

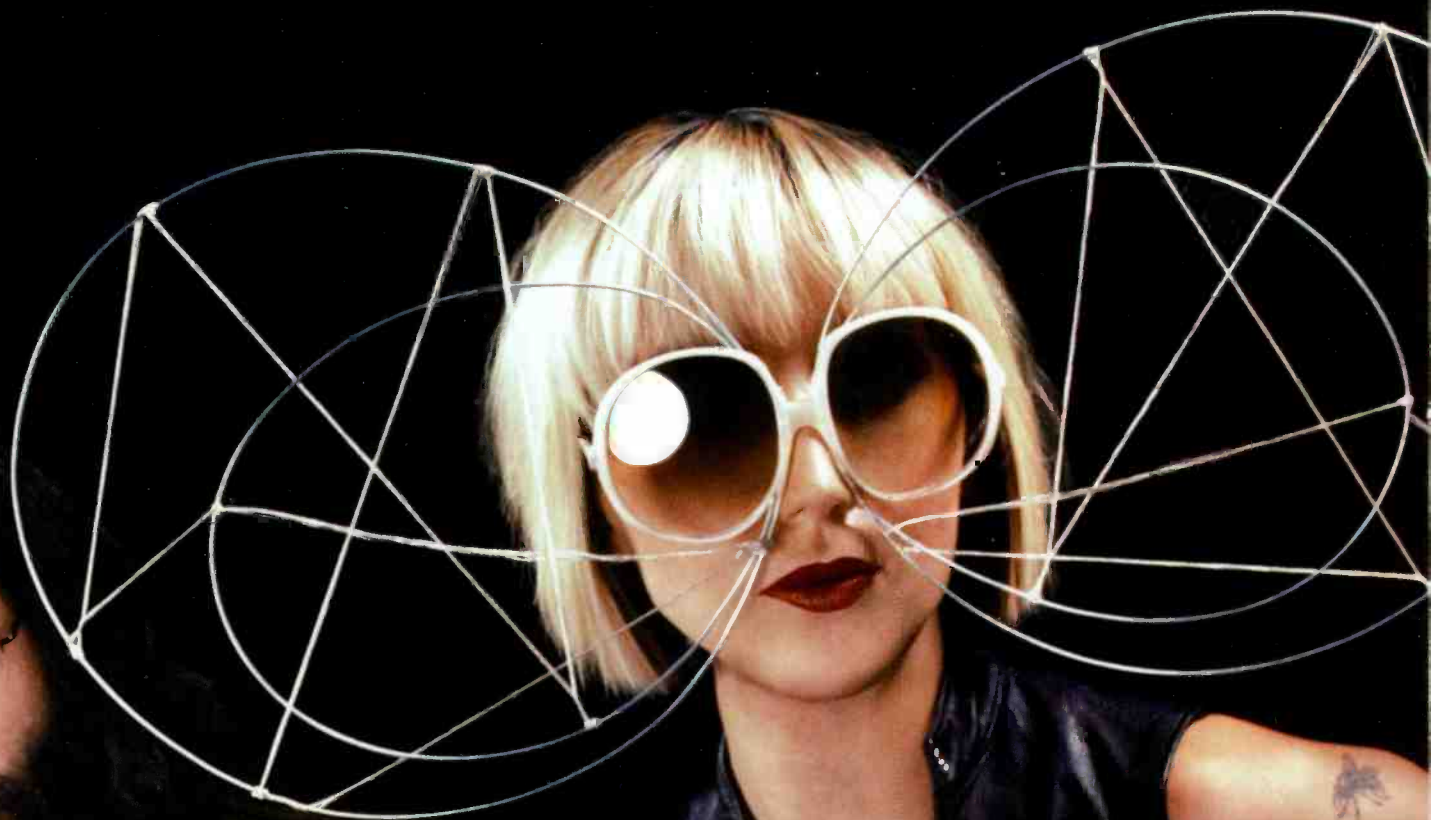
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WARNERS GETS THE SHAKES Label Lands  
Bauer Single JAY-Z AND BEYONCÉ'S  
GOLDEN DEAL New Publishing Home For  
Power Couple ZAPPA GOES CLASSICAL

SPRING  
ALBUM  
PREVIEW

The 79 albums  
that will define  
the season



STARRING

# The Yeah Yeah Yeahs

"Where has all the charisma and the  
sexuality and the gnarl gone?" —KAREN O

Sixteen countries. Three continents.  
Nine time zones. I've seen the world with  
these guys, and have the phone bill to  
prove it. But I can't do this for stamps in  
my passport. Every time they take a new  
stage in a sold-out stadium, I'm making  
sure everything back home is just the  
way they left it.

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IMAGINARY CITIES · ROBERT DELONG · CONNER YOUNGBLOOD · DELTA RAE  
JC BROOKS AND THE UPTOWN SOUND · HEY MARSEILLES · YOUNG EMPIRES  
THE LAST BISON · THE WHEELER BROTHERS · SISTER SPARROW AND THE DIRTY BIRDS  
THE SPINTO BAND · LEAGUES · TRAILS AND WAYS · THE LAST ROYALS**

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# VIEWPOINT

9  
MARCH  
2013

THIS WEEK  
Volume 125  
No. 9

- FEATURES**
- 22 Yeah Yeah Yeahs
  - 25 Spring Preview
  - 32 Gustavo Dudamel
  - 34 Publishers Quarterly

- TOPLINE**
- 6 Global music sales rose in 2012, but it's not happy days just yet.
  - 10 **The Deal** Warner/Chappell inks Jay-Z, Beyoncé and Roc Nation.
  - 13 **My Day** Chris Gero, Yamaha Instrument Group
  - 14 **Think Tank** Nigeria: An emerging market that needs investment.
  - 16 **Questions Answered** Hartwig Masuch, BMG

- BACKBEAT**
- 17 **Parties** So So Def, Oscars, Elton John, Billboard relaunch
  - 19 **Places** South by Southwest
  - 20 **Play** Fitz & the Tantrums

- MUSIC**
- 38 **Happening Now** Atlas Genius, Krewella, Jeremy Camp

- CHARTS**
- 41 **Over the Counter** Mumford & Sons, Alabama Shakes make chart moves.
  - 42 Charts
  - 64 **Coda** This Week's Hot 100: streams, airplay and sales

**ON THE COVER**  
Yeah Yeah Yeahs photograph by Dan Martensen. Concept by KK Barrett.

## OPINION

**P.15** “If I had a tattoo for every time I heard a CEO claim that she’d just hired ‘the best VP in the industry,’ I’d be Lil Wayne.”

## BEN HOROWITZ

## QUESTIONS ANSWERED

**P.16** “We have bought a lot of assets and signed a lot of songwriters. If that goes wrong, I am pretty sure I will be on a long vacation.”

## HARTWIG MASUCH



Hartwig Masuch photographed in Berlin.

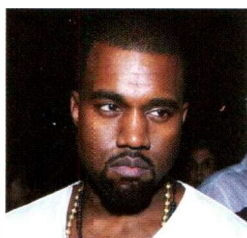
## FEATURE

# KAREN O

**P.22** “My insanity onstage had been escalating and the more I hurt myself, the more the crowd enjoyed it. I was like Mickey Rourke in ‘The Wrestler.’”



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# TOP LINE

## [ THE Action ]

RETAIL

### Bumpy Recovery

A global uptick in recorded-music sales brings some much needed relief to executives, but closer analysis finds happy days are still a ways off

By Glenn Peoples



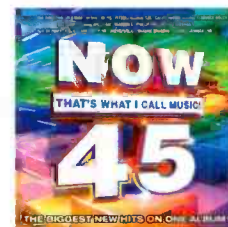
Adele's 21 was the world's top-selling album in 2012, moving 8.3 million units.

The IFPI's Digital Music Report 2013, released Feb. 26, suggests the bottom of the 13-year-long global revenue slump may be in the rear-view mirror. At the same time, there's no reason to believe strong growth is imminent. Record industry trade revenue grew a scant 0.3% last year, according to the annual report. That slight glimpse of green shoots was the first annual gain for the global industry since 1999. Digital revenue increased 9% to \$5.6 billion last year and now accounts for 34% of industry revenue. An abundance of legal alternatives has helped turn revenue upward, IFPI chairman Placido Domingo wrote in the report's opening letter. The biggest seller globally was Adele's 21 with 8.3 million units sold, followed by Taylor Swift's *Red* (5.2 million).



**SILLERMAN STAYS ON BEAT**  
After months of speculation, Robert F.X.

Sillerman has confirmed his purchase of Beatport for a reported \$50 million. The influential EDM portal joins his revived entertainment empire SFX, which already boasts a string of nightclubs and concert promoters, including ID&T, the largest in the space. Since its launch in 2004, Beatport has grown to an audience of 40 million with a catalog of more than 1 million dance songs.



**UNIVERSAL SEALS THE DEAL**

Universal has completed its sale of EMI assets, fulfilling a divestiture requirement it assumed with the purchase of the music group in late 2011. The last two assets on the auction block were the European rights to the *Now That's What I Call Music!* series and the Co-Op indie marketing company in Europe, which went to Sony Music and PIAS Recordings for £40 million and nearly £500,000, respectively.



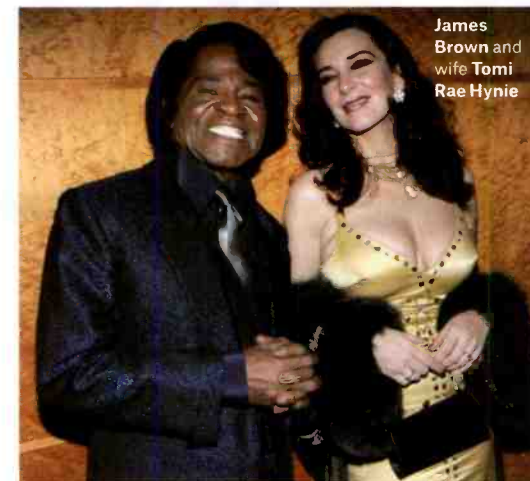
**MUVE OVERTAKES SPOTIFY**  
Unlimited music service Muve now has

1.4 million U.S. subscribers, a Cricket Wireless executive said at the Mobile World Congress conference in Barcelona this week. He added that Muve will expand outside the United States within a month, but didn't name the carrier or country. A Cricket representative says an announcement about the carrier's identity should happen within a month, once the agreements are signed. This update puts Muve ahead of Spotify in U.S. subscribers, at least in terms of information the companies have made public. In early December, Spotify announced it had 1 million subscribers.



**BROWN ESTATE IN FLUX**  
The South Carolina Supreme

Court has overturned a 2009 settlement of the James Brown estate, making the future of its multimillion-dollar assets uncertain. The court said the settlement—which gave slightly less than half to a charitable trust; a quarter to his widow, Tomi Rae Hynie; and left the rest to be split among his adult children—ran counter to the late soul icon's wishes. Brown wanted the majority of his estate to go to charity. Now, the case goes back to a lower court, which will have to redistribute the funds. The exact value of the estate is unknown, but believed to be between \$5 million and \$100 million.



James Brown and wife Tomi Rae Hynie

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# LATIN MUSIC

CONFERENCE & AWARDS

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Bumpy Recovery continued from p. 6

Consumers are increasingly discovering new music at subscription services like Spotify and Deezer. Subscription services had 20 million paying customers in 2012, up 44% from 2011. The IFPI estimates subscription revenue surpassed 10% of global digital revenue in 2012 and neared 20% in Europe.

The story of the global industry turnaround is really a collection of many smaller stories. The global market is a jumble of numerous individual markets with their own preferences, customs, laws, telecommunications companies and standards of living. Each country has its own timetable for adopting new technologies and abandoning old formats.

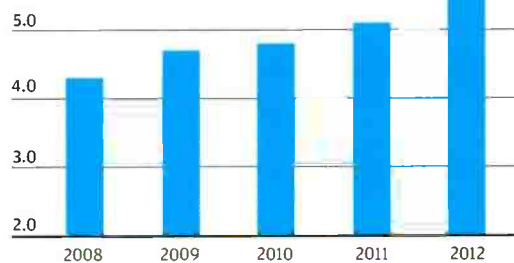
Barely mentioned in the report was Japan, the world's second-largest recorded-music market behind the United States. Ironically, the country that has given the world so many technological innovations has been slow to adopt the innovations that are changing music. The CD utterly dominates industry revenue—and CD shipments rose 10% in 2012.

If only more countries could be like Sweden and Norway—the markets routinely hailed by the IFPI as models of the digital future. Led by high adoption of subscription services, Sweden and Norway grew their recorded-music revenue by 14% and 7%, respectively, in 2012.

