Maná. Camila had six top 10s on Latin Pop Airplay from *Dejarte de Amar*, including three No. 1s: "Mientras," "Alejate de Mi" and "Besame."

LARRY HERNANDEZ

Regional Mexican crooner Hernandez, who now has his own reality program on mun2, is a finalist in the regional Mexican songs artist (solo) and regional Mexican albums

artist of the year (solo) categories. He had two top 10s with *Capaz de Todo* (No. 3) and *Larryvolución* (No. 6) on the Top Latin Albums chart. He had one top 10 on Regional Mexican Airplay with "Ya Me Cansé."

VICTOR MANUELLE

Puerto Rican singer Manuelle is a finalist for tropical album and tropical albums artist of the year (solo). *Buscando un Pueblo* reached No. 2 on the Tropical Albums chart, and he also had three No. 1s on Tropical Airplay.

DADDY YANKEE

On Hot Latin Songs Daddy Yankee had three top five hits: "Lovumba" (No. 1), "Pasarela" (No. 4) and "Limbo" (No. 1). His album *Prestige* reached No. 1 on Top Latin Albums.

VICENTE FERNÁNDEZ

About to complete a retirement tour, Fernández is a finalist for tour of the year along with Maná, Enrique Iglesias and Jennifer Lopez, and the Gigant3s package featuring Marc Anthony, Chayanne and Marco Antonio Solís. Fernández toured the United States, Mexico and Venezuela in 2012. A date in Caracas, Venezuela, grossed more than \$3.2 million, and a show in Dallas grossed more than \$2.3 million, according to Billboard Boxscore.

JESUS OJEDA Y SUS PARIENTES

Jesus Ojeda y Sus Parientes are contenders for artist of the year (new). The regional Mexican act's *Estilo Italiano* reached No. 2 on Regional Mexican Albums, while the title track reached No. 17 on Regional Mexican Airplay. ●

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TOP STOP MUSIC 19 NOMINATIONS

2013 BILLBOARD LATIN MUSIC AWARDS

PRODUCER OF THE YEAR

Sergio George

SONGS ARTIST OF THE YEAR, FEMALE

Leslie Grace

ARTIST OF THE YEAR

Prince Royce

SONGS ARTIST OF THE YEAR, MALE

Prince Royce

TOP LATIN ALBUMS LABEL OF THE YEAR

LATIN AIRPLAY LABEL OF THE YEAR

LATIN POP AIRPLAY LABEL OF THE YEAR

TROPICAL SONGS AIRPLAY LABEL OF THE YEAR

TROPICAL SONGS AIRPLAY IMPRINT OF THE YEAR

TROPICAL ALBUMS LABEL OF THE YEAR

TROPICAL ALBUMS IMPRINT OF THE YEAR

Top Stop Music

DIGITAL ALBUM OF THE YEAR

Prince Royce "Phase II"

ALBUM OF THE YEAR

Prince Royce "Phase II"

ALBUMS ARTIST OF THE YEAR, MALE

Prince Royce

TROPICAL ALBUM OF THE YEAR:

Prince Royce "Phase II"

TROPICAL ALBUMS ARTIST OF THE YEAR, SOLO

Prince Royce

TROPICAL SONG OF THE YEAR

Prince Royce "Incondicional"

TROPICAL SONG OF THE YEAR

Prince Royce "Las Cosas Pequeñas"

TROPICAL SONGS ARTIST OF THE YEAR, SOLO

Prince Royce

OUT OF THE BOX

INNOVATION RULES AMONG MARKETING FINALISTS

BY LEILA COBO

The ante continues to rise for the Billboard Latin Music Marketing Awards with campaigns whose reach, quality and inventiveness are becoming increasingly competitive.

The third annual marketing awards yielded a group of candidates that stood out with campaigns heavy on interaction, innovation and out-of-the-box thinking that went far beyond simply marrying a brand to a name or a song.

Following the Marketing Exchange portion of the Billboard Latin Music Conference on April 23, presented by mun2 and Telemundo, winners will be chosen from among these finalists:

BEST ONLINE/SOCIAL CAMPAIGN

Brand: SBS Radio Network **Agency:** SBS

Campaign: Live Chat Series

Artists: various **Labels:** various

SBS Radio Network's Live Chat Series launched in March 2012 with Jencarlos Canela and WSKQ (Mega 97.9) New York. It has since hosted artists like Prince Royce and Tito "El Bambino." A Romeo Santos chat netted more than 5,000 unique live viewers, 1,400 chat participants, 16,000 total views and 630,000 Facebook impressions during a one-week push. Cross-promoted on-air through press releases and online ads, and pushed through the radio network's social media outlets, the chats succeed in promoting individual artists, driving traffic to SBS stations and sponsors, and building databases, as registration is required to participate.

Brand: Terra Networks **Agencies:** OMD, Mindshare

Campaign: Terra Music Live in Concert With Alejandro Sanz

Artist: Alejandro Sanz **Label:** Universal Music Latin Entertainment Terra Networks' concert series is a 360 program that integrates live streaming and video-on-demand on multiple platforms and engages users in the United States and Latin America. Sanz may be the highest-profile act to play the series, which was also the brand's first live stream, seen across all devices in 19 countries. Sponsors included AFI, Axtel, Kia, Pepsi and T-Mobile, and multiple actions were integrated in a digital content hub. The live stream also promoted Sanz's tour through a contest open to U.S. and Latin American fans.

Brand: Coca-Cola **Agency:** MRY

Campaign: Coca-Cola MixOn **Artists:** Jason Derülo, Alyssa Bernal, Joey Montana, Maffio **Labels:** various

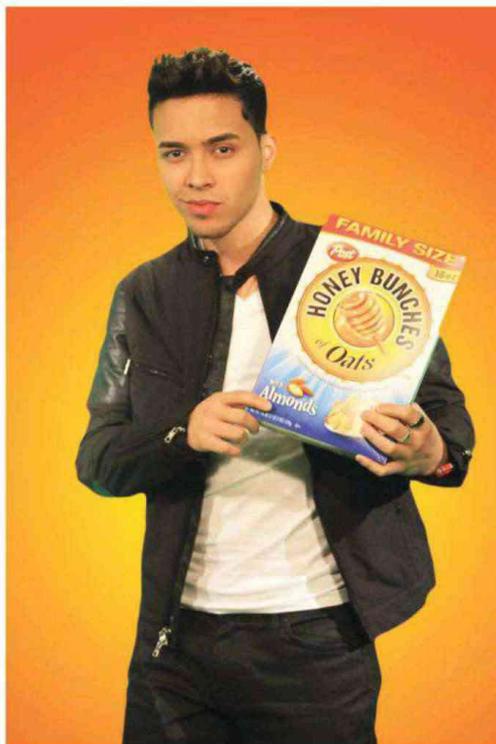
To attract the next generation of Coke drinkers, the brand targeted Hispanic teens with a campaign that highlighted up-and-coming acts and engaged fans online. Bernal, Montana and Maffio were invited to collaborate in the studio and create new songs, and then compete online (through fan votes) to perform live with Derülo at the Coca-Cola Red Carpet during the 2012 American Music Awards. The nine-week program engaged fans and allowed them to make choices through the competition.

CAMPAIGN OF THE YEAR

Brand: MasterCard Mexico **Agency:** EMI Mexico

Campaign: Priceless Music **Artists:** various **Label:** EMI

This yearlong, multiple-artist program featured ways that users could interact with MasterCard Mexico and their favorite music to obtain "priceless" benefits from a website where users could register, share and engage in multiple ways. International and local artists included Coldplay, Zoe, Belinda and Evanescence. The program featured private concerts and shows, social media marketing, digital track downloads and artist merchandise. EMI



In a sweet deal, Prince Royce works with brand partner Honey Bunches of Oats.

made its music catalog available to MasterCard for digital download.

Brand: Honey Bunches of Oats **Agency:** XL Alliance **Campaign:** Positive Mix **Artist:** Prince Royce **Label:** Warner

In the face of declining cereal consumption, Honey Bunches of Oats has focused on the Hispanic consumer for the past three years. This 2012 campaign was an effort to create a connection with music through brand ambassador Prince Royce. The campaign featured the singer on 4 million cereal boxes and included a national TV spot, a partnership with Univision Radio, a campaign with Willy Chirino through the Latin Recording Academy's Music in the Schools program, a sweepstakes for a chance to win a trip to a private show and a meet-and-greet, and a partnership with Warner Music that allowed 10,000 winners to download music. As a result, the brand showed growth during the three-month campaign.

Brand: Universal Music Latin Entertainment **Agency:** UMLE **Campaign:** "MTV Unplugged" marketing campaign **Artist:** Juanes **Label:** UMLE The campaign for Juanes' first "MTV Unplugged" album spanned not only media—with a massive TV campaign—but also multiple brand partnerships in what UMLE described as its most intense effort ever for the artist. Other tools included a special interactive app designed to promote radio airplay.

BEST TOUR SPONSORSHIP

Brand: Net10 Wireless **Agency:** Cardenas Marketing **Campaign:** Net10 Wireless Presents the Gigant3s Tour **Artists:** Marc Anthony, Chayanne, Marco Antonio Solís **Labels:** Sony, Universal Music Latin Entertainment

Net10 Wireless timed its U.S. Hispanic launch with the Gigant3s tour, featuring three of the biggest names in Latin music. The brand maximized its launch through a multiplatform approach that included radio promotions and Twitter parties to win tickets and VIP experiences, while sleek, expansive activation areas at the venues let consumers experience Net10's products.

Brand: State Farm **Agency:** The Marketing Arm **Campaign:** Alma/J.Lo and Enrique Summer Tour **Artists:** Jennifer Lopez, Enrique Iglesias **Labels:** Epic, Universal

State Farm sought to bring together two passion points for Hispanics—soccer and music—by sponsoring the Lopez/Iglesias tour and partnering with Uncharted Play, creator of the energy-harnessing Sockket ball. The campaign sought to raise awareness, offer exclusive content and bring opportunities to help Boys & Girls Clubs across America. Social sites were used to create unique content while Lopez and Iglesias used their music and access to celebrate their fans and give back to the community. The campaign registered more than 200,000 total visits to State Farm's Latin Facebook page during the promotion.

Brand: AT&T **Agency:** AT&T **Campaign:** The Formula: Romeo Santos + AT&T **Artist:** Romeo Santos **Label:** Sony Music Entertainment U.S. Latin

Sony Music Entertainment launched a marketing and advertising campaign with AT&T surrounding Santos' *Formula Vol. 1* 15-show tour, which included two sellouts at Madison Square Garden in New York. Fans were invited to text to win in addition to ticket and device giveaways. AT&T supplemented its social marketing efforts with a national TV commercial campaign that incorporated the video to Santos' song "Mi Santa" with Sony's new Galaxy SII and the 4G LT.

BEST TV CAMPAIGN

Brand: Coca-Cola **Campaign:** Coca-Cola Olympics **Artist:** Belanova **Label:** Universal Mexican pop trio Belanova was selected to record the Spanish-language version of the Coca-Cola song for the 2012 Summer Olympics, which Coke sponsored. Belanova performed the track in commercials for the soda, featuring top athletes. The campaign included TV spots, YouTube ads and exclusive videos.

Brand: Coca-Cola **Campaign:** Xmas Coca-Cola **Artist:** David Bisbal **Label:** Universal

Bisbal recorded the Coke Christmas song that was used for the brand's Latin American campaign that incorporated TV, radio and film spots; multiple online spots; showcases in Argentina and Peru; and aggressive online activity.

Brand: AT&T **Agency:** AT&T **Campaign:** The Formula: Romeo Santos + AT&T **Artist:** Romeo Santos **Label:** Sony Music Entertainment U.S. Latin The TV component of AT&T's campaign promoting Santos' *Formula Vol. 1* tour makes it a finalist in the TV category. AT&T's spot incorporated the video to Santos' song "Mi Santa" to promote the new Galaxy SII and the 4G LT. ●

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INDIES, MAJORS VIE FOR HONORS

PUBLISHERS ALSO RECOGNIZED FOR HITS

BY JUSTINO ÁGUILA

The Billboard charts continue to illustrate the impact of major labels, but smaller labels proved to be mighty as well during the eligibility period for this year's Billboard Latin Music Awards, presented by State Farm in association with Pepsi.

Finalists in the label categories are chosen based on sales and radio airplay data, as reported on Billboard's charts between Feb. 4, 2012, and Jan. 26, 2013, with data from Nielsen SoundScan and Nielsen BDS. Here are highlights of some of these achievements.

Finalists for Latin airplay label of the year are Sony Latin Music, Top Stop Music, Universal Music Latin Entertainment (UMLE) and Warner Latina. Top Stop, a smaller indie label based in Delray Beach, Fla., had a strong showing based on bachata artist Prince Royce, who recently signed with Sony Music Entertainment after departing Top Stop.

Royce's tenure with Top Stop includes three top 10s on Hot Latin Songs, with "Las Cosas Pequeñas" reaching No. 1. Sony had 14 top 10s on Hot Latin Songs and seven No. 1s, including Michel Teló's "Ai Se Eu Te Pego," Juan Magan's "Bailando por el Mundo" (featuring Pitbull and El Cata), Victor Manuelle's "Si Tu Me Besas" and Carlos Vives' "Volvi a Nacer." Romeo Santos' "La Diabla," "Promise" (featuring Usher) and "Mi Santa" (featuring Tomatito) round off the label's portfolio.

UMLE's offerings during the eligibility period include 26 top 10s and nine No. 1s on Hot Latin Songs. The top-charting tracks include Wisin & Yandel's "Algo Me Gusta de Ti" (featuring Chris Brown and T-Pain), Don Omar's "Dutty Love" (featuring Natti Natasha) and Alejandro Sanz's "No Me Comparaes."

Warner Latina is a finalist with three top 10s on Hot Latin Songs including two No. 1s—Mexican rock band Maná's "El Verdadero Amor Perdona" featuring Prince Royce and "Hasta Que Te Conoci."

Finalists for top Latin albums label of the year are Atlantic Group, Sony Latin Music, UMLE and Warner Latina.

Based on the strength of Royce's bilingual projects, Atlantic Group had two No. 1s on Top Latin Albums. In this category, Sony had 19 top 10s on Top Latin Albums and eight No. 1s including Thalia's *Habitame Siempre*, Santos' *The King Stays King: Sold Out at Madison Square Garden* and regional Mexican singer/songwriter Gerardo Ortiz's *El Primer Ministro*.

UMLE posted 47 top 10s and 13 No. 1s on Top Latin Albums, including Roberto Tapia's *El Muchacho*, Jenni Rivera's *La Misma Gran Señora* and Wisin & Yandel's *Lideres*. Warner had six top 10s on Top Latin Albums. Four were No. 1s—Tommy Torres' *12 Historias*, Ricardo Arjona's *Independiente* and Maná's *Exiliados Es la Bahía: Lo Mejor de Maná* and *Drama y Luz*.

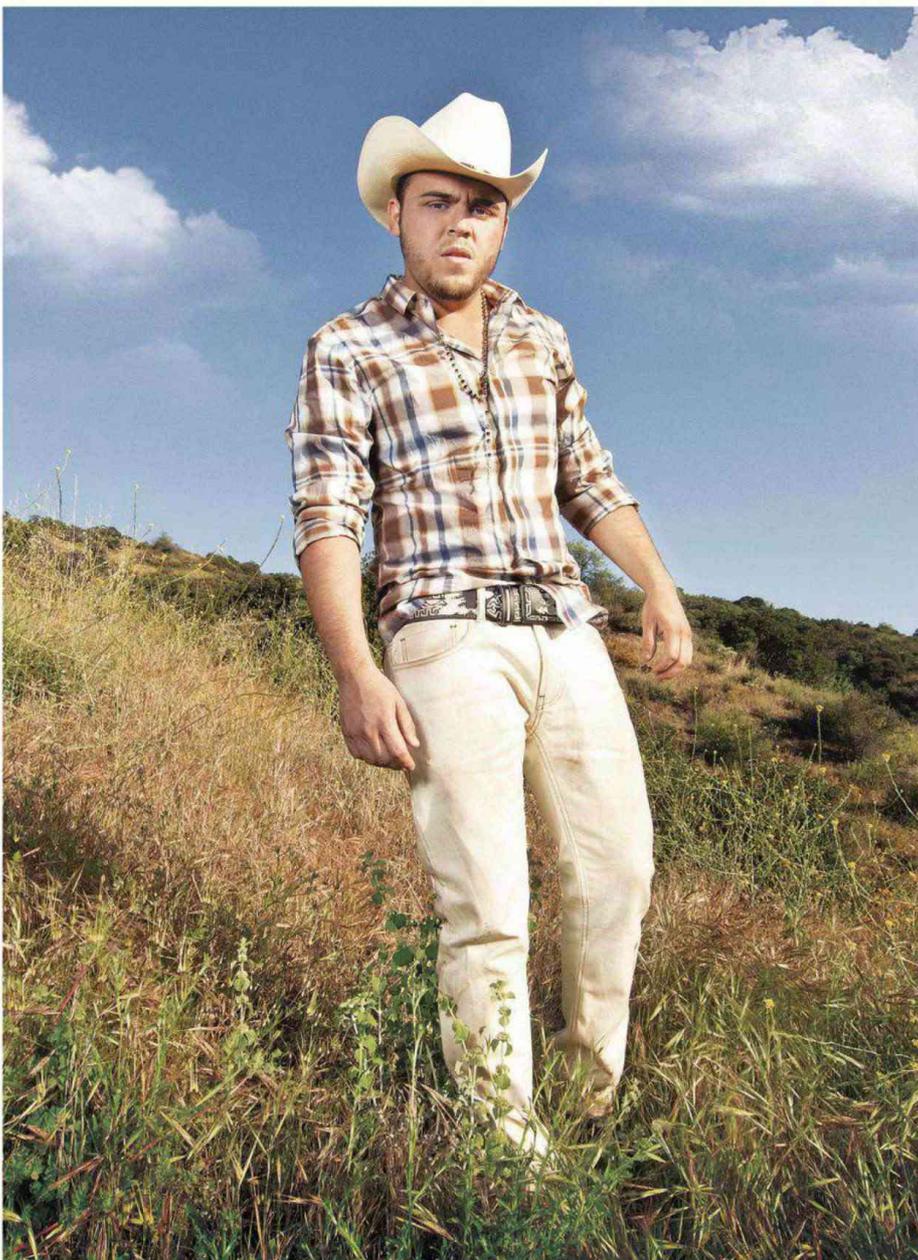
Publishers are also recognized at the Billboard Latin Music Awards.

Finalists for publisher of the year include ARPA Musical (BMI), Del Melodies (BMI), EMI Blackwood Music (BMI) and Los Cangris Publishing (ASCAP).

For publishing corporation of the year, the contenders are EMI Music, Sony/ATV Music, Universal Music and Warner/Chappell Music.

For the Latin rhythm airplay imprint of the year, the finalists are El Cartel, Machete, Orfanato and Sony Latin Music.

For regional Mexican albums imprint of the year, the finalists are Del, Disa, Freddie and Fonovisa. ●



As a producer and performer, Gerardo Ortiz has had a No. 1 on Top Latin Albums and top five tracks on Hot Latin Songs.

STUDIO KINGS

HITMAKERS COMPETE FOR TOP LATIN PRODUCER AWARD

BY JUSTINO ÁGUILA

They are the hitmakers—the contenders for the producer of the year trophy at the Billboard Latin Music Awards, presented by State Farm in association with Pepsi.

Four finalists are competing for the honor: Jesus Tirado Castañeda, Sergio George, Fernando Camacho Tirado and Gerardo Ortiz. Their work as producers is determined by the U.S. radio airplay performance of their work during the eligibility period of Feb. 4, 2012, through Jan. 26, 2013.

Tirado Castañeda had four top 10s on the Regional Mexican Airplay chart for bands Calibre 50

and Banda Carnaval, while Camacho Tirado also had four songs in the top 10 of the same chart, including La Arrolladora Banda el Limón de Rene Camacho's "Amor Express" (No. 1).

George, who founded Top Stop Music, had five No. 1s on Tropical Airplay: Prince Royce's "Las Cosas Pequeñas," "Incondicional" and "Te Me Vas," and Leslie Grace's "Will U Still Love Me Tomorrow" and "Day 1."

Ortiz, also a popular regional Mexican artist, has been a constant source of inspiration for other acts who have performed his music. The singer's *El Primer Ministro* and *Entre Dios y el Diablo* both reached No. 1 on Top Latin Albums, in addition to having top five tracks on Hot Latin Songs. ●



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WELL COMPOSED

FOUR FINALISTS UP FOR SONGWRITING HONOR

BY JUSTINO ÁGUILA

This year's Billboard Latin Music Awards, presented by State Farm in association with Pepsi, recognizes as finalists four songwriters who have hit the right chords on the charts as masters of their craft, often highlighting their ability to be successful recording artists as well.

Three of the four finalists are rooted in regional Mexican—Horacio Palencia Cisneros, Isidro Chavez "Espinoza Paz" Espinoza and Gerardo Ortiz. The fourth, Puerto Rican-born William "Don" Omar Landron, known for his reggaetón sound, continues to thrive as a songwriter and artist.

Earlier this year, Palencia Cisneros received the Latin songwriter of the year prize at the BMI Latin Music Awards in Las Vegas. (Prince Royce was also given the same recognition at the event.) Palencia Cisneros had nine songs in the top 20 of Billboard's Regional Mexican Airplay chart with bands like Los Huracanes del Norte, Calibre 50

and Banda Carnaval.

Espinoza is also a finalist for regional Mexican song, regional Mexican songs artist (solo) and regional Mexican albums artist of the year (solo). His album *Un Hombre Normal* catapulted the singer/songwriter into the finalist category.

Don Omar, known as the "King of Reggaetón," has become a contender thanks to his compositions "Hasta Que Salga el Sol" and "Dutty Love" (featuring Natti Natasha). In 2012, both songs reached No. 1 on the Latin Airplay chart in addition to his dance-inspired "Zumba." He is also a contender for albums artist, digital album and artist of the year, among other categories.