There's only one problem: There aren't more Swedens and Norways. Fortunately, there aren't any other Japans, either, but Japan's market in 2011 was 15 times bigger than Norway and Sweden combined. One Japan, one digital laggard with a CD market that could crumble in the coming years, will require many Swedens and Norways to compensate for its losses on the global level.

## Global Digital Revenue (Billion Units)

Source: IFPI



But the global turnaround isn't just a case of the innovators holding up the laggards. Consider France. The country is the home of subscription service Deezer—second globally behind Spotify—and the HADOPI anti-piracy law. The world's fifth-largest recorded-music market, France's revenue fell 4% in 2012 even though its digital revenue rose 13% and research suggests HADOPI was beneficial to digital sales. France's decline was about 50% bigger than the gains achieved by Sweden and Norway combined.

The United States first had the iTunes store almost 10 years ago and gets a majority of its recorded-music revenue from digital sources. But a look at the U.S. download market finds that part of it is in negative territory. Track sales went from 45.6% growth in 2007 to 5.1% in 2012, according to Nielsen SoundScan. Then, a strong start earlier this year evaporated and track sales are now down 2% through Feb. 24. Digital album sales are faring better than tracks but losing stream: After rising 19% and 14% in 2011 and 2012, respectively, digital albums were up 11% through Feb. 24. ●

LABELS

## Warner Gets The Shakes

'Harlem Shake' tops the Hot 100 a second week, and the major label is throwing its heft behind it  
By Gary Trust

**H**ow did Warner Bros.—which has prided itself in the recent past on being a rock label—suddenly end up with two of the hottest-selling singles of the moment, one a hip-hop smash and the other a dance track?

By acting very quickly, say sources familiar with the Los Angeles-based label.

Baauer's "Harlem Shake," released on Diplo's Mad Decent label, tops the Billboard Hot 100 for a second week, as the Brooklyn producer's viral smash continues to register enormous YouTube streaming figures. ("Shake" debuted on the Hot 100 last week concurrent with the addition of U.S. YouTube video streaming data to the chart, alongside Nielsen SoundScan sales figures and terrestrial radio airplay, on-demand audio streaming and online radio streaming, as tracked by Nielsen BDS.)

In the No. 2 spot is Macklemore & Ryan Lewis' "Thrift Shop." Warner Bros. began working the single at radio through its distribution arm, Alternative Distribution Alliance, which earns a percentage of the act's sales as a distributor. "Thrift Shop" has sold 3.9 million copies, according to SoundScan, and this week rises 4-2 on Hot 100 Airplay with 115 million audience impressions.

With "Harlem Shake," Warner made a worldwide promotion and distribution one-time deal for the song, not the artist. "There's no question it'll be profitable for us," says one person familiar with the terms. Fueled by use of the song's audio as a backing track for the popular YouTube meme, "Shake" holds at No. 1 on the BDS-based Streaming Songs chart with a monstrous 98 million streams, down 5% from last week's total of 103 million.

Notably, the song is proving to be more than just the soundtrack to user-generated videos. Its audio is gaining attention on its own, as it debuts on On-Demand Songs at No. 17 with 803,000 on-demand streams, a 159% increase over last week. Last week, "Harlem Shake" sold 297,000 downloads, bringing its release-to-date total to 588,000.

The involvement of Warner Bros. with both "Thrift Shop" and "Harlem Shake" comes as something of a change, and shows the label reacting to the zeitgeist. "Being able to spot social media trends and getting deals done quickly has become important, but this kind of deal isn't necessarily about artist development," says one person familiar with the terms.

While "Harlem Shake" has exploded as a YouTube and social-media phenomenon, it's only getting started at radio. It ranks just below the Mainstream Top 40 chart this week with a 314% increase to 559 plays. And of the song's overall Hot 100 points, streaming accounted for 89% and sales 11%. Radio airplay? Less than 1%.

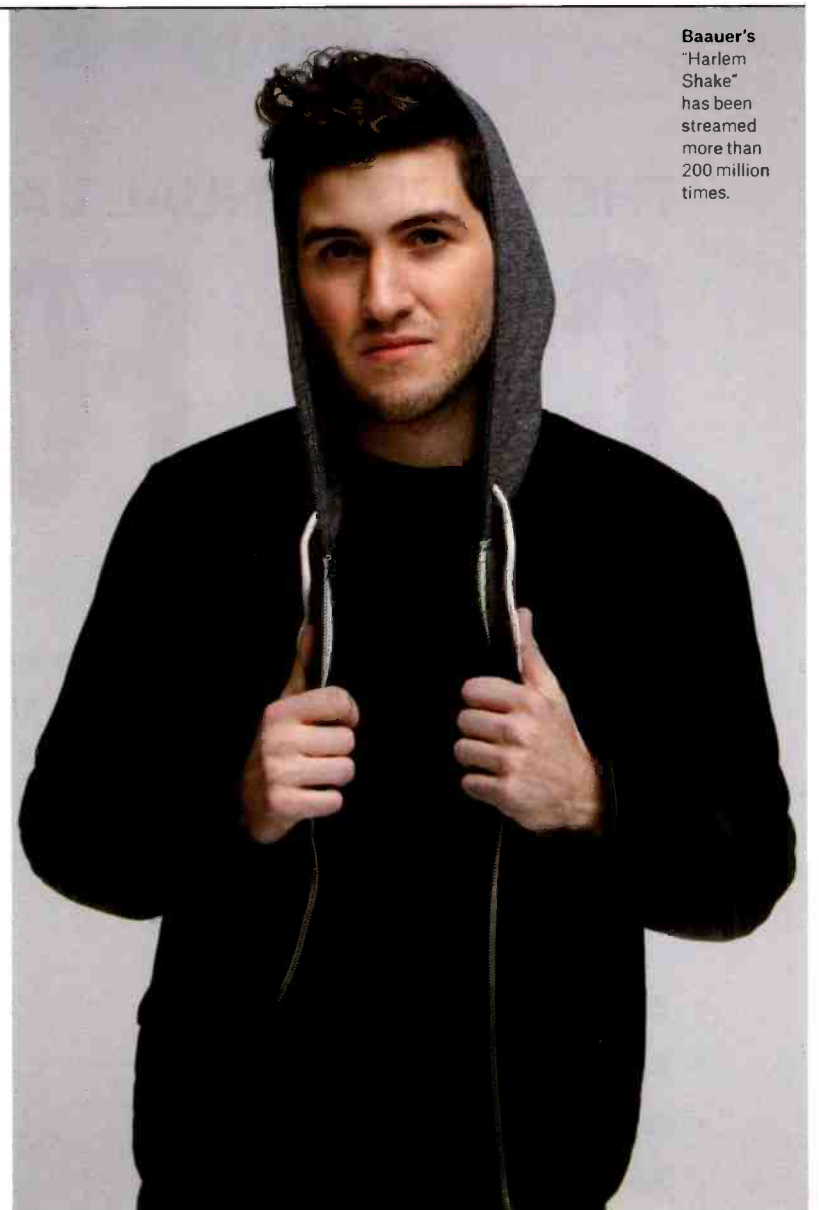
With the Warner radio promotion department now working the single, that may change. Programmers already playing the song view it as a pop-culture sensation that can't be ignored, but which may have limited staying power. "It's a no-brainer to play it," says R Dub, PD of Local Media of America-owned rhythmic XHTZ San Diego. "Listener reaction has been strong and immediate. As a format and station that lives in the now, we're cool if a song's staying power is two weeks or two years. We'll roll with it as long as we need to."

And that seems to reflect Warner's attitude as well. "These things move so fast now and then drop off pretty fast too," says the source close to the label. ●

Additional reporting by Yinka Adegoke.

**TAKEAWAY:** Under the aegis of Warner Music Group's new head of West Coast operations, Cameron Strang, Warner Bros. is embracing the zeitgeist of "Harlem Shake," if not shaping it.

Baauer's "Harlem Shake" has been streamed more than 200 million times.



**Radio PDs.** Will the viral success of "Harlem Shake" cause programmers to be more proactive on left-field hits before they're promoted by a label? Hundreds of millions of YouTube views for a song, for example, would seem to be valuable research for open-minded PDs.

**Major labels.** Warner Bros. is climbing aboard the Baauer bandwagon after his song's online explosion—not the other way around. Majors need to realize that such organic attention can spur sizable sales without them. Still, major labels' power to reach radio programmers is valuable.

**Artists.** Instead of following a major label's lead, an act can create its own attention through the boundless creativity that video affords. Of course, who could've guessed that the "Harlem Shake" meme would explode as it did, especially months after the song was made available?



Pandora will cap mobile listening time at 40 hours per month for U.S. users to address rising content costs.

# Crowd-Funded Venture Capitalism?

## More money is pouring into crowd-funding projects

By Glenn Peoples

Crowd-funding, made popular by services like Kickstarter and PledgeMusic, has taken off as a phenomenon heading to a value of more than \$3 billion this year, according to data from Deloitte.

Crowd-funding's impact on the music industry has centered on artists seeking financing for album projects or tours. And in general, crowd-funding platforms typically enable an entrepreneur or artist to seek financing online from amateur investors like fans and followers. But crowd-funding may expand to be the new venture capitalism. Pending U.S. legislation could soon allow small-time investors to also crowd-fund startups.

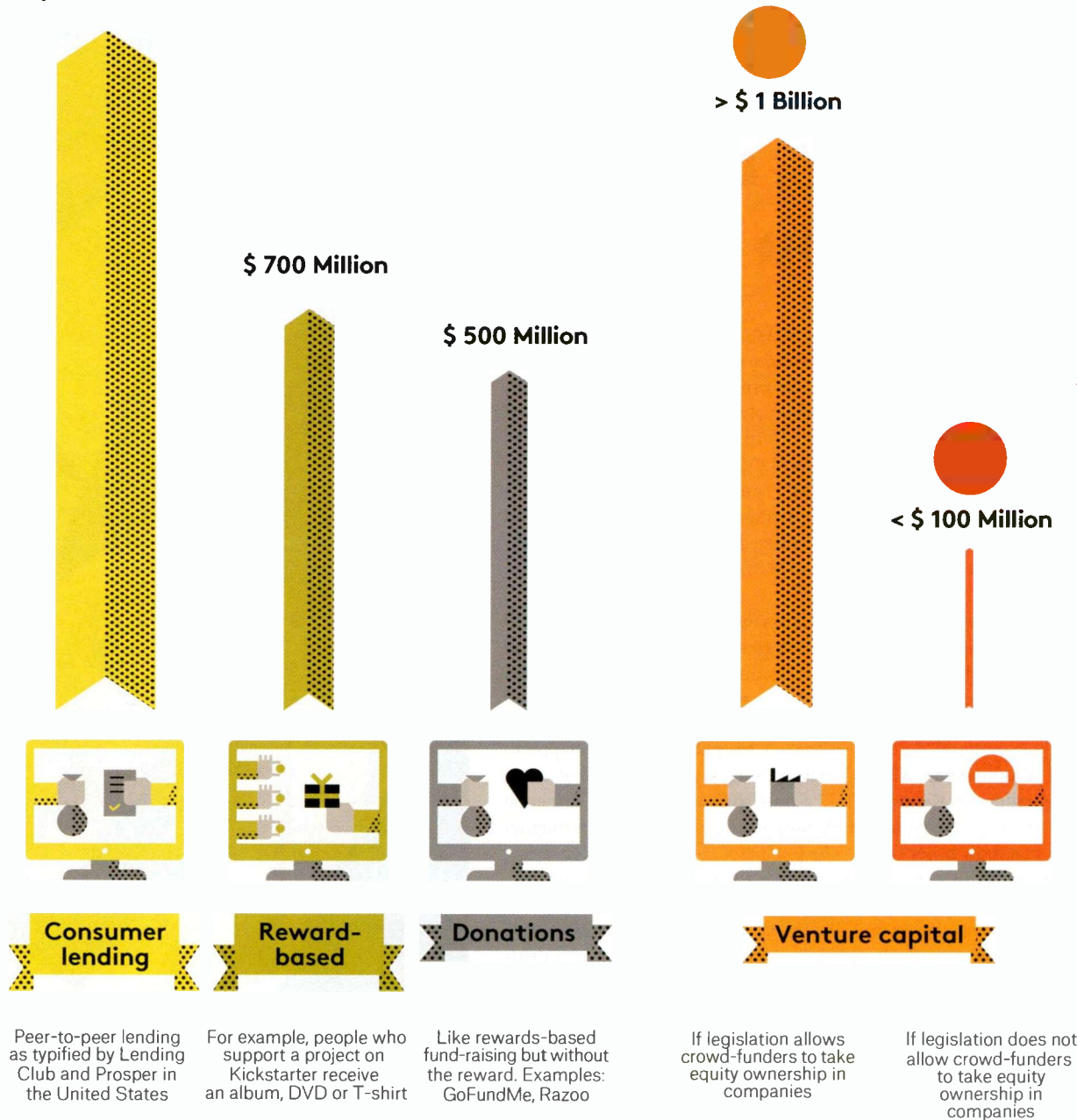
Deloitte reports that crowd-funding revenue is led by high-interest peer-to-peer lending companies like Lending Club and Prosper to the tune of \$1.4 billion annually.

But the best-known crowd-funding is when large numbers of everyday people give out money on Web platforms that cater to musicians, artists, filmmakers, painters and other creators. Reward-based crowd-funding—in which the fan gets an album, T-shirt, DVD or other offering in return for a pledge—is valued at \$700 million. Pure donation crowd-funding is a sector valued at \$500 million.

Last year on Kickstarter, perhaps the best-known crowd-funding service, music had more successfully funded projects—5,000 out of 9,000 attempts—than any other category. It received nearly \$35 million in pledges, up 84% from \$19 million in 2011, from 1.4 million people for music projects, according to statistics released by the company.

### Types of Crowd-funding, by Value

\$ 1.4 Billion



For example, artist Amanda Palmer's \$1.2 million fund-raising effort at Kickstarter has been well-publicized, but less well-known is the \$341,000 raised by Canadian act Protest the Hero from 8,360 fans on Indiegogo in February.

And crowd-funding could see an influx of an additional \$1 billion in venture capital. But that depends on U.S. legislation changes due this year if the Securi-

ties and Exchange Commission allows startups to use crowd-funding portals to sell equity. If the restrictions on accredited investors are maintained, however, Deloitte expects venture capital crowd-funding to be less than \$100 million.

**TAKEAWAY:** Crowd-funding could rocket past an estimated \$1 billion in venture capital in 2013.

## Staying Alert

### The RIAA and Hollywood partner with U.S. ISPs to combat Web piracy

U.S. record labels started sending infringement notices this week to five major U.S. Internet service providers (ISPs), who will pass the notices on to alleged pirates through the Center for Copyright Information (CCI).

Notices will alert subscribers of their infringing behavior, educate them on copyright and offer links to legal music services. Repeat infringers may eventually have their Internet speed slowed but will not have their accounts terminated.

The result of a voluntary agreement among the ISPs, the RIAA and the Motion Picture Assn. of America, the Copyright Alert System begs three questions: Is it too late, is it too limited in scope, and will it work?

Piracy has changed since the days when the RIAA sued individuals for copyright infringement. Last year the number of U.S. Internet users ages 13 and older who used peer-to-peer services to download music dropped to 11% of the population, or 21 million people, from

20% of the population in 2005, according to the NPD Group.

People have shifted away from piracy without the Copyright Alert System. Forty percent of consumers who had illegally downloaded music on P2P networks in 2011 had stopped or downloaded less music last year, according to NPD. The 12 million people who have ceased using P2P services since 2005 have taken to an abundance of legal alternatives. Streaming services like YouTube and Spotify have become common destinations to find music.

But perhaps the Copyright Alert System is a good case of "better late than never." Although legal services have put a dent in piracy, there's still those 21 million P2P users who downloaded music last year. While no one believes piracy will be completely eradicated, millions of current and future illegal downloaders can be influenced through the CCI's efforts. —Glenn Peoples

# The Deal

## Warner/Chappell Inks Jay-Z, Beyoncé, Roc Nation

**WHAT:** In separate deals, Warner/Chappell Music signed Jay-Z, Beyoncé and the Roc Nation publishing catalogs to worldwide administration agreements. The performer/songwriters and the hip-hop publishing company had previously been at EMI Music Publishing, which was acquired by a Sony Corp. of America-led consortium and is now administered by Sony/ATV Music Publishing. In order to lure the three away from EMI, sources suggest Warner/Chappell likely paid large advances and offered a cut-rate administration deal below the typical 15% fee charged for that function. Warner/Chappell declined to comment on the financial details.

**WHY:** Sources suggest that picking up Jay-Z and Beyoncé is more about profile and prestige than it is about the benjamins. Jay-Z and Beyoncé often get a songwriting credit for songs on their albums, but they're usually one of four or five songwriters per song, so their publishing revenue isn't as large as some artists who write the bulk of their material. So while Warner/Chappell is probably happy to add "Empire State of Mind" to its catalog, Jay-Z is only one of seven songwriters on the track. Still, a publisher wants to have someone like Jay-Z in its arsenal, publishing executives say. He's a magnet that can draw other talent, so a publisher can afford to overpay for someone of his stature. Also, since his songs are collaboratively written, Warner/Chappell could possibly place songwriters with the rapper and consequently realize a greater return. And of course, even in administration deals at a bargain-basement price, synch deals can still earn the administrator anywhere from 15% to 25%. Finally, any publisher needs to add to its hip-hop catalog, because it must be able to supply whatever music supervisors are shopping for.

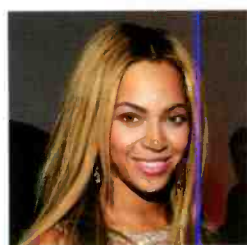
**WHO:** Industry insiders suggest it was a given that Jay-Z, Beyoncé and Roc Nation would follow former high-profile EMI executive Jon Platt, now president of creative for North America at Warner/Chappell Music, wherever he went, if he joined a formidable publisher. If Platt had stayed with EMI, sources suggest, Jay-Z, Beyoncé and Roc Nation would still be there. Now the question is: Who else from the EMI portfolio will follow Platt to Warner/Chappell?

**IF:** In the event that other songwriters leave EMI for Warner/Chappell, will there be a tit-for-tat signing shoot-out between Martin Bandier's Sony/ATV and Platt, who used to work for Bandier? Meanwhile, a key Roc Nation songwriter, Philip Lawrence—a member of songwriting/production trio the Smeezingtons who has co-written hits for B.o.B, Bruno Mars, Cee Lo Green and Flo Rida—appears to have jumped ship for Universal Music Publishing Group, although his deal with Roc Nation isn't expected to lapse until later this year. Roc Nation, however, retains the catalog.

—Ed Christman



**Warner/Chappell likely offered a cut-rate administration deal below the typical 15% fee charged for that function.**



**Artists and songwriters.** Whenever music industry executives let egos dictate their business tactics and want to win at any cost, artists and songwriters always reap the benefit.



**Warner/Chappell.** This deal, and bringing Jon Platt aboard, further buttresses Warner/Chappell's presence in R&B/hip-hop music, something that it has been building upon since Cameron Strang assumed command of the company.



**Roc Nation.** Roc Nation's songwriters and publishing catalog will benefit from its affiliation with Warner/Chappell, which has a much smaller R&B/hip-hop presence than Sony/ATV and EMI, and can give more attention to the catalog, a joint venture between Jay-Z and Live Nation.

EXECUTIVE TURNTABLE

RECORD COMPANIES

In his new role as president for Central Europe at **Universal Music Group International**, **Frank Briegmann** (below) is responsible for the label's operations in more than a dozen European markets. A significant challenge he faces



in further growing Universal's market share throughout the region is battling music piracy. "We are at different stages of this process in each market," he says. "But it remains our main objective to convince politicians of the need for effective methods. That will be the way to protect the economic basis for our investment in artists." Based in Berlin, Briegmann also joins UMGI's international management board. Additionally, he was recently promoted to chairman/CEO of **Universal Music Germany**.

**Atlantic Records** promotes **David Saslow** to GM. He was senior VP of video content, production and promotion.

**Island Records** names **David Massey** president. He was president of **Mercury Records**.

DISTRIBUTION

**Caroline** appoints **Dominic Pandiscia** president. He was executive VP of commercial and revenue development at **EMI Music**.

**INgrooves Fontana** names **Michael Plen** VP of marketing and promotion. He was executive VP of marketing, licensing and promotion at the **FADER** label.

PUBLISHING

**Imagem Music Group** promotes **Natasha Baldwin** to president of creative and marketing. She was VP of synchs and creative services.

LEGAL

**Lowenstein Sandler** ups **Matt Savare** to partner. He was counsel in the firm's media and entertainment practice group.

RELATED FIELDS

**Viacom** promotes **Jeannie Scalzo** to senior VP of music sales and ups **Ellen Dominus** to senior VP of entertainment sales. Scalzo was senior VP of integrated marketing for MTV, MTV2 and mtvU, and Dominus was VP of music and entertainment ad sales. —**Mitchell Peters, exec@billboard.com**

GOOD Works

Artists Donate Royalties In Memory Of Relapse's Pat Egan

The metal community is rallying together to help raise money for the family of Relapse Records director of sales Pat Egan, who died from pneumonia-related complications on Feb. 18.

"Pat was a fixture of the New York hard rock and metal scene for 30 years," says Rennie Jaffe, VP/label manager of Philadelphia-based Relapse. "Everybody knew him and he was everybody's best friend."

In the hours after Egan's death, Jaffe reached out to about 25 Relapse acts—including Baroness, Red Fang, Revocation, Toxic Holocaust, Pig Destroyer and comedian/metal fan Brian Posehn—asking if they'd waive track royalties for inclusion on a compilation album.

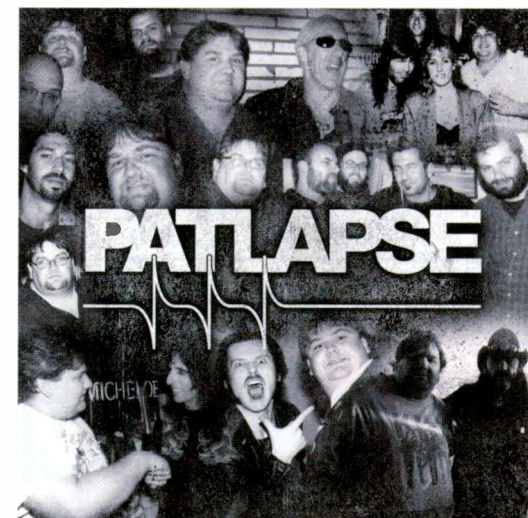
"Everybody said, 'Absolutely. Let us know if there's anything else we can do,'" Jaffe says, noting that Egan had recently celebrated his 10th year at Relapse and was greatly responsible for much of the indie metal label's success.

The tribute album, *Patlapse*, can be purchased online at Bandcamp for a suggested donation of \$5. Donations can also be made through PayPal to wellmissyoupat@relapse.com. All proceeds will go toward a college fund for Egan's teenage daughter, Katie. The album has already generated \$5,000 in sales, Jaffe says.

Pig Destroyer has also offered to sell its unreleased album, *Mass and Volume*, on Bandcamp in early March, with all proceeds going to the Egan family. "That should generate a ton of money," Jaffe says, citing Pig Destroyer as one of Relapse's top sellers.

A memorial event for Egan has been scheduled for the evening of March 5 at New York's Idle Hands Bar, where a silent auction of music memorabilia will be held.

"He never failed to make anyone smile, and he will always be remembered," Katie Egan and her mother, Melinda, jointly wrote in the comments section of Egan's obituary on Billboard.biz. —**Mitchell Peters**



Relapse's tribute album has already generated \$5,000 in sales.