At 23, regional Mexican singer/songwriter Ortiz is one of the genre's youngest entertainers. The crooner's *El Primer Ministro* and *Entre Dios y el Diablo* both reached No. 1 on Top Latin Albums, and he had two top five tracks on Hot Latin Songs. Ortiz is also a finalist for albums artist (male), regional Mexican song and producer of the year. ●

Q&A TIMES THREE

ESTEFAN, OMAR, VIVES TO OFFER INSIGHTS

BY LEILA COBO

When it comes to stellar programming, nothing is more emblematic of the Billboard Latin Music Conference than its in-depth "Star Q&A" sessions.

Beginning with Enrique Iglesias in 1999, the conference is now known as the stage for the top Latin artists of the moment to share their musical stories, business plans and big-picture ideas.

At this year's Billboard Latin Music Conference, presented by State Farm in association with Pepsi, the three featured speakers—Gloria Estefan, Don Omar and Carlos Vives—are all superstars in their own right.

Carlos Vives (Tuesday, April 23, 11:45 a.m.): After an eight-year absence from recording, Vives returns to the charts with *Corazón Profundo*, his debut for Sony Music, set for release on April 23. The Colombian singer, who has scored two No. 1s on the Hot Latin Songs chart since last fall, will discuss the reasons for his hiatus and return to recording, as well as his new deals and inspiration behind *Corazón Profundo*.

Don Omar (Wednesday, April 24, 10:30 a.m.): Don Omar, who was also a featured speaker in 2012, is an 18-time finalist at this year's awards, a record tied by only Tito "El Bambino" in 2010. Those nods were earned with an endless string of hits that continue to chart on radio, digital and social charts. Don Omar's uncanny knack for crafting hits that resonate—and his skill at marketing them with inordinate savvy, resulting in millions of impressions and views worldwide—will be at the core of his presentation with Vevo senior VP of music programming for talent and content Doug McVehil.

Gloria Estefan (Wednesday, April 24, 3:30 p.m.): With a career as a singer, songwriter, producer, author and actress, there may be no other Latina music star with the sheer wattage, depth and history of Estefan, and certainly none that's been able to balance life and limelight with such grace. For her first appearance at a Billboard Latin Music Conference Star Q&A, Estefan will discuss her upcoming album of standards, her recurrent role in "Glee," the upcoming Broadway musical based on her life and that of husband Emilio Estefan, her role as a judge on "The Next" and her many business ventures. ●



Horacio Palencia Cisneros (above) is a finalist for songwriter of the year, while Carlos Vives (right) will sit for a Star Q&A.

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GREEN PIONEERS

MANÁ HONORED FOR ENVIRONMENTALISM

BY LEILA COBO

Long before being green was cool, global warming became a household term and recycling was mandatory in many communities, the members of Mexican rock group Maná had shown their concern for the environment and interest in advancing environmental education.

That concern turned into a major commitment in 1995 when the band's Fernando Olvera, Alejandro Gonzalez, Ulises Calleros, Sergio Vallin and Juan Calleros launched their Selva Negra (Black Jungle) ecological foundation as the social activism arm of their popular group.

The move was revolutionary in many ways. At the time, few, if any, Latin acts had formal, nonprofit foundations that formalized their philanthropic endeavors. Environmentalism as a cause was also less high-profile, and certainly so in Latin music.

But for Maná, the concern was real, and in 1995 it already showed in the group's music, via the hit "Vivir Sin Aire," a love song that also served as a metaphor for the environment.

Maná earned Billboard's Spirit of Hope Award in 2000 due to its work in the environmental arena through Selva Negra. Today, more than a decade later, Maná will once again be honored with Billboard's Spirit of Hope Award in recognition for the ongoing work of the organization, which has expanded far beyond its original scope of saving sea turtles—an endangered species—and now encompasses the environment, social development and the well being of the community as a whole.

"At the core of what we do is environmental education," Selva Negra's statement of purpose reads. "Through it, it is possible to conserve, rescue and encourage individual progress."

In the past decade, Selva Negra has supported programs of reforestation, conservation and ecological responsibility, and worked directly with 3,000-plus families, in addition to spearheading national programs that are now implemented throughout Mexico, Selva Negra's home base.

"All of us who form a part of Selva Negra are united by the utopia of building a country that is aware of its strengths, responsible for its habitat diversity and engaged with all its people," says Maná lead singer Olvera, who acts as Selva Negra's director along with drummer Gonzalez.

Aside from saving more than 2 million young sea turtles that had become stranded on land, Selva Negra points to numerous accomplishments during the past five years. It has helped develop a national program of environmental education that today is used in schools throughout Mexico, installed more than 2,000 alternative-fuel stoves to replace wood-burning stoves in poor communities, set up a water-saving farm system in 10 communities and guided land development in the Selva Negra region. It's also launched the Selva Negra music school in Escobilla, Oaxaca, that benefits eight communities, and where students learn an instrument and participate in community tasks.

Maná's environmental efforts have joined with the group's unwavering support of immigration reform as well as the band members' individual philanthropic projects.

"I always thought, 'If we are the problem, well, we can also be the solution,'" Olvera says, explaining why he and his fellow band members support environmental causes. "And we used to think it was all about education. There's a beautiful phrase at the entrance of the Chicago Aquarium that says, 'You can't love what you don't know and you can't know what hasn't been taught to you.' But there's something even more important: ethics. Because even if we have the know-how to conserve, it won't work if we don't have the ethics. Knowing that one thing leads to another. We can't be so pitiless, barreling through nature without leaving a healthy planet behind." ●



José José has prevailed against challenges to achieve a lifetime of success.

THE PRINCE OF SONG

JOSÉ JOSÉ'S LIFETIME OF ROMANCE

BY LEILA COBO

Every fan of romantic Latin ballads has had a love affair with José Rómulo Sosa Ortiz, better-known as José José. The Mexican singer, who at 65 years old is celebrating his 50th anniversary in the music business, has popularized some of the most enduring and beautiful compositions in the Latin American songbook. "El Triste," "Lo Pasado," "Pasado," "Payaso," "Gavilán y Paloma" and "La Nave del Olvido," to name just a few, all became standards thanks to José José's extraordinary voice. It's a voice that earned him the moniker "El Príncipe de la Canción—The Prince of Song."

So riveting is the voice, so enduring the repertoire, that through the years José José has sparked dozens of tribute albums, most recently by Cristian Castro, whose career was revived thanks to *Viva el Príncipe*, his 2010 tribute to José José.

With nearly 40 million copies sold worldwide, according to Sony Music Latin, and nine Grammy Award nominations, José José is the recipient of this year's Billboard Lifetime Achievement Award. The honor recognizes a landmark career in Latin romantic music that continues to endure today, not only through the many artists that have emulated and covered the music popularized by José José, but by the many composers whose music he took around the world and by the singer himself, who this year will release an album celebrating his five decades in the industry.

Born to a family of musicians in Mexico—his father was an operatic tenor, his mother a pianist—José José (he took on the second José to his name in his father's memory) began to sing for a living in 1963, giving serenatas (serenades) on city streets. His first record deal came in 1965, when a friend asked him to sing a serenade for his sister's birthday.

"And she happened to be the executive secretary for the managing director of Orfeon Records,"

he recalls. "And she said, 'You sing very well. Would you like to audition for the label?' And I did, and they hired me in October 1965. Under my real name, Pepe Sosa, I recorded 'El Mundo' by Jimmy Fontana and 'Ma Vie' by Alain Barrier. My deal was for one single per year."

But José José's songs were deemed too "elegant" for commercial radio—until 1969, when he recorded "La Nave del Olvido," written by Dino Ramos. It was his breakthrough.

"To this day, every time I sing, I have to sing that song and 'El Triste,'" José José told Billboard in 2003. "Can you imagine, young kids now ask me for 'La Nave del Olvido' and 'El Triste.' When young people fall in love, they start to understand my music."

Nicknamed "El Príncipe" after his hit of the same name by Manuel Marroquín, José José also had monumental setbacks: bankruptcy, alcoholism, illness and a diminishment of his vocal qualities. He overcame all to return to the stage.

That he is still relevant today, still touring, still recording and still on the Billboard stage is a testament to not only talent but great commitment.

In a fitting coincidence, José José will be honored two days after the inaugural Latin Songwriters Hall of Fame gala (see story, page LM34), where he'll also perform, recognizing the songwriters who made his success possible through the years.

"We recorded important songs by important musicians," José José said when asked why his music has endured. "One of the advantages I've had as an interpreter—because I'm not a composer—is I've had the fortune of working with great composers. Armando Manzanero, Rafael Pérez Botija, Manuel Alejandro. These are the people who have built my career." ●

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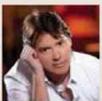
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LIVE SHOWCASES INCLUDE:

MONDAY, APRIL 22

PRE-CONFERENCE KICK OFF "MAS Y MAS MÚSICA" SHOWCASE



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Mixed By: Muzik Junkies - Mad Musick - The G Brotherz

Special Performance By: Angel Lopez

Live Performances By:

Sean Riva

Angello Black

AlfaBeto

Andre Marcel

Jae Camilo

Jeo

Dany Dayan

Kevin Riva

Cathey Rod

Victor Muñoz

Pumva

BMI/SONY MUSIC LATIN/ PEERMUSIC SHOWCASE



The Stage (The Design District)

Hosted by:

MC's Tostao & Slow of ChocQuibTown

Live Performances By:



Kat Dahlia



Rio Roma



Niña Díoz



A Band of Bitches

A special tribute to Tito Puente by Edwin Bonilla

TUESDAY, APRIL 23

TOP STOP MUSIC SHOWCASE



Grand Central

Live Performances By:



Tito Nieves



Villa-Mizar (formerly Bacilos)



Leslie Grace



Toby Love



Jonathan Moly



5 Solz

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Brickell Irish Pub

Hosted by Rosa Elvira Cartagena

Performances By:



Marger



Lena Burke



Magic Juan



Ale Ortega



Daniel Santa Cruz



Daniel René



Lorena Ares



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Foco



La Quilombero



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| Juan Luis Guerra | Michel Télo |
| La Arrolladora Banda el Limón | Carlos Vives |
| Gerardo Ortiz | Daddy Yankee |

PLUS... THE AWARDS SHOW AFTER PARTY!