Further Dealings

**Apple** has agreed to a preliminary settlement of a class-action lawsuit that alleged the company failed to properly notify parents when their kids made iTunes purchases. The settlement, which was due to be presented to a federal court judge on March 1 for approval could result in refunds to as many as 23 million people. It could also affect how Apple handles in-app purchasing, a key revenue generator for many iOS applications. "We'd like to think that our actions already had a hand in forcing Apple to make a number of changes," says **Michael Boni**, a partner at **Boni & Zach**, which represents some of the plaintiffs in the cases filed between April and May 2011. "When we filed our lawsuit, and consistently thereafter, Apple has made a number of improvements to its system of in-app purchases." . . . Accessibility and affordability were key factors that led to a location change for **Metallica's** second Orion Music + More festival. Though last year's inaugural event in Atlantic City, N.J., was deemed a success, **C3** partner **Charlie Walker** says there were shortcomings that resulted in the shift to Detroit's Belle Isle on June 8 and 9. Headliners this year include Metallica, Red Hot Chili Peppers, Bassnectar and Silversun Pickups. "We've always had Belle Isle on the list. We just never had quite

Metallica is holding this year's edition of its Orion Music + More Festival in Detroit.



the right show to go there," Walker says. Organizers also expect Detroit to be somewhat easier to get to for those who are traveling, expected to be half of all 40,000 hoped-for attendees. The city is served by its own airport as well as by those nearby in Flint, Mich.; Toledo, Ohio; and Windsor, Ontario. Walker also expects things to be a bit more affordable for the audience. "In Atlantic City, because of the sheer number of casinos, it was difficult for us to get affordable hotel rooms for the audience," Walker says. . . . The abrupt resignation of **James Dolan**, executive chairman of **Madison Square Garden Co.** and president/CEO of MSG owner **Cablevision**, from the **Live Nation** board of directors is connected to Dolan's relationship with former Live Nation chairman **Irving Azoff**, who himself resigned from his position atop the company on New Year's Eve, according to multiple sources familiar with the situation. Dolan and Azoff are close friends, and Azoff even manages Dolan's band, J.D. & the Straight Shots. Neither Live Nation nor Dolan's office would comment on the resignation. "He's Irving's guy," a source says of Dolan. "The relationship was always with Irving, not the people at Live Nation." As of now, the status of MSG's minority stake in Live Nation—3.9 million shares, representing about 2% of the company's stock, according to **Stifel Nicolaus** analyst **Ben Mogil**—is unclear. Live Nation revenue grew 8.1% to \$5.8 billion and adjusted operating income rose 4.8% to \$459 million in 2012. It achieved its goals of growing concert attendance, ticket sales and sponsorship and advertising revenue. Yet its financial statements showed more red ink. Live Nation's 2012 net loss nearly doubled to \$163 million from \$83 million in 2011 due to a one-time charge from Azoff's departure.



Billboard has teamed with Telemundo and Cardenas Marketing Network to present its fourth annual Billboard en Concierto concert series, which will begin April 2 and feature 3BallMTY and Tito "El Bambino."

.biz

Google's entry into streaming would provide the music industry with "arguably the biggest funnel we can have" with regards to turning music fans on to legal licensed services, says Francis Keeling, Universal Music Group's global head of digital business.

# The Gift Of Video

Music marketers might not yet be able to measure GIF files, but they believe the clips drive engagement with young fans

By William Gruger

If a One Direction picture is worth a thousand words, a three-second looped animated GIF of the pop band is probably worth millions of fan shares.

On Jan. 7, One Direction released the video for "Kiss You," the third single from the British boy band's second album, *Take Me Home*. In slightly more than 24 hours, the act racked up 10.4 million Vevo views, nearly breaking the site's record for a single day. And GIF files—short animated clips—are a big part of how the group did it.

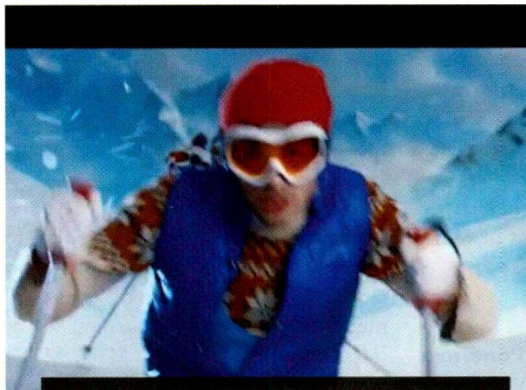
The "Kiss You" video skips narrative for visuals, placing the members in a variety of fun scenes with short cuts in between—a mix of visual elements perfect for the creation of animated GIFs. Sure enough, within an hour of the single's release, One Direction's Tumblr page began reblogging GIFs made from fan-ripped footage of the video. These GIFs—created using simple, Web-based tools—in turn have received anywhere from 25,000 to close to 40,000 notes or repostings—significantly higher than the average 2,000-6,000 for static posts. The social-media tsunami that drove two One Direction albums to No. 1 on the Billboard 200 in 2012 was once again at work.

Music marketers who spoke with Billboard say that one disadvantage of GIFs is that their user interaction is difficult to measure: They don't have cookies, clicks or video views.

But one major-label senior digital marketer says the opportunity is very real for the music business. "GIFs have exploded, especially with fans under 25," the marketer says. "They're fun, and this is about fan engagement. While it may be difficult to draw a direct line to the return on investment, this is about the sizzle rather than the steak."

Increasing fan engagement on platforms like Tumblr, Facebook and Twitter through repostings and comments is an important metric for digital marketers even though debate still rages on whether it sells more albums or concert tickets.

"By encouraging fans to reblog their favorite content, artists are joining the conversation with their fans in a direct and more engaging manner," says Nate Aurbach of Tumblr, which recently upped its content



Animated GIFs helped push One Direction's "Kiss You" video to 10.4 million views on Vevo in a day's time.

with the launch of a music discovery service (Billboard, March 2).

A variety of acts are using GIFs as a fan tool—Big Boi, Britney Spears, Snoop Lion and Justin Bieber, as are MTV and VH1—to capture and focus the attention of easily distracted, social-media-obsessed millennials.

"With email, Facebook, Twitter and Tumblr feeds, we've become a scrolling generation, and GIFs deliver the most bang for the buck: a visual, verbal message in a fraction of a second," says Schumacher Management talent manager Ricky Rollins (Darren Criss).

Animated GIFs are used on Tumblr in many ways. For example, they can tell a joke by looping a particularly awkward moment in a video that viewers might have missed the first time they watched it.

For Viacom subsidiaries like MTV and VH1, GIFs have begun to inform what they put on the air. "You'll see character ID promos for our shows now that are

actually just GIFs," VH1 social media director Sam Hofstetter says. The GIFs that the channels use on-air are usually those they've created themselves to avoid legal issues.

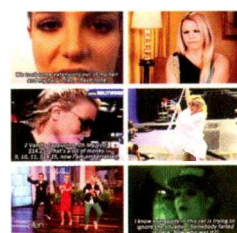
Artists and their managers have recognized the importance of GIFs as well. In order for artists to be a part of fan conversation on platforms like Tumblr, then it's best that they exist in GIF form. And artists themselves have embraced GIFs, using smartphone apps like Socialcam, Vine and Cinemagram.

Perfecting a single and constructing an album take time, but with these video-capturing apps artists can engage fans in a casual, informal manner while on the go. ●

**TAKEAWAY:** GIFs have been around a while, but they're undergoing a reinvention in the hands of fans as they share content about their favorite artists.



MTV. Animated GIFs have made MTV one of the top media brands on Tumblr. By leveraging its level of access to artists and celebrities, MTV is able to supply audiences with one-of-a-kind animated content, sometimes taken from behind-the-scenes footage that fans wouldn't normally have access to.



Tumblr. The site is largely responsible for the widespread proliferation of the animated GIF, since it's the most popular social platform that allows the file to be easily embedded into posts and comments. Site users post GIFs of artists regardless of whether the act has an established Tumblr presence.



Fans. By utilizing simple editing software, fans are capturing and looping moments from videos and TV that feature their favorite acts. These animated GIFs are then used as a medium of communication, giving fans a new personal way to depict their reaction or express themselves online.

# [ MY Day ]

## Chris Gero

Founder/VP,  
Yamaha Entertainment Group

Chris Gero has run artist relations for Yamaha for nearly 20 years, overseeing the brand's 3,500-strong global network of artists including Paul McCartney, Stevie Wonder, Alicia Keys and Jason Mraz. Last year Gero founded Yamaha Entertainment Group to steer the instrument brand's first label as a one-stop-shop operation based in Nashville. The first album on the label will be from U.K. band Leogun (signed to Elton John's Rocket Music Management), due this spring.

**6.00 AM** I get woken up by a 3-year-old "alarm clock"—my son—and while he's having breakfast later I start going through emails. Because we're an international company—headquartered in Japan, with artist operations in Los Angeles—a lot of information comes in overnight for me in Nashville.

**9.00 AM** Meet with my core staff in artist relations. We also discussed the "88" project, which I'm helping to run. It will include 88 artists and celebrities each recorded on Yamaha Disklavier and filmed playing the piano song that inspired them to learn piano. We've already talked with Michael McDonald, Jamie Cullum and Sara Bareilles, among others.

**10.00 AM** Meet with the record label team discussing marketing and promotion for Leogun.

**11.00 AM** Return phone calls. I connect with longtime Yamaha partner Elton John about the finishing touches to his piano auction charity at his Oscar party over the weekend.

**12.00 PM** At this time I usually meet to discuss new artist opportunities. I meet Ben Fold's manager to discuss a cross-promotional opportunity.

**2.00 PM** I head down to the studio to work on a remix of the Leogun record, *By the Reins*. Then we started work on editing Elton's "Million Dollar Piano" DVD project, which I'm producing.

**5.30 PM** Pick up my son from school and head home.

**8.30 PM** Rather than go out to a live show, I spend most of the evening on the phone. I discuss preplanning with bass player Nathan East for his first solo album. —Yinka Adegoke



# Think Tank

INTERNATIONAL YINKA ADEGOKE

## The New Afrobeat

With a population half that of the U.S., Nigeria is an emerging market that deserves attention—and investment



It's a given that a healthy new music business will look very different from the old one. Not just in the transformation from physical to digital or from a sales model to a consumption model, but also the rise of new markets outside U.S. borders that have developed as the music biz retrenched and focused on its problems at home.

One sleeping giant very much on the rise is Nigeria, where I recently spoke at a music business-themed day during Social Media Week Lagos.

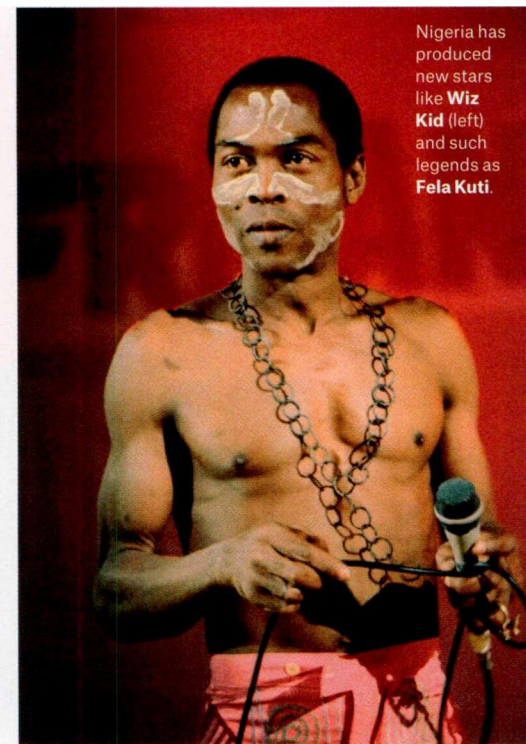
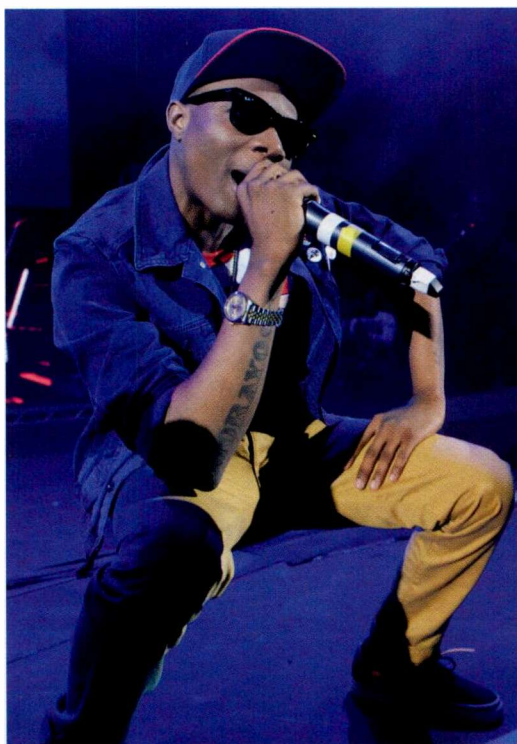
Already Africa's biggest consumer market with a population of some 160 million, Nigeria has produced world stars like **Fela Kuti** and **Sunny Ade**.

But after nearly three lost decades of national economic mismanagement and political upheaval, the formal music business crumbled and majors exited the market.

As the country has put its troubled years behind it, there has been a pop-culture renaissance. Dynamic entrepreneurs have built up local labels without international distribution and taken advantage of platforms like YouTube, Spotify and iTunes to break new stars. Two of the most notable are **D'Banj** (whose single "Oliver Twist" sold 200,000 copies last May in the United Kingdom to break the Official Charts Co. top 10) and **Wiz Kid**, who sold out New York's Irving Plaza. As **Lyor Cohen** put it when I spoke with him a few weeks ago: "Nigerian creativity, especially music, will do more for its influence in the region and the rest of the world than its oil."

The real opportunity for U.S. business might be in helping Nigerian executives retool the music industry plumbing that, for better or worse, helps keep the lights on and artists paid.

The new crop of young label and radio executives I spoke with had a global vision for their artists and industry impact. To this end they recognized the need for



Nigeria has produced new stars like **Wiz Kid** (left) and such legends as **Fela Kuti**.

help with establishing credible independent airplay and sales data as well as world-class performance and publishing royalty systems to be put in place. Without recognized market data, financial and strategic investors will always have pause about taking a risk there.

It may sound daunting to build overnight what took 70 years to put together stateside, but modern digital technology and an industry without the legacy obligations of older markets means the Nigerian business could close the gap sooner than expected.

The benefit to the United States is threefold: Nigeria is a huge consumer of American R&B and hip-hop; the international live music business is just starting to take off and there's pent-up demand; and artists like D'Banj represent a new, truly global sound for both U.S. consumers and labels. Strategic investments now in infrastructure and talent could yield big payoffs in the years and decades ahead. ●

**TAKEAWAY:** True global thinkers will recognize the opportunities for growth in Nigeria.

ON THE ROAD RAY WADDELL

## On Message

Bonnaroo broke new ground when it controlled the announcement of its lineup. Will it pay off?



Festivals at large were a minor part of the North American concert business in 2002.

Today, the opposite is true. Announcements of major festival talent is big news, preceded by leaked lineups, fake schedules and rogue reporters who ignore embargoes. The 24/7 news cycle creates fierce competition, and pros and amateurs alike feel a deep need to be first, often at the expense of being correct.

C3 partner **Charles Attal** told Billboard a few years ago after the Lollapalooza lineup leaked that it "hurts ticket sales."

Giving one media outlet priority over another can damage relationships, which is unpalatable to events that want as much coverage as possible. With that sort of scenario in mind, Bonnaroo set out to "own" its talent announcement and turn it into an event unto itself. To mitigate that potential minefield, Bonnaroo producers created the Bonnaroo Lineup Announcement Megathon (BLAM) on Feb. 19, hosted by "**Weird Al**" **Yankovic** on Bonnaroo365, the festival's YouTube channel.

Superfly president **Jonathan Mayer** saw the lineup announcement as an opportunity to engage with fans and build excitement. "Our goals were accomplished in making a lot of noise and making this an event," he says.

Bonnaroo launched Bonnaroo365 last year to help make the festival a year-long presence in the minds of music fans, to extend the Bonnaroo brand beyond those four days on a farm in Tennessee. As a means of building a level of excitement and directing fans to Bonnaroo365, BLAM worked. Mayer says opening weekend sales were "one of the strongest on-sales to date."

There are revenue opportunities available at Bonna-

roo365, which extends not only the branding of the festival but also its relationship with third-party brands.

Mayer was vague on how successful the platform is in terms of revenue, but the potential upside is substantial. At press time, the YouTube video featuring Yankovic with **Portugal. The Man** playing "Canadian Idiot" boasted some 140,000 views, nearly double the number of people who attend Bonnaroo annually. If the goal is to grow the impact of an event beyond its capacity, that's one way to do it.

But there is a trade-off. The effort it took to create the BLAM event is one reason the lineup announcement and subsequent on-sale were delayed a couple of weeks from the traditional second week in February. With what looks to us like the most expensive lineup Bonnaroo has ever fielded, and the competition for fest fans' cash now tougher than ever, every sales day counts. In recent years, it hasn't been unusual for Bonnaroo to still be selling tickets the week of show, which is a slippery slope for an outdoor event dependent on the whims of nature.

If Bonnaroo 2013 goes clean quickly, those lost sales days in February will be forgotten. If sales come up short, well, **Weird Al**'s not going to close the financial gap. That said, kudos to Bonnaroo for trying something different and moving the concept forward. ●

**TAKEAWAY:** Expect other festivals to follow suit and control the message if Bonnaroo's move works out.



"**Weird Al**" **Yankovic** and Roo-pert the Lineup Announcing Donkey at Bonnaroo's lineup announcement in New York.

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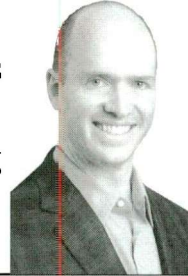
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OPINION **BEN HOROWITZ**

## Staying Great

Growing a business requires flexible leaders and executives who are able to adapt to the new company they're building for tomorrow



As CEO, you know that you cannot build a world-class company unless you maintain a world-class team. But how do you know if an executive is world-class? Beyond that, if she was world-class when you hired her, will she stay world-class? If she doesn't, will she become world-class again?

These are complex questions that are made more complex by the courting process. Every CEO sets out to hire the very best person in the world and then recruits aggressively to get him. If he says "yes," she inevitably thinks she's hit the jackpot. If I had a tattoo for every time I heard a CEO claim that she'd just hired "the best VP in the industry," I'd be Lil Wayne.

So we begin with a strong bias that whomever we hired must be world-class even before performing a day of work. To make matters worse, executives who start off world-class often deteriorate over time. If you watch sports, you know that world-class athletes don't stay world-class for long. One day, you are Terrell Owens... and the next day, you are Terrell Owens. While executives don't age nearly as fast as athletes do, companies, markets and technology change 1,000 times faster than football. As a result, the executive who is spectacular in this year's 100-person startup may be washed up in next year's version when the company has 400 people and \$100 million in revenue.

**The Standard**

The first thing to understand is that just because someone interviewed well and referenced-checked great doesn't mean she will perform superbly in your company. There are two kinds of cultures in this world: cultures where what you do matters and cultures where all that matters is who you are. You can be the former or you can suck.

You must hold your people to a high standard, but what is that standard? In addition, keep the following in mind:

**You did not know everything when you hired her.** While it feels awkward, it is perfectly reasonable to change and raise your stan-

dards as you learn more about what's needed and what's competitive in your industry.

**You must get leverage.** Early on, it's natural to spend a great deal of time integrating and orienting an executive. However, if you find yourself as busy as you were with that function before you hired or promoted the executive, then she is below standard.

**As CEO, you can do very little employee development.** One of the most depressing lessons of my career when I became CEO was that I could not develop the people who reported to me. The demands of the job made it such that the people who reported to me had to be 99% ready to perform. Unlike when I ran a function or was a GM, there was no time to develop raw talent. That can and must be done elsewhere in the company, but not at the executive level. If someone needs lots of training, she is below standard.

It is possible to take the standard-setting too far. It's not necessary, nor is it a good idea, to evaluate an executive based on what her job will be two years from now. You can cross that bridge when you come to it. Evaluate her on how she performs right here and right now.

**On Expectations And Loyalty**

If you have a great and loyal executive, how do you communicate all this? How do you tell her that despite the massive effort and great job she is doing today, you might fire her next year if she doesn't keep up with the changes in the business?

When I used to review executives, I would tell them: "You are doing a great job at your current job, but the plan says that we will have twice as many employees next year as we have right now. Therefore, you will have a new and very different job and I will have to re-evaluate you on that job. If it makes you feel better, that rule goes for everyone on the team including me."

In giving this kind of direction, it's important to point out to the executive that when the company doubles in size, she has a new job. This means that doing things that made her successful in her old job will not necessarily translate to success in the new job. In fact, the No. 1 way that executives fail is by continuing to do their old job rather than moving on to their new job.

Finally, what about being loyal to the team that got you here? If your current executive team helped you build your company, how can you dismiss it when it falls behind in running the behemoth it created? The answer is that your loyalty must go to your employees—the people who report to your executives. Your engineers, marketing people, salespeople, finance and human resources people who are doing the work. You owe them a world-class management team. That's the priority. ●

*Ben Horowitz is co-founder/partner at Andreessen Horowitz.*

**TAKEAWAY:** High standards and beating set expectations are important attributes of good executives, but adapting as a business evolves is what makes them great.



"American Idol" alum Blake Lewis' new single "Your Touch" will appear in Microsoft's Explore Touch ad campaign.

## QUESTIONS Answered

**Hartwig Masuch**

CEO,  
BMG

**What did you wake up thinking about this morning?** Very much family stuff. When I am not traveling, I take care of our three kids in the morning. It's a routine to take them to school. After that, I met our CFO for coffee at a cafe and we thought about what our next moves might be, and we plotted for the integration of Sanctuary. It's the perfect catalog for us to expand our master rights activity.

**Describe a lesson you learned from a failure.** I can't identify one failure; there were many failures. But if you don't fail, you can't eventually succeed. If there is a failure recently I can name, we didn't get to buy EMI Music Publishing. It was in reach, but we couldn't get it because of the price. We didn't get the deal wrong, but maybe our expectations were wrong. But you have to accept failures; it is part of an entrepreneur's attitude. I am relaxed about failures with our employees. But the failure shouldn't be too big and you shouldn't deal with the same failure from the same person four or five times in a row. There has to be some learning involved.

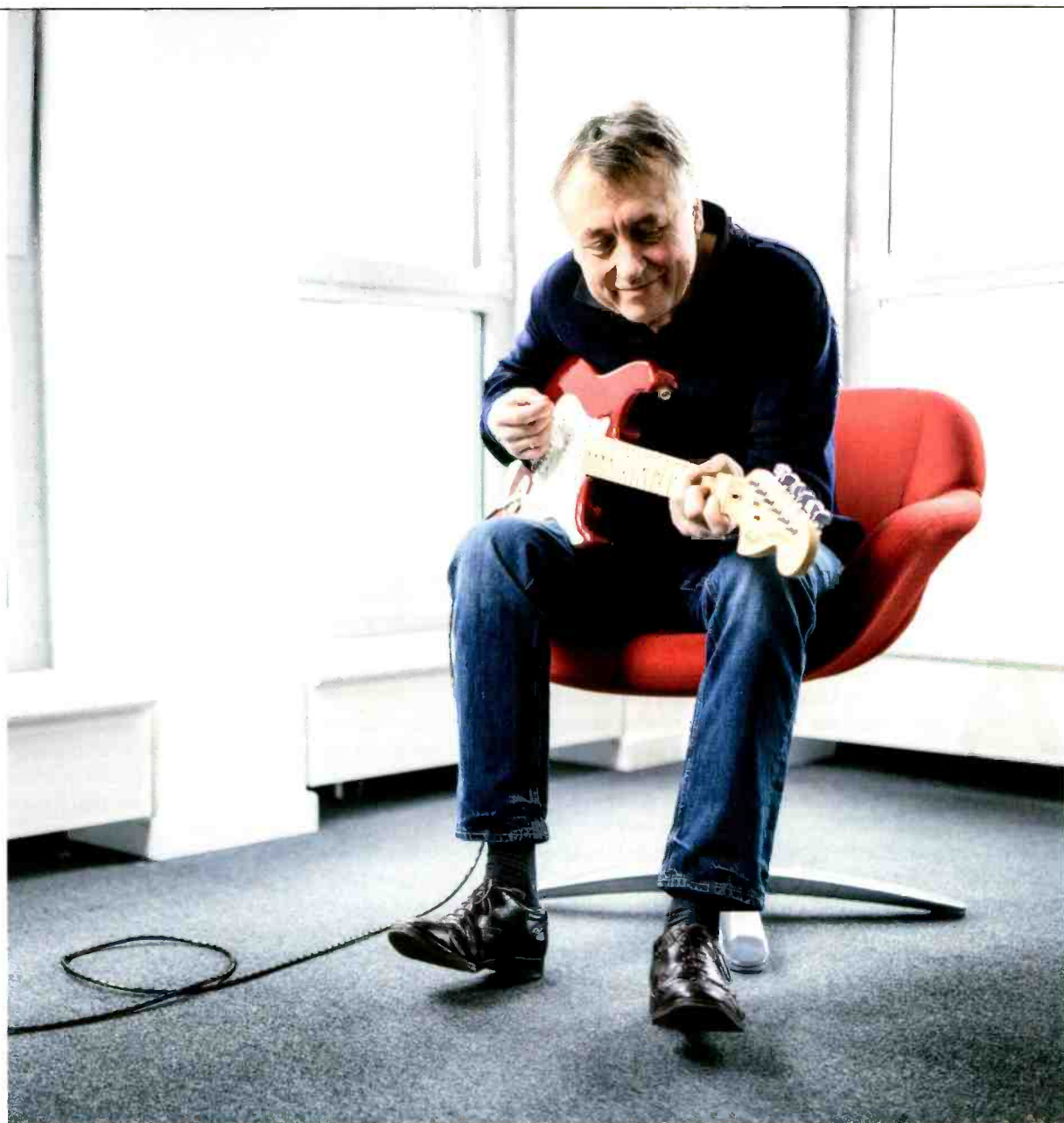
**What will define your career in the coming year?** Meeting the expectations we generate with our clients, shareholders and employees. We got a lot of trust from them and we have to show they were right. Our ownership structure [a joint venture between Bertelsmann and Kohlberg Kravis Roberts] will change at some point. [Bertelsmann chairman/CEO Thomas Rabe] said publicly a few weeks ago that he wants to take 100% control of BMG Rights Management. So there are discussions going on. We have to show we can cover masters and publishing in a consistent way. We have bought a lot of assets and signed a lot of songwriters—now it is important for us to justify that trust with our shareholders. If that goes wrong, I am pretty sure I will be on a long vacation.