WEDNESDAY, APRIL 24

ASCAP LATIN LADIES OF MUSIC SHOWCASE



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Kany Garcia



Debi Nova



Mariana Vega



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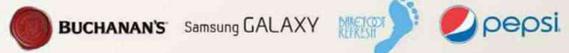
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Crossover Artist:
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Song of the Year:
3BallIMTY Featuring El Bebeto & América Sierra
"Inténtalo"

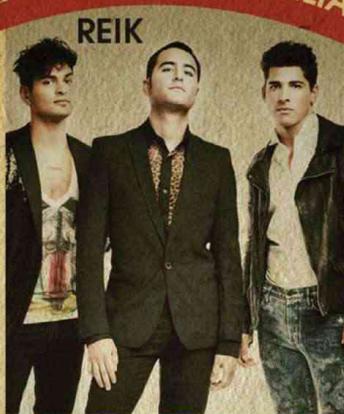
Song of the Year, Vocal Event:
3BallIMTY Featuring El Bebeto & América Sierra
"Inténtalo"

Songs Artist of the Year, Duo or Group:
Calibre 50

Airplay Song of the Year:
La Arrolladora Banda
El Limón de René Camacho
"Llamada De Mi Ex"

Digital Song of the Year:
Romeo Santos Featuring Usher
"Promise"

Streaming Song of the Year:
3BallIMTY Featuring El Bebeto &
América Sierra "Inténtalo"
Romeo Santos Featuring
Usher "Promise"



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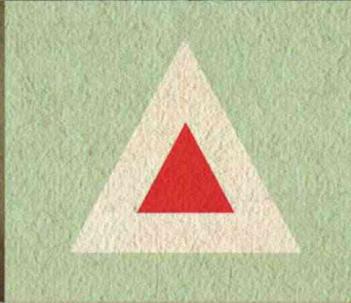
PSY
(KOMCA)



AMERICA
SIERRA



CALIBRE 50



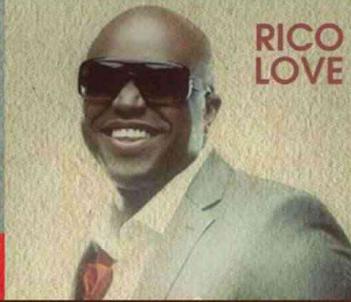
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Pop Latin Artist of the Year, Duo or Group:
Reik
Latin Pop Album Artist of the Year, Duo or Group:
Camila (Sony Music Latin)
Tropical Song of the Year:
Romeo Santos Featuring Usher "Promise"
Tropical Artist of the Year, Duo or Group:
Grupo Treo
Regional Mexican Song of the Year:
3BallIMTY Featuring El Bebeto & América Sierra "Inténtalo"
La Arrolladora Banda El Limón de René Camacho "Llamada De Mi Ex"

Regional Mexican Artist of the Year, Duo or Group:
Calibre 50
Latin Rhythm Album Artist of the Year, Duo or Group:
Kinto Sol (Luz/Sony Music Latin)
Publishing Corporation of the Year:
EMI Music, Sony/ATV Music, Universal Music, Warner/Chappell Music

SESAC Latina would like to congratulate all our Affiliates who contributed to 2013 Billboard Latin Music Awards nominated projects: Romeo Santos, with his album Fórmula: Vol. 1, with three nominations; 3BallIMTY (for "Inténtalo"), and La Arrolladora Banda El Limón de René Camacho (for the album Irreversible...2012).

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STEPPING OUT

RIISING ARTISTS SHOWCASE THROUGHOUT CONFERENCE

BY JUSTINO ÁGUILA

The Billboard Latin Music Conference & Awards, presented by State Farm in association with Pepsi, will feature talent from a global pool of artists who will be performing in Miami at various events throughout the week. Here's a guide to those showcases.

MUSICAL RHYTHMS PROMOTIONS "MAS Y MAS MÚSICA" SHOWCASE, APRIL 22, 6 P.M.

Musical Rhythms Promotions will present the Mas y Mas Música showcase at a pre-conference poolside event on the 19th floor of the JW Marriott Marquis Miami on April 22 beginning at 6 p.m. Musical Rhythms Promotions will also host a late-night celebration that same night at Blue Martini Lounge (900 S. Miami Ave., No. 250), beginning with red carpet arrivals at 11 p.m., followed by more performances. These acts are confirmed for the Mas y Mas Música showcase:

AlfaBeto, from the Mexican border town of Matamoros, Tamaulipas, is rapping his way into the hearts of fans, while the Latin music industry begins to take note.

Angello Black offers his own brand of music with a signature sound based in the Latin trance scene. Eyeing the EDM world, Black is reaching fans with songs like "Vamos Todos."

New York-born **Jae Camilo** is proving her musical versatility. A fan of sounds ranging from R&B to pop, the urban bachata-inspired singer is creating her own musical path, singing in both English and Spanish.

The Venezuelan siblings known as **DanyDayan** bring a fresh take on pop-rock. The duo's single "Sabe Bien," featuring Cabas, was produced by Yasmil Marrufo.

JEO draws upon urban contemporary music in her repertoire and puts real-life experiences into her songs, with poetry and melodies that express her unique perspective.

Andres Marcell was born in France but has Colombian roots. The artist fuses pop and other rhythms into a mix that makes for an electrifying sound on such songs as "Latino Soy."

Born in Venezuela, **Victor Muñoz** has become a singer rooted in Caribbean music and romantic ballads. The tropical artist's musical chops continue to thrust him into a bigger spotlight.

Cuban-born **Pumva** (aka Renier Aguilera) is a versatile artist who performs several genres, including R&B, reggaetón and hip-hop. The prolific songwriter creates music that makes people want to get up and groove.

Sean Riva, who began his career in Peru, is known for making sounds in the reggaetón style. The artist's music has reached several countries, helping him continuously build a fan base. His brother **Kevin Riva**, who's taking on the urban genre at age 15, collaborated with Sean on the album *Los Insuperables*.

Cathy Rod (aka Catherine Rodriguez), a singer/songwriter from Canada, is the niece of iconic artist José Luis Rodríguez (aka El Puma). Her musical influences include Shakira, Jennifer Lopez and Britney Spears.



Kat Dahlia sings of life, love and heartbreak.

BMI/PEERMUSIC/SONY MUSIC LATIN/BILLBOARD SHOWCASE, APRIL 22, 8 P.M.

A special tribute to Latin jazz and salsa legend Tito Puente by percussionist/songwriter/producer Edwin Bonilla will be one highlight of the showcase jointly presented by **BMI**, **peermusic**, **Sony Music Latin** and **Billboard** at the Stage in the Design District (170 NE 38th St.) on April 22 beginning at 8 p.m. The event will be hosted by MCs Tostao and Slow of ChocQuibTown. These are the additional artists set to perform:

Their identities are concealed with masks and they aren't associated with any known musical genre, but **A Band of Bitches** and its futuristic sound recently proved to be gaining a larger audience at the Vive Latino festival in Mexico City.

Cuban-American singer/songwriter **Kat Dahlia** is known for her sultry vocals and unique approach to music by meshing pop, Latin and hip-hop with reggae influences. Her poetic lyrics tackle life, love and heartbreak.

Hailing from Monterrey, Mexico, rapper **Niña Dioz** is part of the new school of female MCs emerging from her native country.

Duo **Rio Roma**, featuring Jose Luis and Raul Ortega, began making music in its native Mexico. Known for their impressive songwriting, the siblings have written music with such well-known acts as Alejandra Guzmán.

TOP SHOP MUSIC SHOWCASE, APRIL 23, 9 P.M.

The **Top Stop** music showcase will take place at Grand Central (697 N. Miami Ave.) on April 23 at 9 p.m. A special preview of Sergio George's "Salsa Giants" film featuring Marc Anthony, Oscar D'Leon and Luis Enrique, among others, will be presented. Additional performers include:

Salsa singer **Tito Nieves**, who was born in Puerto Rico and raised in the United States, is known for singing in both Spanish and English. The award-winning performer has notched such hits as "I Like It Like That."

Leslie Grace, who last year was the youngest female singer to notch a Latin radio No. 1, has a commanding voice that shines on her version of "Will You Still Love Me Tomorrow."

Bronx-born **Toby Love**, who has Puerto Rican roots, is best-known for performing music in the bachata style and combining it with traditional and urban elements.

Well before he even hit his teens, **Jonathan Moly** was already singing in a nurturing home filled with the support of his parents, actress Inés María Calero and singer/producer Miguel Moly. Their offspring is enjoying a thriving career as a pop/rock artist who also excels in salsa.

The five members of Miami-based pop band **5 Solz** (Charly, Sky, Blu, Rio and Rome) are known for their catchy and sensual melodies.

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CAPORASO ENTERTAINMENT SHOWCASE, APRIL 23, 10 P.M.

The **Caporaso Entertainment** showcase will take place at Brickell Irish Pub (1451 S. Miami Ave.) at 10 p.m. on April 23. Here are the artists set to perform:

Singer/songwriter **Lena Burke** made a name for herself as a backing vocalist for some of the biggest music stars, but now she's blazing her own path. A two-time Latin Grammy Award winner, Burke has been influenced by pop, rock and the traditional Cuban music of her native country.

Since singer/songwriter **Jorge Luis Chacin's** Latin Grammy nominations, his place in the music world has changed. The Venezuelan-born artist has had songs recorded by the likes of Ricardo Arjona, Gilberto Santa Rosa and Prince Royce.

Rapper **Magic Juan**, the son of Dominican parents, was born and raised in New York. After winning music contests in his youth, the entertainer has never looked back as he's traveled the world to showcase his work.

Puerto Rican band **La Quilomera** fuses rock and folk from the Caribbean and South America. Mix in urban and contemporary sounds and the band's repertoire makes for a riveting musical experience.

Marger can hold her own when it comes to commanding compositions usually reserved for iconic voices like Etta James, Aretha Franklin and Whitney Houston. "who was my inspiration to become an artist," says the singer, known for her ability to perform in multiple genres.

Argentine pop singer **Ale Ortega** released his first album in 2008, and soon after his songs were heard on radio stations in Holland, Spain and Latin America. He has also shared the stage with such well-known artists as Spanish crooner Alejandro Sanz.

Producer/songwriter **Lulo Perez**, born in Cuba, is an arranger and multi-instrumentalist who has written tracks for Ricky Martin and Alexandre Pires. Perez also co-produced the Grammy-winning album *No Es Lo Mismo* with singer/songwriter Alejandro Sanz.

ASCAP LATIN SHOWCASE, APRIL 24, 6:30 P.M.

The **ASCAP Latin** showcase, taking place at Yuca (501 Lincoln Road, Miami Beach) at 6:30 p.m. on April 24, will showcase Lena Burke and the following artists:

Kany Garcia, who is scheduled to participate in the

"Latin's Leading Ladies" panel during the Billboard Latin Conference, is part of a new generation of pop singers. A highly skilled songwriter with a strong voice, the Puerto Rican artist tackles everything from love to social issues in her songs.

Costa Rican singer/songwriter **Debi Nova** has participated in seven Grammy-nominated projects. She has been performing her own music since she was 14 and signed her first songwriting contract at 17. Since then, she has collaborated with artists including the Black Eyed Peas, Ricky Martin and Mark Ronson.

Mariana Vega, whose first album was produced by Sebastian Kryz, has had a successful career in her native Venezuela and beyond. Her influences include Spanish ballads, Latin music and British pop.

BILLBOARD BASH, APRIL 24, 8:30 P.M.

The **Billboard Bash** will heat things up at the Cameo Nightclub (1445 Washington Ave., Miami Beach) beginning at 8:30 p.m. on April 24 (see story, page LM24). Hosted by mun2's Emeraude Toubia, Guad Venegas, Yarel Ramos and La Bronca, the party will include performances by Billboard Latin Music Awards finalists like regional Mexican singer America Sierra, rap duo Akwid and reggaeton artists Plan B and Grupo Treo. In addition, here are the rising artists who will perform:

Currently working on its third album, **Almas Band** was formed in 1999 by twin brothers Jose and Jorge Colon. Well-known in Puerto Rico, the siblings are now taking their brand of music—a mesh of funk, rock and reggae—to the rest of the world.

Known for such songs as "Por Eso Te Destroce el Corazón" (That's Why I Destroyed Your Heart), **Banda la Leyenda** is gaining momentum in Mexico. The band members have been friends since childhood.