**Who is your most important mentor, and what did you learn?** Richard Griffiths, who I first met in 1982. Here is a guy who several times has started from scratch. He has been very successful as a publisher, as a president of Epic, then running BMG in Europe and now as a manager. He inspires me a lot. If you are very successful in different mutations during your career and can still keep a good reputation with artists, that is an accomplishment. He is an entrepreneurial person and he is a role model, but I wouldn't say he is my mentor. The problem with that is he is one year younger than me.

**Name a project that you're not affiliated with that has most impressed you in the past 10 years.** We have a [soccer] team called Borussia Dortmund and they [won] the German championship twice from nowhere. The team has amazing management, with a fantastic leader that has impressed me.

**Name a desert island disc.** It could be the Beatles' *Revolver*, Pink Floyd's *Meddle* or MGMT's *Oracular Spectacular*, which is absolutely mindblowing. —Ed Christman

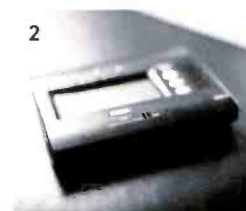
**"Sanctuary is the perfect catalog for us to expand our master rights activity."**



1. "I love books and I constantly need books around me. These are some illustrated books that I received."



2. "I have a few guitars which I play to relax. This little gadget helps to keep them tuned."



3. "Legendary German soccer player, now commentator for matches of the national team, Mehmet Scholl loves soccer and music. I love music and soccer, in that order."



4. "This is a picture of the iconic Nena, one of the first artists I worked with more than 30 years ago."



5. Masuch's office at BMG in Berlin.



Age: 58

**Favorite breakfast:** "Greek omelette at my favorite breakfast place called Set."

**Memorable moment:** "Three, when each of my kids were born; they were all born in New York. The first sound they delivered I will never forget."

**Advice for young industry executives:** "Change your mind-set and accept the digital strategies. Also, recognize that power has shifted to the artists and their creative partners. Not every creative artist wants to deal with it, but the power shift is a reality."

**First job:** "As a recording artist with EMI, in a band called the Ramblers."



# BACKBEAT

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1

## Hotlanta Heavies

“This feels like a motherfuckin’ family reunion!” declared rapper Lil Jon at the So So Def 20th-anniversary concert hosted by founder Jermaine Dupri at Atlanta’s Fox Theatre (Feb. 23). The icing on the cake? Mariah Carey rolling out a multitiered treat in honor of the special occasion.

1. AG Entertainment’s **Alex Gidewon**, **Jay-Z**, who played host at the after-party, and **Young Jeezy** (from left) toast So So Def’s anniversary at Compound after the Feb. 23 concert.

2. Hometown heroes **Usher**, **Scoter Braun** and **Ludacris** (from left) at the So So Def anniversary party.

3. “It’s so strange because it feels like for the first time I did something that everybody is paying attention to and it’s not something that can be duplicated over night, as far as the concert [goes],” said producer/So So Def founder **Jermaine Dupri**, onstage here with **Mariah Carey** at the star-packed concert. “It was one of the most exciting nights of my life.”

4. Songwriter/producer **Rico Love** (left) and TV personality **Kenny Burns** talk shop at the party.

5. It must have been getting hot in there: A shirtless **Nelly** performs at the So So Def anniversary concert at the Fox Theatre.



2



3



4



5

# BACKBEAT PARTIES

"Musicians from around the globe came together to breathe life into this music."

—"Life of Pi" composer Mychael Danna

## Elton, Oscars And A Billboard Blowout!

The celebrations raged from coast to coast, with **Elton John's** annual star-studded AIDS fund-raiser raking in \$6 million, and New York industry titans and talents coming out in force to fete the new Billboard.

**1.** The focus was on innovative strategies and building the artist-fan connection when Sonicbuds founder/CEO and Berklee College of Music alum **Panos Panay** interviewed Pitchfork president **Chris Kaskie**. From left: Berklee's **John Kellogg** and **Darla Hanley** with Panay, Kaskie and Berklee's **Don Gorder**.

**2.** Basking in the glow of Oscar gold, "Life of Pi" composer **Mychael Danna** (left) and director **Ang Lee** celebrate their wins at the Vanity Fair Oscar Party at Sunset Tower on Feb. 24.

**3.** **Prince Royce** (left) with singer **Thalia** and her husband **Tommy Mottola** at the 25th anniversary of Univision's Premio Lo Nuestro a la Musica Latina on Feb. 21 in Miami.

**4.** **Ludacris** rocked the house and took time out to chill with (from left) L'Oreal's **Anne Marie Nelson-Bogle**, singer/songwriter **Rachel Walker**, PepsiCo's **Bozoma Saint John** and Erwin Penland's **Justina Omokhua** at the Billboard relaunch party at New York's Stage 48 on Feb. 21.

**5.** Guggenheim Digital Media CEO **Ross Levinsohn**, Island Def Jam Music Group president/COO **Steve Bartels** and Billboard publisher **Tommy Page** (from left) at the New York fete.

**6.** New York Times reporter **Ben Sisario** (left) with American Assn. of Independent Music president **Rich Bengloff** at the Billboard bash.

**7.** **Ludacris** (left) and **Lil Fate** get the crowd on their feet.

**8.** Billboard editorial director **Bill Werde**—here flanked by **Charli XCX** (left) and **Marina** of Marina & the Diamonds—takes his Britpop stars very seriously.

**9.** **Elton John** and Universal Music Group chairman/CEO **Lucian Grainge** at the 21st annual Elton John AIDS Foundation Academy Awards Viewing Party at Pacific Design Center on Feb. 24 in West Hollywood.

**10.** Stomping out AIDS? **Randy Jackson**, **Steven Tyler** and **Jim Carrey** (from left) arrive at Elton John's fund-raiser.

**11.** John's longtime songwriting partner **Bernie Taupin** (left) with **Bono** and **Quincy Jones** at John's event.



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BEN SISARIO; RICH BENGLOFF; MICHAEL SETO; BERKEE; JAMES G. ZAFRIS, JR.; KELLY DAVIDSON; BERNIE TAUPIN; BONO; QUINCY JONES; STEFANIE KEEMANZETTY; IMAGES FOR CHOPARD; ELTON JOHN; LUCIAN GRAINGE; MICHAEL KOVAC/GETTY IMAGES FOR E!; LUDACRIS; KYLE DEAN REINFORO; LUDACRIS; BOZOMA; SAINT JOHN; ARNOLD TURNER; MYCHAE; DANNY; ANG LEE; NEVIN MAZOUZ/WIREIMAGE; PRINCE ROYCE; THALIA; TOMMY MOTTOLA; GUSTAVO CABALLEROGUETTY IMAGES; RANDY JACKSON; STEVEN TYLER; JIM CARREY; MICHAEL TRAVIS/UMAGAC; BOSS; LEVINSON; STEVE BARTELS; TOMMY PAGE; ARNOLD TURNER; ARNOLD TURNER; CHARLI XCX; MARINA LAMBORN; DIAMONDS; MICHAEL SETO

# Rituals

## South By Southwest

New bands, old friends and the best barbecue on earth: How artists and execs navigate Austin's music melee from March 8 to 17.



### GETTING THERE

"When Dashboard Confessional last played SXSW, we'd just put out our biggest record and came in on a tour bus. This year, I'm making the national debut of my new band Twin Falls, and we're driving up in a van, humping our own gear, playing as many places that will have us." —**Chris Carrabba**

### STAY HERE

"The Driskill [below] is where the older execs stay. They hang out at the bar and talk about the great old days of the music industry." —**PJ Bloom**, music supervisor ("Glee," "The New Normal")



"The new luxury hotel is the W, right next door to the Moody Theater and Austin City Limits." —**Roland Swenson**, president/co-founder, SXSW

"The downtown Hilton's location is unparalleled: across from the Convention Center, just one block from Sixth Street and Red River. They also have a nice, quiet executive floor to take meetings." —**Tom Windish**, Windish Agency

### BIZ HOT SPOTS

"The annual BMI Brunch at the Four Seasons is where a lot of business gets done. It's a real melting pot, making it easy to network with your international constituents." —**Brandon Haas**, head of publishing, Glassnote Entertainment/Four Song Night

"My business usually happens at a club, when I'm leaning against the bar." —**PJ Bloom**

### BOOZE CLUES

"I throw a party at Maria's Mexican Restaurant every Saturday during SXSW. Try the top-shelf margarita." —**Alejandro Escovedo**, Austin music legend

"SXSW marks the time of the year when I drink my fill of Shiner Bock beer [above right]. By the end, I never want to see another bottle." —**PJ Bloom**



### BEST BARBECUE

"When I get to Austin, I'm first in line for brisket at Ironworks [above]." —**Geoff Cottrill**, chief marketing officer, Converse

"I hit Ruby's BBQ quite a bit." —**Britt Daniel**, Divine Fits/Spoon

"People stand in line for Sam's BBQ." —**Roland Swenson**

"Salt Lick is a BBQ mecca 20 minutes outside the city—the best I've ever had." —**Wes Miles**, Ra Ra Riot

### EAT TO THE BEAT

"Uchi is this small, hip Japanese place where the power elite go—all the big agents and managers. And outside the Convention Center, they have a cart selling something called 'the Mighty Cone'—amazing fried chicken, stuffed in a paper cone." —**Tom Windish**

"Maria's Taco Xpress has the best breakfast tacos." —**Britt Daniel**

"Casino el Camino, where they blast really loud punk and grill the best burger in the world." —**PJ Bloom**

"We always end up at the hotdog truck near the old Emo's." —**Nathan Williams**, Wavves

### LIVE ACTION

"I have a thing for the Broken Spoke—a great honky-tonk with a huge country dancefloor." —**Britt Daniel**

"Antone's is an Austin institution. Stevie Ray Vaughan and Gary Clark Jr. got their start there." —**Roland Swenson**

"Cedar Street Courtyard is pretty special. Gotye played an exciting showcase there last year." —**PJ Bloom**

"Central Presbyterian Church is such a unique setting. When Daughter played there last year, you could hear a pin drop. It was a career-changer." —**Daniel Glass**, founder, Glassnote Records

"French Legation Society is a peaceful oasis for quality bands." —**Tom Windish**

"Fader Fort is fun: I met Bun B and Solange there." —**Nathan Williams**

"Funky East Side places like Scoot Inn and White Horse carry the spirit of old Austin. You can smell centuries of music, beer and sweat." —**Alejandro Escovedo**

### ESSENTIAL AUSTIN

"Waterloo Records always has cool stuff, and the atmosphere's great." —**Ritzy Bryan**, *The Joy Formidable*

"I get tattoos pretty much every time I go. True Blue Tattoo is conveniently right next to the old Emo's, and the artists are great." —**Chris Carrabba**

"One of my favorite things to do is visit the Flatstock poster show at the Austin Convention Center. I'll spend a few hundred bucks on hand-printed band posters." —**Geoff Cottrill**

### CHILL OUT

"Go to Barton Springs to get away from SXSW madness. It's fed by a spring, and the water is 68 degrees year-round." —**Roland Swenson**

"Our Radio Day Stage at the Convention Center provides a nice contrast to nightclubs. You can enjoy Devendra Banhart and Jake Bugg with pristine sound, in air-conditioned comfort. We'll also have Bloody Marys." —**Jason Bentley**, PD, KCRW Los Angeles

### DON'T MISS

"This year, it's Churches. I'm an '80s synth-pop ex-goth, and that's exactly what they do. Also, Muse is rumored to be playing a weekend Stubb's showcase." —**PJ Bloom**

"I'm excited to see Richard Thompson in an intimate setting." —**Ritzy Bryan**

"Green Day will perform and screen two documentaries, and Dave Grohl is the keynote speaker. We're excited to have Clive Davis speaking at SXSW for the first time." —**Roland Swenson**

"My band True Believers was a nice chapter in Austin music history. We reunited last year at a memorial for [late SXSW creative director] Brent Grulke. We had a great time, so we decided to do it again." —**Alejandro Escovedo**  
—**Matt Diehl**



### TALK

@loslonely boys Who's coming to Austin for SXSW!? Our first BIG ANNOUNCEMENT is a Levon Helm tribute show Saturday, March 16 with... <http://fb.me/1W5wvc5cr>

@joeyBAD ASS\_ALL MY TEXAS NEGUS CHILL WE GONNA DO A WHOLE TEXAS LEG AND PLUS WE GONNA BE DOWN THUR FOR SXSW

@deadmau5 bit.ly/XPw YAy #sxsw cometh :) seeya soon @richiehawtin

@charli\_cxc I'll be playing at the #Nikon WarnerSound showcase at SXSW on March 12th along with @iconapop & more. Info here <http://nikon.thewarneround.com> <3 <3

Green Day's Billie Joe Armstrong is ready to rock SXSW this year.