Banda Yurirese, formed in 1985, takes its name from the members' hometown of Yurirese, Guanajuato. Today the regional Mexican band is enjoying a growing fan base and live following.

Sophia Alvarez, simply known as Sophi, is releasing music through Emilio Estefan's Crescent Moon Records with an eye toward the U.S. anglo and Latin markets.

Singer/songwriter **Viajero** (Traveler) was born in Nicaragua and believes that the best way to grow as a person is to travel the globe. "Living something of a nomadic life has enriched my artistic career," says the artist, whose music combines pop and Latin trova. ●

Kany Garcia is part of a new generation of Latin pop singers.

BY INVITE ONLY

FINALISTS SHINE DURING BILLBOARD EN CONCIERTO SERIES

BY LEILA COBO

For the fourth consecutive year, Billboard has teamed with Telemundo Station Group and entertainment company Cardenas Marketing Network to present its annual Billboard en Concierto concert series, leading up to the Billboard Latin Music Awards.

The acclaimed seven-city, invitation-only music series—presented by State Farm in Association with Pepsi and Net 10—has featured four concerts by chart-toppers 3BallMTY beginning April 2 in Houston (House of Blues), followed by Dallas (House of Blues), Los Angeles (House of Blues) and San Francisco (the Fillmore).

Tito "El Bambino" closed out the series with shows in Chicago (House of Blues), Miami (the Fillmore) and New York (Best Buy Theater).

It was a particularly fitting setting for Tito, who along with fellow Puerto Rican Don Omar holds the record as the top finalist for the Billboard Latin Music Awards. (In 2010 he had 18 nods, the same as Don Omar this year.) Signed to Siente/Universal Music Latin Entertainment, Tito will perform his hit single "Por Que Les Mienten?," a duet with Marc Anthony, at the Billboard Latin Music Awards on April 25.

Tito says, "I've always said this: The Billboard awards mean a lot because as part of [reggaeton duo] Hector & Tito at the beginning of my career, we were the first urban act to win a Billboard Latin Music Award. In fact, one of the pictures I have in my studio is with that album, *La Reconquista*, that represents that Billboard award to me."

For Billboard en Concierto, Tito has showcased the versatility that has made him a top Billboard act beyond the reggaeton he first was known for.

"I'm an artist of the people, someone who can give a broad range of what listeners want to hear," he says. "I've been able to do that with my music mix, which is tropical, urban and also has merengue and pop."

Billboard en Concierto broke ground in 2010 by being the first live concert series that featured performances by finalists from a major Latin music awards show. The series was designed specifically with fans in mind. Tickets are free, but fans secure access to the shows by participating in promotions held by event sponsors and by tuning in to Telemundo stations and checking local station websites.

The initial series in 2010 featured performances by Xtreme and Jencarlos Canela, while 2011 featured Mexican pop trio Camila. In 2012, the series featured performances by Mexican trio Reik and diva Gloria Trevi. ●

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AT THE BASH

FANS GET A CHANCE TO ATTEND PARTY SHOWCASING FINALISTS

BY LEILA COBO

Groundbreaking West Coast rap duo Akwid, Puerto Rican reggaeton duo Plan B, rising Mexican star América Sierra and tropical music up-and-comer Grupo Treo will headline the 11th annual Billboard Bash, the pre-awards celebration of the Billboard Latin Music Awards finalists and winners.

All four finalists will perform their top hits during the Bash, which also honors the labels, publishers, producers and songwriters who create and drive the hits. Within the framework of exciting live musical performances, top industry executives will receive awards for the accomplishments of their labels and publishing companies. This year's Bash—hosted by mun2 talent Emeraude Toubia, Guad Venegas, Yarel Ramos and La Bronca—will also acknowledge the finalists and winners for producer and songwriter of the year.

It will again take place at the Cameo nightclub in the heart of South Beach and will be open to not only conference attendees but also more than 1,200 music fans who can win admission through their local Telemundo station.

And, continuing last year's tradition of celebrating finalists and hot emerging talent, the Bash will feature up-and-coming artists as opening acts.

A shining example of how Billboard showcases the stars of tomorrow is Grupo Treo. Last year, the Venezuelan trio (whose music fuses tropical, urban and pop beats) performed as a new act at the Bash. This year, Grupo Treo returns as a finalist in the tropical songs artist of the year, duo or group category due to the success of its tracks—including "Mi Amor"—on Billboard's Tropical Airplay chart.

Also making a return—albeit of a different sort—is Akwid, the sibling duo of brothers Sergio and Francisco Gomez. The pair has won multiple Billboard Latin Music Awards since 2004, when it took home regional Mexican album



Award finalist Akwid will co-headline the Billboard Bash.

of the year and new artist honors. Akwid, which crafts a unique mix of rap and regional Mexican beats and riffs, is now signed to indie Platino Records. This year the act is up for Latin rhythm albums artist of the year, duo or group.

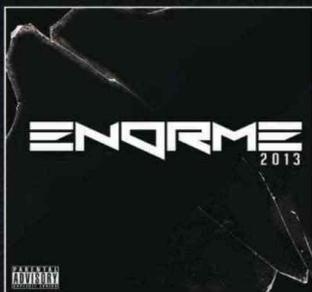
For the past decade, Puerto Rican urban duo Plan B has been energizing the charts. But this marks its first time as a finalist at the Billboard Latin Music Awards. Thanks to its singles from *La Fórmula*, the reggaeton/urban album released on Pina Records that features tracks by some of the genre's top acts, Plan B is a finalist in the Latin rhythm songs artist of the year, duo or group category.

Rounding out the roster of finalist/performers is versatile Mexican singer/songwriter América Sierra, who made her mark as the voice on 3BallMTY's

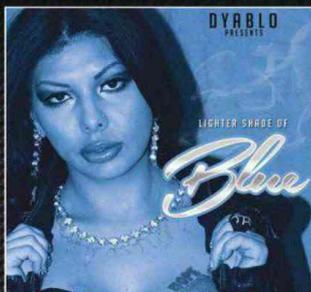
runaway hit "Intentalo." Sierra is now preparing to release her solo debut on Fonovisa.

The Bash will begin with performances by five emerging acts who drew the attention of Billboard editors (see story, page LM20). They include Almas Band, a pop/rock/fusion act comprising identical twins Jorge and Jose Colón; youthful regional Mexican banda groups Banda la Leyenda and Banda Yuriresne; and Sophia, a dynamic, bilingual singer signed to Emilio Estefan's Crescent Moon label and management.

The Bash, a longtime tradition of the Billboard Latin Music Awards, launched in 2003 in response to the increasing stature of the show. The red carpet begins at 8 p.m., with the show starting at 9 p.m. ●



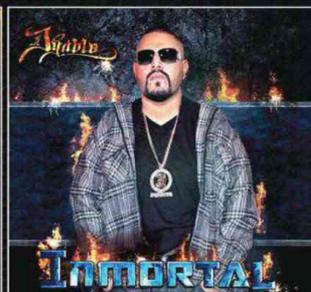
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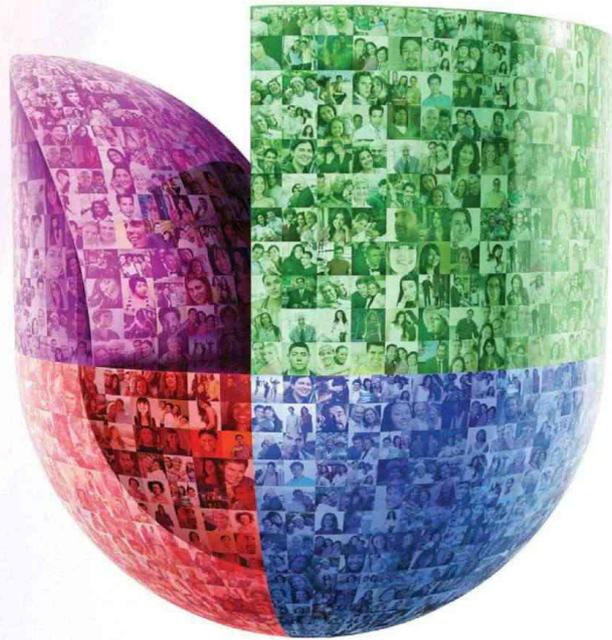


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TELEMUNDO SET FOR 15TH ANNUAL TELECAST OF BILLBOARD LATIN MUSIC AWARDS

BY LEILA COBO

In 1999, Miami's legendary Fontainebleau hotel hosted the Billboard Latin Music Awards, which were televised on Telemundo that year for the first time.

It was a magical year. Ricky Martin had shot to the top of the Billboard 200 with his self-titled English-language debut and the "Latin explosion" was in full force. The awards reflected that era in a stunning display of star power, with Martin premiering "Livin' la Vida Loca" on national TV on the inaugural telecast and performances by the likes of Elvis Crespo, Alejandro Fernandez and Thalía.

Fifteen years later, the Billboard Latin Music Awards, presented by State Farm in association with Pepsi, will celebrate its "quinceañera" with an even more impressive array of acts. Following Billboard's awards show traditions of pairing superstars for memorable moments, premiering singles and bringing international acts to the Latin stage, the 2013 honors will feature a series of never-before-seen duets.

Colombian singer Carlos Vives will be joined by

Brazilian star Michel Teló on Vives' current chart-topper, "Como le Gusta a Tu Cuerpo." Marc Anthony will join Tito "El Bambino" for a rendition of the hit "Porqué Les Mientes" before premiering his new single. Rock band Maná will share the stage with Puerto Rican singer/songwriter Robi Draco Rosa, and bachata stars Juan Luis Guerra and Romeo Santos will sing together for the first time ever.

The night will also include appearances by "La Voz Kids" judge Roberto Tapia and leading awards finalists Don Omar, Daddy Yankee, Gerardo Ortiz and La Arrolladora Banda el Limón. Finalists are determined by radio and sales chart performance and social and streaming activity as reported in Billboard magazine and on Billboard.com and Billboard.biz during the eligibility period from the issues dated Feb. 4, 2012, through Jan. 26, 2013, with data supplied by Nielsen SoundScan and Nielsen BDS.

The 15th annual telecast will air live from the BankUnited Center at the University of Miami at 7 p.m. Additionally, José José will be this year's Lifetime

Achievement Award honoree while Maná will get the Spirit of Hope award for its altruistic work.

The awards are "a reflection of what has musically transpired throughout the year," says producer Tony Mojena, who booked the talent for the 1999 inaugural awards and has been at the helm of the production since 2000. "On the other hand, it's a show that's seen in over 50 countries. The artists who set foot on this stage will be seen by an estimated 200 million people around the world. And, in a way, reaching the set of the Billboard awards is a graduation ceremony for an artist. It means they've arrived."

The responsibility that accompanies such viewership has made Mojena—and Billboard—raise the ante year after year. Every edition of the Billboard Latin Music Awards has featured a first, a premiere, a never-seen-before moment.

It began with Martin's premiere of "Livin' la Vida Loca" in 1999. Then came Anthony's premiere of "You Sang to Me" in 2000, the same year Jessica Simpson became the first mainstream act to appear on a Latin music awards show.

In what would be the first of many historic duets, Julio Iglesias crooned alongside Alejandro Fernandez in 2001, while supposed rivals Thalía and Paulina Rubio agreed to perform on the same evening (albeit not together).

Mainstream pop acts also found a place on the show. In 2002, Celine Dion performed, while Alicia Keys duetted with Arturo Sandoval in 2004. That was also the year that had the debut performance of reggaeton artist Don Omar.

In 2005, singer/songwriter Soraya received the Spirit of Hope Award and performed for the last time on national TV before succumbing to breast cancer. And who could forget Shakira and Wyclef Jean shimmying together on "Hips Don't Lie" in 2006? Or Santana's performance in 2009, the same year he received the Spirit of Hope Award?

In 2012, the awards hosted memorable performances by Pitbull, Omar and the late Jenni Rivera, in what would be her last major awards show appearance and an evening that featured a full episode of her reality show, "I Love Jenni." ●

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HONORS DUE

LATIN SONGWRITERS HALL OF FAME LAUNCHES AFTER PERSEVERING EFFORTS

BY LEILA COBO

The launch of the Latin Songwriters Hall of Fame seems to have taken place with effortless speed: Its founders announced its creation in October 2012, set up its board of directors within three months, announced a field of 24 iconic nominees and, in January, voted on five inductees who will be honored at its inaugural gala in Miami Beach on April 23, the opening night of the Billboard Latin Music Conference. But the endeavor has been years in the making.

It started with an impromptu visit 16 years ago to the Miami Beach home of Cuban-American producer/songwriter Rudy Perez by Manuel Alejandro, the reclusive, legendary composer of hits like "Dueño de Nada," "Todo se Derrumbó" and "Soy Rebelde."

The conversation got extended, and Perez asked Julio Iglesias—whose new album Perez was producing at the time—to join them. "We opened up this great bottle of wine Julio had given me for a special occasion and we spent the entire day with Manuel Alejandro and had the best time," he says.

Barely a week later, Perez met another legendary songwriter, Mexico's Armando Manzanero, for lunch. "And I thought, it's unbelievable that these guys are going to go down in time and no one's really going to know who they were, because there's no place for people to connect with their body of work," says Perez, who has also penned some of Latin music's greatest hits of the past two decades, including "Despues de Ti" and "Quitame Ese Hombre."

Perez was already involved at that time with pushing the creation of the Latin Recording Academy. After that organization was formed in 1997, he realized a similar initiative was needed to recognize Latin songwriters. But his initial lobbying at the long-established, multiple-genre Songwriters Hall of Fame yielded few results.

Enter Desmond Child, who in 2008 became one of only a handful of Latinos to be inducted into the Songwriters Hall of Fame. The son of Cuban songwriter and poet Elena Casals, Child—like Perez—grew up in Miami, and had seen many of his mother's composer friends die in obscurity.

When his own mother died a year ago, "I wanted to create something in her honor," says Child, who is a member of the Songwriters Hall of Fame board of directors. "I was very strongly motivated, so I went to the board and brought it up."

He recalls the reaction of board member Karen Sherry, who is also ASCAP senior VP of industry affairs and executive director of the ASCAP Foundation. "That's been Rudy Perez's dream forever," Child recalls her saying.

Today, Perez and Child, both children of struggling immigrants and now two of the top producers and songwriters in Latin and mainstream music, are joined in one of the most ambitious projects in Latin music.

The Latin Songwriters Hall of Fame is the first organization to recognize Spanish- and Portuguese-language songwriters from around the world. Its mission statement declares that its goal is to "educate, preserve, honor and celebrate the legacy of the greatest Latin songwriters from all over the world and their music in every genre while developing and inspiring new songwriters through workshops, showcases, scholarships and digital initiatives."

Because the Latin Songwriters Hall of Fame falls under the auspices of the Songwriters Hall of Fame, the first step was



Launching the Latin Songwriters Hall of Fame was a labor of love for co-founders Desmond Child (left) and Rudy Perez.

getting the endorsement and support of the senior organization, whose guidelines serve as a template for the Latin version.

Next came the effort to recruit top songwriters, publishers and executives for the 54-member board of directors, plus the creation of a performing rights organization (PRO) advisory board made up of all PROs worldwide that deal with Latin music.

Candidates for induction were voted upon by the board. As with the multiple-genre Songwriters Hall of Fame, to be considered for induction, a songwriter must have achieved his or her first hit no less than 20 years ago.

The first inductees—Alejandro, Iglesias, Manzanero, José Ángel "Ferrusquilla" Espinoza, José Feliciano, Concha Valdes Miranda and the late Roberto Cantoral—were voted on by all organization members and announced in January.

The last step was planning the gala (see story, page LM34), set to take place as part of the Billboard Latin Music Conference on April 23 and filmed as a TV special that will air later this year.

Inductees and other special winners will receive La Musa (the Muse) statuettes, a replica of a sculpture depicting Child's mother, Casals, which was originally created by Florida artist Lee Burnham in 1954.

Child now serves as chairman/CEO of the Latin Songwriters Hall of Fame, and Perez is president. A key challenge for the new organization, Perez says, is "to have people understand who we are. We're not another awards show, for example.

We're like a museum. It's like a Nobel Peace Prize for a composer. And it's been a challenge to get that message across to people. A lot of Latinos really don't understand what it means yet."

But many do get it.

"I believe in this event 100%," says Jorge Mejia, executive VP of Sony/ATV Music Publishing Latin America and U.S. Latin. "I went to the Songwriters Hall of Fame [induction ceremony] for the first time a couple of years ago, and it was one of those events that makes you remember why you started working with songwriters to begin with."

Child adds, "You can't have any music business without the song. And you have to recognize that the source of all the energy comes from somebody with an instrument who starts to write from within their heart. That's the only thing that matters. Then you build a mountain on that."

Beyond the gala, the Latin Songwriters Hall of Fame's future goals include the creation of a physical museum of Latin music open to visitors. It hopes to create a strong educational component that will include online workshops and master classes, international songwriting competitions, scholarships and an online encyclopedia of Latin music. In addition, it will work closely with its board of representatives from PROs to advance songwriting in all Latin countries.

"We want to create the highest prize in Latin music," Child says. "It's not about last year's hit. It's about careers. We don't want people's works to be forgotten. We want them to live forever." ●

INDUCTEES AND SPECIAL AWARDS

A GUIDE TO THE INAUGURAL HONOREES OF THE LATIN SONGWRITERS HALL OF FAME

BY JOHN LANNERT

Here are brief profiles of the inaugural inductees and special award recipients of the Latin Songwriters Hall of Fame, which will hold its gala in Miami Beach on April 23, the opening night of the Billboard Latin Music Conference.

JOSÉ ÁNGEL "FERRUSQUILLA" ESPINOZA

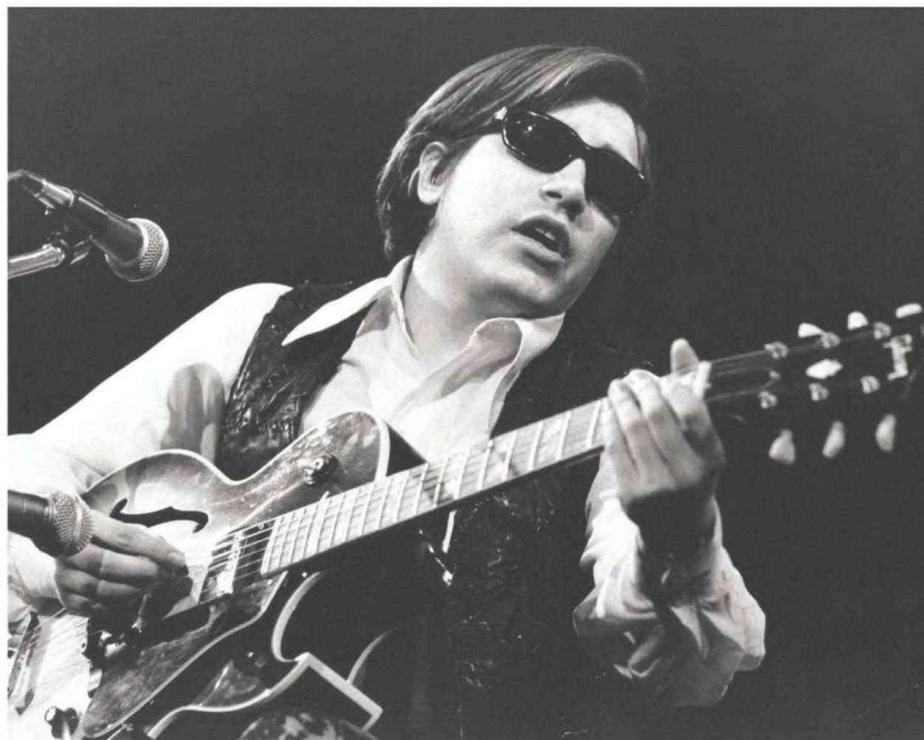
There are few revered Latin songwriters who also have had standout acting careers, but Espinoza—better-known by his nickname "Ferrusquilla"—was already a movie star in his native Mexico in 1957 when he composed his first song, "A Los Amigos Que Tengo." Shortly thereafter, "Échame a Mí la Culpa," Espinoza's melancholy tale about a tortured love affair, established the Sinaloa-born actor as a successful composer. He eventually co-wrote four songs with Mexican songwriting giant José Alfredo Jiménez. In 1976, "Culpa" became a huge hit in Spain, when noted British singer/songwriter Albert Hammond re-ignited the song's popularity there with a midtempo pop version that earned Hammond a Spanish artist of the year award, which Espinoza presented to him. Espinoza, now 93, was not a one-hit wonder, however. Among his other nuggets are "Cariño Nuevo" and "La Ley del Monte."

JOSÉ FELICIANO

Supremely talented in both Spanish and English, Puerto Rican singer/songwriter Feliciano, who was born blind, has cut a broad musical swath for nearly 50 years. Most English-speaking fans know him for his jazzy bolero take of the Doors' "Light My Fire," the ubiquitous holiday anthem "Feliz Navidad" and George Benson's spunky version of his tuneful instrumental "Affirmation." But Feliciano also attracted a huge following among Spanish-language fans in the 1980s with self-penned, lovestruck evergreens "¿Por Qué Te Tengo Que Olvidar?," "Me Enamoré" and "Por Ella," the latter of which was a duet smash with Mexican balladeer José José. In fact, five of Feliciano's seven Grammy Awards won between 1969 and 2009 were in Latin music categories. His 2008 album, *Señor Bolero*, won both a Grammy and a Latin Grammy Award. In 2011, Feliciano, 67, was given a lifetime achievement award at the Latin Grammys ceremony.

JULIO IGLESIAS

While recuperating in a hospital from an auto accident, Iglesias received a guitar from a nurse to help pass the time, and he began to write songs. The rest is not only history, but history-making, as the suave, handsome native of Madrid shattered worldwide records for album sales—300 million and counting, according to his website. A tireless performer, the 70-year-old song stylist with the feathery-light baritone has been seen in concert by countless millions around the globe. Iglesias kicked off his career in 1968 with the tune "La Vida Sigue Igual," which won a songwriters' festival in Spain. A few years later, he hit the jackpot as both a songwriter and recording artist with "Un Canto a Galicia," which became a major



José Feliciano has achieved acclaim with his English-language hits and his Latin songwriting.

hit throughout Europe. By the early '80s, Iglesias was a household name around the world, more as a recording artist and stage performer than a songwriter, though. But Iglesias always valued a good song and a good writer—one of his favorites is co-inductee Manuel Alejandro.