The Joy Formidable's Ritzy Bryan and Glassnote's Daniel Glass are both Austin-bound for SXSW.

# Gear

"I mix and match organic elements with electronic instruments."

## Fitz & The Tantrums Get Keyed Up

A Conn electric organ occupies a prime piece of real estate in the living room/recording studio of Michael Fitzpatrick, aka Fitz, leader of the soul- and new wave-influenced Tantrums. It's the instrument that, after being purchased for \$50, led to a breakthrough sound for the then-budding artist Fitzpatrick; a new song, "Breaking the Chains of Love"; and the creation of a band. "It was one of those things where a song writes itself in five minutes," he says. "I had never sung in that style before—that was the beginning."

It shares space with another dozen keyboards—one being the Yamaha upright piano Fitzpatrick learned on as a child—most of which were purchased used and with a singular purpose in mind. Fitzpatrick points out two as significant in the recording of the Tantrums' forthcoming second album, *More Than Just a Dream*: a refurbished Fender Rhodes Seventy Three and the Crumar T1 that he found in a second-hand shop near Chico, Calif.

The first Fitz & the Tantrums album, *Pickin' Up the Pieces*, was recorded entirely in Fitzpatrick's living room on a hill in the Silver Lake section of Los Angeles. For the second, they did the preproduction and 70% of the recording there before moving to Sound Factory in Hollywood where they worked with Tony Hoffer. Almost all of the vocals done at the house are used on the album.

The setup is remarkably simple. Fitzpatrick uses a single microphone, a Neumann CMV 563, a TL Audio microphone pre-amp that goes into an Mbox and "the ancient platform of Pro Tools 6," he says. A Fender Musicmaster bass with its original flat-wound strings from the 1970s supplies the warm bass sound.

At the Sound Factory, the most-used keyboard was a Korg MS20 synthesizer. "I'm no purist," he says, noting that he embraces technology, especially when it can be mixed with older electronic and acoustic instruments like drums. "The first record has '60s in the foreground and '80s in the background, like all those new wave British bands that were influenced by soul music," he says. "On this second record we wanted to keep that [mix], but the '80s element has moved toward the forefront while the '60s is still there as a layer behind it. It varies on every song." —Phil Gallo



1. Neumann CMV 563 mic: "It's one of the integral parts of the vocal vibe of both of our records. I would also put the mic five feet away from any instrument, and because of the plaster walls and wood floor you get a lot of reflection and can really hear the room."

2. Crumar T1: "It's the key sound for one song, 'The Walker.' It has a super-aggressive organ sound that you modulate to make trippier."

3. Conn electric organ: "I got a call from an ex-girlfriend that someone was putting it on the sidewalk and there would be hipsters from Echo Park coming around to check it out. I said, 'Put \$50 in the guy's hand and I'll pick it up.'"



Name: Michael Fitzpatrick

Based: Los Angeles

Next album: *More Than Just a Dream* (May 7, Dangerbird/Elektra)

New single: "Out of My League"

Recent synth: "The Walker" in "Identity Thief"

The Tantrums: Noelle Scaggs (vocals), James King (saxophone), Jeremy Ruzumna (keyboards), John Wicks (drums), Joseph Karnes (bass)

Tour dates: South by Southwest, March 13-15; opening for Bruno Mars June 22-29, Aug. 2-3, 17-30

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# ON WITH THE SHOW

Four albums in, 'Mosquito' heralds a return to form for art-rock provocateurs the Yeah Yeah Yeahs

BY NICK HARAMIS

**O**n Jan. 22, the Yeah Yeah Yeahs took the stage at Sydney's Metro Theatre, where, nearly a decade earlier to the day, the rock trio's feral frontwoman almost died. Back in 2003, Karen O—drunk on the energy of the crowd (among other things)—fell headfirst off that very stage, thwacking a guardrail on her way down. The monitor that she'd been clinging to toppled with her, collapsing onto her head. Living up to her bedlamite reputation, Karen O finished "Rich," the song she'd been singing, and followed it up with "Maps," the elegiac ode to forfeited love that reached No. 9 on Billboard's Alternative chart and turned the New York-based band's debut album, *Fever to Tell*, into a certifiable hit. (The video for "Maps" has since been viewed more than 15 million times on the group's official YouTube channel.)

"I felt like I'd been hit by a truck," says Karen O, who was rushed to the hospital in a stretcher when she eventually lumbered back to her dressing room. "It was a pivotal moment for me. My insanity onstage had been escalating and the more I hurt myself, the more the crowd enjoyed it. I was like Mickey Rourke in 'The Wrestler.' After that, I basically had to clean up and figure out a way to entertain without that grotesque spectacle of recklessness."



Karen O has put aside her preshow ritual binges in favor of the occasional jigger of tequila or whisky, and she admits that her nerves were at an all-time high when she "returned to the scene of the crime" this year. "On the dawn of the new record, it felt like a pretty big accomplishment that I was able to do the show and actually walk out of there on my own two feet," the 34-year-old New Jersey native says.

From a table on the second floor of Congee Village, a garish Chinese restaurant on Manhattan's Lower East Side, Karen O and her bandmates—guitarist Nick Zinner and drummer Brian Chase—are ladling through a bowl of allegedly meat-free congee. "My vegetarian radar is on high-suspicion mode," says Chase, also 34, who has known Karen O since the mid-'90s when they were both students at Oberlin College in Ohio. (Zinner and Karen O met at a dive bar in New York's East Village, where she moved after transferring to New York University's Tisch School of the Arts.)

Despite their fleeting preoccupation with the rice gruel, the Yeah Yeah Yeahs are in a reflective mood. The night before, Karen O and Chase spent the evening at Union Pool, a dank concert venue in Brooklyn, where Zinner reunited with Challenge of the Future, the rock band he formed with friends from Bard College. The reunion show was a fund-raiser to start a college trust for the daughter of one of their



late friends. "I've been thinking about the past a lot lately," Zinner says.

The band's shared nostalgia permeates *Mosquito* (out April 16), the group's fourth and possibly final album on Interscope Records. (The Yeah Yeah Yeahs' contract with the label expires following *Mosquito*'s release, which Zinner says is both exciting and scary.) Instead of capitalizing on the synth-soaked, disco-drenched achievement of the act's last offering, 2009's *It's Blitz!*, the band members have returned to the grit and snarling animus that first endeared them to a devoted legion of heaving fans.

"I miss the bands that were around when we first started out," says Karen O, whose reserve is hard to reconcile with the writhing, screaming maniac into whom she transforms onstage. Karen Orzolek, the daughter of a Korean mother and Polish father, is self-effacing, mannered and calm. Karen O, whose naturally onyx hair has been bleached Deborah Harry blonde, should be fitted for a straitjacket. "When we came up, there was the Jon Spencer Blues Explosion and the Make-Up. Where has all the charisma and the sexuality and the gnarl gone? This album is about bringing that back into the fray."

No one was happier than Christian Joy, who has been outfitting Karen O in her avant-crafty designs since the band's inception, when her muse decided to dial her onstage antics down to 10. "It was annoying in the beginning," Joy says. Her cos-

tumes would, by the end of a show, be soaked in the beer that Karen O routinely poured over herself and torn and bloodstained by the shards of glass she'd roll around in. "Eventually I took the Yoko Ono approach that art should change. Those clothes are going to look so much cooler hanging in a museum with beer on them."

For *Mosquito*, Karen O wanted a more refined look. The lobster claws and rainbow-colored, hand-shaped headresses have been replaced by, of all things, suits. "With Karen, it goes beyond, like, 'I'm gonna shoot fire from my tits,'" says Joy, who adds that, unlike Lady Gaga or Nicki Minaj, "It's not about looking crazy for the sake of looking crazy—even though I know Karen looks nuts most of the time." Karen O swears that her more streamlined aesthetic signals female strength rather than deference to the Man. "When I put them on, I feel like a half-Korean, half-Polish-American pimp," she says. "It's like sailing right past self-empowerment and going to the next level. I feel like Elvis when he got to Vegas and started wearing jumpsuits—minus the drugs and stuff."

For his part, Zinner says that his after-dark adventures have tamed considerably in the past few years. "But weren't you out until 4 a.m. last night?" Karen O chides. "Exactly," says Zinner, whose puckish smile makes him look much younger than his 38 years. Despite *Mosquito*'s fatalistic track listing—songs include "Buried Alive" and

Stage presence: The Yeah Yeah Yeahs' **Brian Chase, Nick Zinner** and **Karen O** (from left).



O, yeah!  
Karen O  
rocks at Big  
Day Out in  
Sydney on  
Jan. 18.

SPRING  
PREVIEW  
2013

"Despair"—Karen O insists the album isn't preoccupied by death. "The vibe is definitely up, but it wouldn't be a Yeah Yeah Yeahs album if there wasn't some sort of confrontation or aggression," she says. Zinner adds, "It's about expelling those angry feelings."

Nowhere were those angry feelings more glaring than on the band's second album, *Show Your Bones*—which, despite having been a nightmare to make, entered the Billboard 200 at No. 11 and sold 56,000 copies in its first week, according to Nielsen SoundScan. "That was a really hard time," Chase says of recording what was nearly the Yeah Yeah Yeahs' last album. Internal strife and the sophomore curse nearly caused Karen O, on more than one occasion, to quit.

"It crossed my mind a lot of times," she says of abdicating the throne as rock's most conflicted queen. "But I felt like I had to finish the record, even though it was really difficult and we were going through intense hardship. Nick and I were on really bad terms. We were forced to support the record, and we had to be around each other a lot—at the shows, on the bus." The long, confined hours in each other's company actually helped purge their demons. "It was like alchemy. And now we're still here to talk about it."

If *Show Your Bones* portended the death of the Yeah Yeah Yeahs, then *Mosquito* heralds the resurrection of their electric sting. Their rekindled solidarity was fostered, at least according to Chase—who has said, "It's important for us to do other things to stay healthy musically"—by their time spent apart.

Karen O contributed a Golden Globe-nominated score to her ex-boyfriend Spike Jonze's film "Where the Wild Things Are," played shows as her lo-fi shadow Native Korean Rock and staged what she refers to as a "psycho-opera," "Stop the Virgens," in 2011. That same year, she married award-winning video artist Barnaby Clay.

Zinner, who has collaborated with everyone from Scarlett Johansson to Ronnie Spector, honed his skills as a photographer. In addition to showing pieces—many of them depicting the adoring throngs who sell out Yeah Yeah Yeahs shows—across galleries in New York, he unveiled "1,000 Images" during the Noise Pop music festival in San Francisco.

Meanwhile, Chase, Karen O says, "does more in a month than Nick and I do in a year—no exaggeration." The avid Ashtanga yogi released an album as half of an improvised jazz duo with multi-instrumentalist Seth Misterka, wrote an article about synesthesia for *Modern Drummer* and went in search of the world's best baked goods.

Despite the band's many achievements—*Fever to Tell*, *Show Your Bones* and *It's Blitz!* were all best alternative music album nominees at the Grammy Awards—Karen O says, "We have really conservative expecta-

tions when we make a record. It's a continuing theme for us. We've never really been on top." The Yeah Yeah Yeahs hit the peak of their commercial success with *Fever to Tell*, which has sold 640,000 copies. In comparison, the White Stripes' *Elephant*, released the same year, has reached closer to 2.1 million.

"There's always been another band above us," she says. "For a long time, it felt like we were trying to convert people to our cause. We've been really lucky, but we have an extremely low, totally underdeveloped sense of self-esteem. This album, in particular, was probably the lowest our self-esteem has ever been. The stakes are still high. Is our new album going to be a drop in the ocean?"