MANUEL ALEJANDRO

Following in the accomplished footsteps of his father, Germán Álvarez Beigbeder, Alejandro has authored more than 500 songs, many of which have become oft-recorded standards over the past 50 years. In the 1960s, Alejandro composed a string of smash singles for Spanish star Raphael, including "Yo Soy Aquel," "Cierro Mis Ojos" and "Hablemos del Amor." In the '80s, Alejandro wrote and produced hit albums for Mexican idols Emmanuel and José José. In 1988, he wrote and produced the blockbuster album for his superstar compadre Julio Iglesias titled *Un Hombre Solo*, which won a Grammy for best Latin pop album. Alejandro also wrote "Manuela," another hit single that helped boost Iglesias' recording career. Twenty years later, at age 75, Alejandro wrote and produced Mexican star Luis Miguel's best-selling album *Cómplices*. Other nuggets include "Dueño de Nada," "Procuró Olvidarte" and "Soy Rebelde."

ARMANDO MANZANERO

Manzanero towers over the Spanish-speaking songwriting world as a composer of dozens of vintage, slow-dancing love songs that have traversed musical, generational and linguistic boundaries. Among Manzanero's many classics are "No Sé Tú," "Contigo Aprendí," "Esta Tarde Vi Llover," "Adoro," "Por Debajo de la Mesa" and "Somos Novios," the latter of which became a worldwide smash in 1970 for Perry Como under the title "It's Impossible." More recently, Andrea Bocelli and Christina Aguilera recorded "Somos Novios" for Bocelli's 2006 album *Amore*. Besides penning one evergreen hit after another, this 77-year-old native of Mexico has recorded more than 30 albums and performed throughout Latin America and the United States. Fittingly, Manzanero is the current president of SACM, Mexico's preeminent authors and composers society. Manzanero has received the Lifetime Achievement Award from the Latin Recording Academy, as well as a Latin Grammy.

CONCHA VALDÉS MIRANDA

"El Que Más Te Ha Querido" tops a long list of fiery odes to the heart penned by this effervescent, Havana-born composer, affectionately known as Concha. Other passion-laden fan favorites in-



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A BAND OF BITCHES

clude "Tápame Contigo," "El Viaje," "Házmelo Otra Vez," "Como Es Posible," "Orgasmo" and "Coriño Mío." "El Que Más Te Ha Querido," recorded by Dyango, was included on the Spanish-torch singer's 1990 album *Suspiros*, which was nominated for a Grammy. Concha composed numerous songs for Dyango, as well as other stars from Spain and Latin America, such as Celia Cruz, Olga Guillot, Trio los Panchos, Lucía Méndez, Gilberto Santa Rosa, Moncho, Tito Rodríguez, Johnny Ventura, María Martha Serra Lima, Floria Márquez and Antonietta. Apart from composing songs for her acclaimed friends, Concha, who will turn 85 in July, recorded four albums of her own and wrote two books of poetry.

ROBERTO CANTORAL (POSTHUMOUS)

The lone posthumous inductee to the Latin Songwriters Hall of Fame, Cantoral exerted enormous influence on the Spanish-language music world, both as a composer and as the long-time president of SACM, Mexico's powerful authors and composers society, through which he vigorously defended intellectual rights. Each of Cantoral's three biggest hits—"El Reloj," "La Barca" and "El Preso No. 9"—have been recorded more than 1,000 times around the world in numerous languages, according to the Latin Songwriters Hall of Fame. Indeed, Cantoral cultivated his love for composing by participating in prominent song festivals, from Mexico City to Tokyo and all points in between. He also penned many hit telenovela theme songs, including "El Derecho de Nacer," "Paloma," "Pacto de Amor" and "Quiéreme Siempre." In 2009, Cantoral was given the Trustees Award from the Latin Recording Academy. One year later, he died of a heart attack at age 80.

SPECIAL AWARDS

PREMIO LEYENDA EN VIDA (THE LIVING LEGEND AWARD): ANDY GARCIA

While better known as a prominent actor, producer and director, Garcia has vigorously employed his cinematic gifts to expose a dazzling array of music whose roots originated in his native Cuba. Through his production company CineSon, Garcia directed the music documentary "Cachao ... Como Su Ritmo No Hay Dos," which detailed the life of mambo co-creator Israel "Cachao" López. A skillful percussionist, Garcia, 57, teamed with López on four CineSon albums, garnering a pair of Grammy Awards. In 2000, Garcia portrayed acclaimed Cuban trumpeter Arturo Sandoval in the Emmy Award-nominated HBO biopic "For Love or Country: The Arturo Sandoval Story." Garcia also co-executive-produced the movie, as well as co-produced the soundtrack. The Sandoval-composed film score won an Emmy. In 2005, Garcia made his feature film directorial bow with "The Lost City," a movie about 1950s Cuba for which Garcia also composed the score and produced the soundtrack.

PREMIO LEGADO (LEGACY AWARD): OLGA GUILLOT

Exploring every emotional nuance of a song as if it were her last, Guillot, the renowned "queen of the bolero," set the bar high in the 1950s for generations of aspiring singers who wanted to apply their theatrical vocal stylings to the seductive, percussive ballad genre bolero. "Miénteme" became a hit in 1954 that led to a parade of timeless tracks for the husky-voiced songstress, including "Tú Me Acostumbraste," "La Gloria Eres Tú" and "Contigo en la Distancia." Guillot ended up singing with Édith Piaf and Sarah Vaughan while tutoring Nat King Cole while he recorded an album in Spanish. In 1964, Guillot became the first Latin singer to perform at New York's Carnegie Hall. In 2007, she received a Lifetime Achievement Award from the Latin Recording Academy. Born in Santiago de Cuba, Guillot eventually traveled back and forth to Mexico and Miami Beach, where she died in 2010 at the age of 87.

PREMIO CONQUISTADOR (CONQUEROR AWARD): ROBI DRAGO ROSA

Rosa's 25-year musical sojourn has taken him from giddy pop stardom as a member of Puerto Rican boy band Menudo to rock-solid renown as a clever, 43-year-old singer/songwriter who has co-authored a multitude of hit songs, many of which were recorded by his former Menudo bandmate Ricky Mar-

"Queen of the Bolero" Olga Guillot will receive the Legacy Award from the Latin Songwriters Hall of Fame.

tin. Rosa alternated co-writing and co-producing Martin chart smashes such as "María," "La Copa de la Vida" and "Livin' la Vida Loca" with writing and recording his own alt-rock albums *Frío* and *Vagabundo*. Apart from Martin, Rosa also produced Ednita Nazario's 1999 album *Corazón*, which yielded the hit single "Más Grande Que Grande." He also wrote and produced three songs for Julio Iglesias' 2000 album *Noche de Cuatro Lunas*. Rosa's latest album, *Vida*, contains 16 duets of songs he previously composed that were recorded with a host of superstars including Martin, Shakira, Maná and Romeo Santos.

PREMIO LA MUSA ELENA CASALS (ELENA CASALS MUSE AWARD): NATALIA JIMÉNEZ

Born to a Spanish father and a Portuguese mother, Jiménez, a statuesque siren from Madrid, used her rangy, stentorian voice to power through an assemblage of anthemic hits as lead singer of La 5a Estación, a pop/rock outfit now on hiatus. Equally adept at romantic power ballads ("Algo Más," "Me Muero") and more uptempo confessional fare ("Que Te Quería," "El Sol No Regresa"), Jiménez helped La 5a Estación win both a Grammy and a Latin Grammy award. Not only a dazzling recording artist, Jiménez is also a capable songwriter who wrote one hit, "Algo Más," and co-wrote another, "Me Muero," with bandmate Ángel Reyero. Jiménez's vocal gifts have drawn attention from superstars Ricky Martin and Marc Anthony, both of whom have recorded with her. After a successful 10-year run with La 5a Estación, Jiménez stepped out on her own two years ago with her self-titled debut. Now 31, she

is currently working on her sophomore set, due this summer.

PREMIO TRIUNFADOR (STARLIGHT AWARD): PRINCE ROYCE

Three years ago, Geoffrey Royce Rojas was an unknown singer/songwriter/producer who dropped his self-titled disc under the name Prince Royce. Now, the Bronx-born heartthrob has authored two chart-topping bachata nuggets, "Corazón Sin Cara" and "Las Cosas Pequeñas." In addition, Royce's bilingual cover of "Stand by Me" reached No. 8 on Billboard's Hot Latin Songs chart. At the 2010 Latin Grammy Awards, Royce performed "Stand by Me" with Ben E. King, who originally recorded the gospel-based track in 1961. Royce recently signed a record deal with Sony Music to release Spanish-language albums via Sony Music Latin and English-language discs through RCA. Royce, who will turn 24 in May, was inspired to record and expand the awareness of bachata after spending summers with his grandparents in the Dominican Republic, where the percussive, mid-tempo genre originated in the early 20th century.

PREMIOS PIONERO DESI ARNAZ (DESI ARNAZ PIONEER AWARD): NAT "KING" COLE

Cole began his fabled music career as a pianist and bandleader of a jazz trio in Chicago before eventually developing into a smooth-voiced pop superstar in Los Angeles, where he cut many long-standing hits, including "Nature Boy," "Mona Lisa" and "Unforgettable." A frequent concert performer throughout Latin America, Cole went to Havana in 1958 to record *Cole Español*. Cole's maiden Span-



ish disc sold so well in Latin America and the United States that he traveled to Rio de Janeiro, Brazil, the following year to cut his follow-up, *A Mis Amigos*, which contained several Portuguese-language songs. In 1962, he recorded his final Spanish-language album, *More Cole Español*, in Mexico City. Cole was the first American vocal titan to cut an entire disc in Spanish. His ardent Latino fanáticos adored his charming, American-accented Spanish renditions of international classics "Quizás, Quizás, Quizás," "Solamente una Vez" and "Perfidia." Cole was 45 when he died in 1965.

PREMIO LA VOZ DE LA MUSA (THE MUSE VOICE AWARD):

OLGA TAÑÓN

Tañón, known to her fervid fans as "Mujer de Fuego" (Woman of Fire), is a sultry siren from Puerto Rico who has always delivered an incendiary performance, be it on stage or in the recording studio. Tañón's stylistic heat is grounded in an elastic, thunderous mezzo that she has smartly utilized to power through frenetic merengue numbers, as well as aching pop ballads. Her unmistakable range and sparkling versatility have graced many genres, including merengue ("Es Mentiroso"), pop ("Desilusióname"), grupero ("¡Basta Ya!"), reggaeton ("Bandolero") and world music ("Ah Ya Albi"). Winner of two Grammys and three Latin Grammys, Tañón, 46, is a riveting performer who has toured the United States, Latin American and Europe. Fittingly, her first Grammy was for her 1999 live disc *Olga Viva, Viva Olga*.

PREMIO EDITORES (PUBLISHERS AWARD):

RALPH S. PEER

Born in Independence, Mo., Peer traveled from his small Midwestern town throughout the United States, Europe and Latin America as a music visionary who brought indigenous sounds

to mainstream music markets. In the 1930s and '40s, Peer's publishing company, Southern Music, single-handedly introduced most of the now-familiar Spanish-language standards to English-speaking music enthusiasts, such as "Brazil," "Frenesí," "Green Eyes," "Perfidia" and "Bésame Mucho," the latter being this year's much-deserved honoree in La Canción de Todos Los Tiempos (Towering Song) category. Peer first realized the potential of Latin music in 1928 during a trip to Mexico City, where he discovered Mexican composing giant Agustín Lara. Later, after hearing a local band in San Antonio playing "The Peanut Vendor," which was written by Cuban composer Moisés Simóns, Peer opened offices in Havana and Mexico City. Peer died in 1960 at the age of 67. His son, Ralph Peer II, carries on his legacy as chairman/CEO of the publishing company peermusic.

LA CANCIÓN DE TODOS LOS TIEMPOS (THE TOWERING SONG):

"BÉSAME MUCHO," CONSUELO VELÁZQUEZ

Velázquez said she had never been kissed when the talented songsmith from Ciudad Guzmán, Jalisco, wrote one of the most recorded songs ever, "Bésame Mucho" (Kiss Me Much). A melancholy lament about a possible last romantic encounter, "Bésame Mucho" has been translated into many languages and recorded in virtually every musical genre. A wartime chart-topper for the Jimmy Dorsey Orchestra in 1944, "Bésame Mucho" became a top five R&B hit for the New York vocal group the Ray-O-Vacs. Since then, a pantheon of music leg-

ends have cut various versions, including the Beatles, Luis Miguel, Dean Martin, Lucho Gatica, Wes Montgomery, Andrea Bocelli, Michael Bublé and João Gilberto. The plaintive melody of "Bésame Mucho" was based on an aria, "Quejas, O la Mala y el Ruiseñor," from the 1916 opera "Goyescas" by Enrique Granados, a prominent Spanish composer whom Velázquez noted was an influence on her own songwriting.

PREMIO HIMNO NACIONAL (NATIONAL ANTHEM TRIBUTE)

2013: MEXICO, FRANCISCO GONZÁLEZ BOCANEGRA AND JAIME NUNO

In 1853, Mexican poet Bocanegra was engaged to be married when Mexican president Antonio López de Santa Anna announced a contest to compose the lyrics for the country's national anthem. Legend has it that Bocanegra did not want to participate, but when his fiancée threatened to lock him in a room at her home until he wrote something, Bocanegra, who up to that point mainly penned love poems, relented. After four hours of effort, he produced the verses about a heroic homeland that would always defend its honor. Simultaneous to the lyric competition was a music contest which was won by Nuno, a Spanish military bandleader whom Santa Anna had previously met in Cuba. Thus, Bocanegra's words and Nuno's music became the "Mexican National Anthem," also known by the anthem's first verse, "Mexicans, At the Cry of War." While it had been accepted informally since 1854, the anthem was not officially adopted until 1943. ●



Armando Manzanero

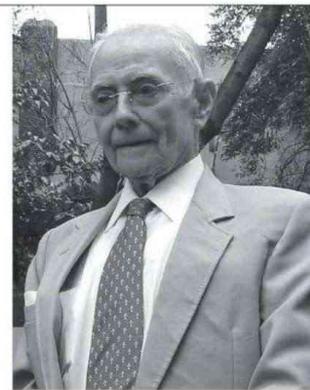
Consuelo Velázquez



La Sociedad de Autores y Compositores de México (SACM) se enorgullece en felicitar a los maestros Armando Manzanero y José Ángel Espinoza Ferrusquilla, por ser honrados como los primeros representantes de los compositores mexicanos en ingresar al recién formado Salón de la Fama de los Compositores Latinos (Latin Songwriters Hall of Fame). La obra musical que estos dos autores han aportado a la humanidad quedará por siempre en el corazón de los pueblos.

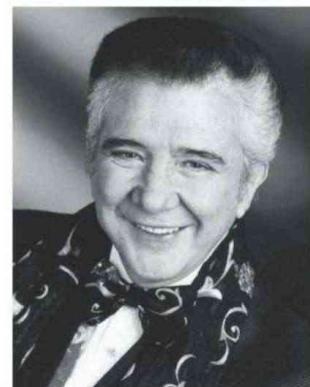
Nos congratulamos también ante el reconocimiento otorgado a la maestra Consuelo Velázquez por su canción *Bésame mucho*, la obra mexicana más interpretada en el mundo, así como por el homenaje póstumo al querido maestro Roberto Cantoral García, por su legado musical e incansable lucha por los derechos de autor en México y América Latina.

SACM reconoce y felicita la labor de los distinguidos Desmond Child y Rudy Pérez, fundadores del Latin Songwriters Hall of Fame, y se une a su misión para preservar, enaltecer y celebrar a los grandes autores y compositores latinos.



José Ángel Espinoza Ferrusquilla

Roberto Cantoral García

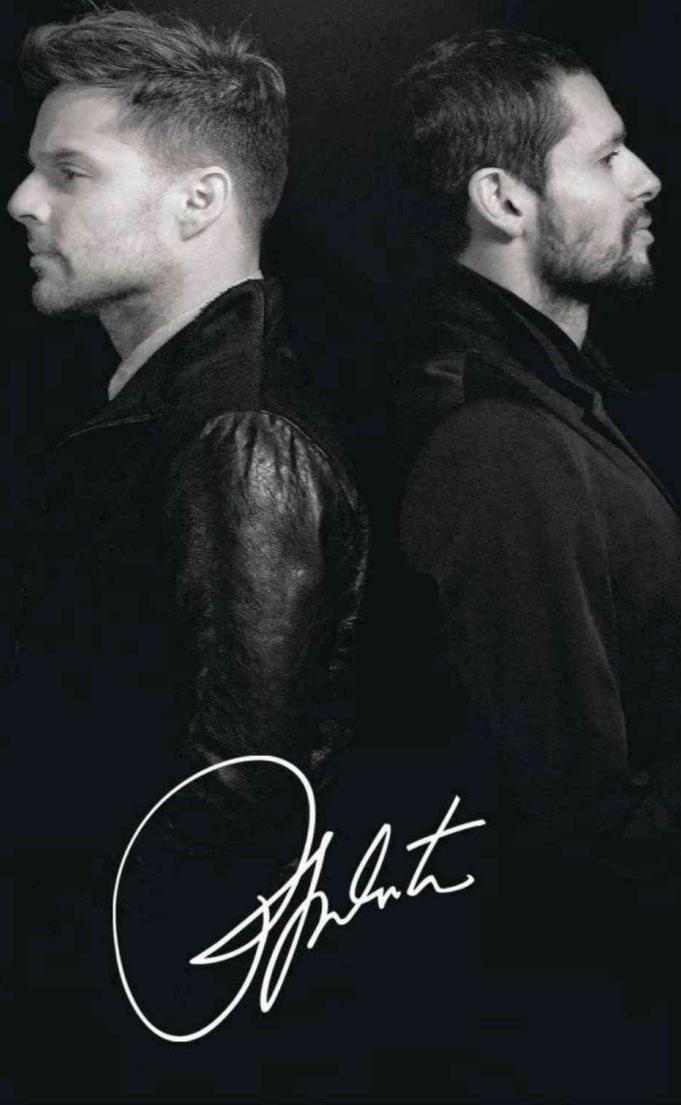


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A NIGHT TO REMEMBER

**INAUGURAL LATIN SONGWRITERS HALL
OF FAME GALA TO FETE HONOREES**

BY JUSTINO ÁGUILA



The Musa (Muse) Award depicts late Cuban poet/songwriter Elena Casals, mother of Desmond Child, co-founder of the Latin Songwriters Hall of Fame.

The inaugural induction gala for the Latin Songwriters Hall of Fame—taking place April 23 in Miami Beach on the first night of the Billboard Latin Music Conference—promises to be a celebration with some of the biggest names in Latin music.

Iconic Latin songwriters will be front and center at the event being hosted by Carlos Ponce and Eglantina Zingg at the New World Center. The honorees will be fêted, honored and recognized as trailblazers who have taken the craft of writing music to new heights and inspired millions with their memorable compositions.

This year's first group of inductees includes Spain's Manuel Alejandro and Julio Iglesias; Mexico's José Ángel "Ferrusquilla" Espinoza, Armando Manzanero and, posthumously, Roberto Cantoral; Puerto Rico's José Feliciano; and Cuba's Concha Valdes Miranda.

The Latin Songwriters Hall of Fame's La Musa (the Muse) award will be given to five inductees and other special award recipients each year. The statuette—of the late Cuban poet/songwriter Elena Casals, mother of the organization's co-founder Desmond Child—was originally sculpted by Florida artist Lee Burnham in 1954. It has been resculpted by renowned Nashville artist Alan LeQuire.

Special awards will be presented to Nat "King" Cole, Andy Garcia, Olga Guillot, Natalia Jiménez, Ralph S. Peer, Robi Draco Rosa, Prince Royce, Olga Tañón and Consuelo Velázquez.

The event will include performances and tributes by Alicastro, Lucie Arnaz, Angélica Aragón, Ruben Blades, Michael Bolton, Buika, Cabas, Roberto Cantoral Jr., Desmond Child, Joaquín Cortés, Luz Casal, Natalie Cole, Aida Cuevas, Plácido Domingo Jr., Dyango, Andy Garcia, Orlando Esteva Gonzalez, José Feliciano, Michelle Fragoso,

Carlos Gomez, Juan Luis Guerra, Alejandra Guzmán, Arthur Hanlon, José José, Milton Ruben Laufer, Maria Martha Serra Lima, Claes Nobel, Horacio Palencia, Rudy Perez, Gabriel Ramos, Reyli, Prince Royce, Jon Secada, Yul Vazquez, Mariano Rivera Valazquez, Jimmy Webb, Mauricio Zeilic, Hernando Zúñiga and the New World School of the Arts string quartet.

Singer/songwriter Rosa, who has battled cancer in recent years but is now in remission, will pay tribute to the songwriters who have inspired him through the years.

"It's a beautiful thing," says Rosa, who will receive a special award for his contributions to Latin music. "We are all on this planet together, so bravo for everyone who took the initiative to make the Latin Songwriters Hall of Fame a reality. I'm really happy to be alive and to see this happen."

Additionally, the first La Musa will be given to the classic composition "Bésame Mucho," which was written by Mexico's Consuelo Valázquez. The song will be performed by Buika and an orchestra of some of the industry's most recognized musicians. The organization will also honor the composers of a national anthem every year, starting this year with Mexico and its writers Francisco Gonzalez Bocanegra and Jaime Nunó.

The Latin Songwriters Hall of Fame was founded by composer Child and producer/composer Rudy Perez (see story, page LM29), under the umbrella of the long-established, multiple-genre Songwriters Hall of Fame. The Latin version seeks to honor the world's best Latin songwriters and their music in every genre.

"The Latin community has supported us in so many ways," Child says. "Everyone—artists, songwriters, publishers and so many sponsors—have embraced us to make this happen. Celebrating and honoring the greats of Latin music was long overdue." ●



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