Interscope Geffen A&M vice chairman Steve Berman says that *Mosquito* is poised to be a watershed moment for the arena rockers who have, until now anyway, teetered between the mainstream and the underground. "When it comes to a new release from a band of the Yeahs' stature, you really want to appreciate the work: 'Did they really roll up their sleeves? Did they really push?'" he says. "And when I heard the music, the answer was 'yes.' It's such a beautiful, rich, layered evolution of their sound. I know this will spread. I know people will be talking about it. It's just that good."

Mike Kaplan, director of programming at alternative KNDD Seattle, played *Mosquito*'s first single, "Sacrilege," 23 times by its third day of release. "Seventy percent of the listeners who've texted us weighing in on that song like what they hear," he says.

The big question now is how to spread the word. For the first time in the band's history, it's expected to engage with fans through social media, a reality that's not lost on Karen O, who misses the innocence of a live

In December, the Yeah Yeah Yeahs announced the arrival of their new album through a just-christened Instagram account, which has more than 5,000 followers despite boasting a scant 13 photos.

On Jan. 18, the album's cover art was released to a deafening chorus of online commenters. To call the 3-D illustration divisive would be an understatement—for every critic who called it "horrible," "awful" or "mediocre," there were as many fans who championed the image of a floating, naked boy preparing to be stung by a demonic bug as "subversive" and "kick-ass." The cover's creator, South Korea-born animator Beomsik Shimbe Shim, says, "We didn't want to just make a good-looking image that would be ignored." Shim, who will also be animating the music video for "Mosquito," adds, "No matter if it's good or bad, it's totally Yeah Yeah Yeahs."

The album's title also stems from a place of provocation. "Personally, mosquitoes are one of my least favorite things," Karen O says with a shudder. "But everything about this album was done to evoke feeling—we want people to feel *something*." Whether the album matches or supersedes the glory of the band's previous offerings remains to be seen, but Zinner isn't worried: "The fact that we did it makes it a success for me."

Recorded in the same studio where the members laid down tracks for *It's Blitz!*—Sonic Ranch, on the border of the Rio Grande and Old Mexico, Texas—*Mosquito*, which was produced by longtime collaborators Dave Sitek and Nick Launay, forced the band to re-embrace the blithe DIY attitude that permeates *Fever to Tell*. "It was about playing for the sake of playing," Zinner says.

Launay, a prolific British producer who's worked

"Where has all the charisma and the sexuality and the gnarl gone? This album is about bringing that back." —Karen O

show unburdened by cellphone recordings. "I don't even have a Facebook page," she says. "I'm pretty out of the loop when it comes to that stuff." That's where Zinner, who shares updates with the band's 1.7 million Facebook friends and 115,000 Twitter followers, comes in. "We're definitely much more open to marketing than we were on our first album," he says.

In addition to strategically sandwiching *Mosquito*'s April 15 release between the first and second weeks of Coachella, where the band will be headlining with the Stone Roses and Blur, the group has confirmed appearances on "Late Show With David Letterman," "Jimmy Kimmel Live!" and "Late Night With Jimmy Fallon."

### Team Yeah Yeah Yeahs

**ALBUM** *Mosquito*

**LABEL** Interscope

**RELEASE DATE** April 16

**MANAGEMENT** Ciulla Management

**TOURING** Webster Hall, New York (April 7); Stubb's, NPR South by Southwest showcase; Coachella, Firefly and Sweetlife festivals

**BOOKING AGENT** Jen Adler, Creative Artists Agency

**PUBLICITY** Jennie Boddy, Press Here

**SITES** YeahYeahYeahs.com, Facebook.com/yeahyeahyeahs, Instagram.com/yeahyeahyeahs

**TWEETS** @YYYS

with acts like Arcade Fire, Kate Bush and Talking Heads—not to mention the Yeah Yeah Yeahs' 2007 EP, *Is Is*, and *It's Blitz!*—says, "There was an incredible will to do something really wild on this one. It has a beautiful chaos, which is closer to the energy that they started out with. We very deliberately tried to make it sound like it was recorded in a really ghetto studio." He attributes the album's less-polished sound to its dub reggae influence and the incorporation of both vintage equipment and "new gadgets" that Zinner had delivered to the studio every other day.

"We didn't want this to feel like a studio record, like we were in a pressure-cooker," Karen O adds. "Starting out by saying, 'We're gonna make a cohesive record!' is about as effective as me saying, 'We're gonna make a hit!' You can want to do it and you can aim to do it, but it never happens if you try—so we've just stopped trying."

Cohesive, the record is not. Instead it's all over the map in the best way possible, pinballing among bitter-sweet balladry ("Subway"), in-your-face hostility (the mantric "Suck Your Blood!"), and dancefloor-friendly rap. (The legendary Kool Keith even makes an appearance on "Buried Alive.")

The Yeah Yeah Yeahs can't wait to share the new music at live shows. "The rest of the world sort of fades away when I'm onstage, rocking out," Chase says. "I'm a little different," Zinner adds. "I have extreme anxiety and fright. But it's good—I'd worry if that went away." Karen O smiles wide and nods. "He paces all over the place," she says of the wild-haired guitarist. "For me, well, I've changed a lot since we started. I'm much more settled down and mellowed out. The way I keep in touch with the crazier side of me is through my music." ●



# 2013

## SPRING PREVIEW

Timberlake suits up, Brad Paisley branches out, and David Bowie gets back to business. Mariah talks creative rebirth and Dixie Chick Natalie Maines tells all about flying solo. From spring breakthroughs to strategic platforms, the lowdown on the full bounty of essential albums.

**Contributors** Judy Cantor-Navas, Leila Cobo, Chuck Dauphin, Phil Gallo, Andy Gensler, Gary Graff, Andrew Hampp, Justin Jacobs, Jason Lipshutz, Kerri Mason, Nicole Pajer, Mitchell Peters, Deborah Evans Price, Erika Ramirez, Reggie Ugwu, Ray Waddell, Brad Wete, Emily Zemler

**L** LABEL   **M** MANAGEMENT   **B** BOOKING AGENT



## MARCH

### Biffy Clyro

*Opposites*, March 12

**L** Warner Bros.

**M** Warren Entner, Warren Entner Management; Paul Craig, Nostromo Management; Dee Bahl, 1554 Management

**B** Ron Opaleski, William Morris Endeavor (North America); Steve Zapp, International Talent Booking (United Kingdom)

Clyro's boisterous sixth album, *Opposites*, debuted at No. 1 in the United Kingdom earlier this year. Now the Scottish group is bringing the surging rock disc stateside, offering an instrumentally and emotionally heavy collection of tracks produced with GGGarth Richardson (Rage Against the Machine, Red Hot Chili Peppers).

### Bon Jovi

*What About Now*, March 12

**L** Island

**M** David Munns and Paul Korzilius

**B** Rob Light, Creative Artists Agency  
Fans should know what to expect from Bon Jovi's 12th studio album, according to guitarist/co-producer Richie Sambora.



“Whenever we get together, it sounds like Bon Jovi,” he says, adding that the dynamic swing of these 12 songs is more pronounced, “pushing the production a bit more in some spots and then stripping it down in others.”

Co-producer John Shanks is onboard for his fourth consecutive album for the touring giants, with old pals Desmond Child and Billy Falcon returning on the writing front.

### John Grant

*Pale Green Ghosts*, March 12

**L** Bella Union

**M** Fiona Glyn-Jones

**B** Matt Hickey, High Road

The follow-up to Grant's heralded *Queen of Denmark* features caustic revelations and scabrous humor. In June, the folk-rock singer/songwriter announced he is HIV positive at London's Meltdown festival, and throughout the album, his second, Grant explores his sexuality: On “Ernest Borgnine” he addresses growing up in an era when gay men were even more ostracized.



## LIL WAYNE

*I Am Not a Human Being II*, March 26

- Cash Money Records
- Cortez Bryant and Gee Roberson, Blueprint Group
- Shawn Gee, Sports & Entertainment Financial Group/Blueprint Group

**THE LAST TIME LIL WAYNE** made a huge splash on the charts was when he sold nearly 1 million copies of *Tha Carter IV* in its first week in 2011. The rapper's ninth studio album debuted at No. 1 on the Billboard 200, earning the biggest sales week for a hip-hop album since *Tha Carter III* in 2008. The question is: Can Weezy repeat the feat with his upcoming *I Am Not a Human Being II*?

Well, he's not off to a bad start. The album's third single, "Love Me," produced by Mike WiLL Made It and featuring Drake and Future, is No. 10 on the Billboard Hot 100 thanks in part to 100,000 downloads, according to Nielsen SoundScan, and 6.2 million streams.

"Even when it was just the hook, I was like, 'This is a No. 1. This is a smash right here. It's definitely going to go to No. 1,'" Mike WiLL Made It says. "One thing I know about Wayne, he's not going to come out half-assed on his verses. When it's time to go in, he's one of the best."

All three singles from *I Am Not a Human Being II* have met with chart success. "My Homes Still," released in June, peaked at No. 29 on the Hot 100 and at No. 7 on the Hot R&B/Hip-Hop Songs chart. Second single "No Worries," released in September, reached No. 38 on the Hot 100 and No. 20 on Hot R&B/Hip-Hop Songs.

*I Am Not a Human Being II* comes three years after the release of *I Am Not a Human Being*. Although the album didn't make as big of an impact as *Tha Carter IV*, it peaked at No. 1 on the Billboard 200 and remained at No. 1 on Top R&B/Hip-Hop Albums for four weeks. It has sold more than 2 million copies.

But don't expect the album—which also includes production by Juicy J, Cool & Dre, Diplo and longtime collaborator David Banner—to sound much like his recent work. Manager and Blueprint Group co-CEO Cortez Bryant says *I Am Not a Human Being II* will appease Lil Wayne fans who have been riding with him since day one. "Wayne took it back to his old Cash Money days," he says. "The sound is more urban throughout the project. There's going to be some street anthems that come from this one." —Erika Ramirez

## Justin Timberlake

*The 20/20 Experience*, March 19

- RCA
- Johnny Wright, Wright Entertainment Group
- Rob Light, Creative Artists Agency

The spring's most anticipated pop album is also likely to be one of the season's longest. Though there are only 10 tracks on the standard edition, Timberlake's third solo album runs more than 70 minutes and includes the five-and-a-half-minute lead single "Suit & Tie"

and 8:04 second single "Mirrors," as well as recent live favorites "That Girl" and "Pusher Love Girl."

## Kacey Musgraves

*Same Trailer Different Park*, March 19

- Mercury Records
- Jason Owen, Sandbox Management
- Marc Dennis, Creative Artists Agency

Nashville is buzzing about Musgraves, who recently tallied four Academy of Country Music nominations with help from breakout hit "Merry Go 'Round." Her debut album brings to mind a young, 2013 version of Loretta Lynn. The lyrics are frank, irreverent and even suggestive, especially on "It Is What It Is."

## OneRepublic

*Native*, March 26

- Interscope
  - Ron Laffitte and Dana Salant, Laffitte Management Group
  - Jenna Adler, Creative Artists Agency
- After building up two albums' worth of midtempo sleeper hits at top 40 and

triple A during the last six years, OneRepublic picks up the pace on *Native*, its third and most rhythmic set yet. Featuring first-time collaborations with Benny Blanco (lead single "If I Lose Myself"), Cassius' Phillippe Zdar ("Burning Bridges") and Jeff Bhasker (the James Blake-esque "Can't Stop"), the album has more than enough material to fill the stadiums the band will play in Europe this spring before a U.S. tour later this year.

## Dido

*Girl Who Got Away*, March 26

- RCA
- Craig Logan, Logan Media Entertainment
- Marty Diamond, Paradigm Talent Agency

Having kept a low profile since 2008's low-key, somber *Safe Trip Home*, Dido makes a confident return on *Girl Who*

*Got Away*. Her fourth album pairs her with producer/older brother Rollo Armstrong and new collaborators including Jeff Bhasker (the Kendrick Lamar duet "Let Us Move On"), Greg Kurstin ("End of Night") and Brian Eno ("Day Before

We Went to War") for some of her most sonically adventurous work to date.



## The Strokes

*Comedown Machine*, March 26

- RCA
- Ryan Gentles, Wiz Kid
- ICM

Why does every new Strokes album feel like a surprise? Despite persistent rumors of a breakup, the pioneering aughts-rock outfit is back with a fifth LP more than a decade after its lightning-in-a-bottle debut. Leaked single "One Way Trigger" boasts a flashy new falsetto from Julian Casablancas, but follow-up "All the Time" is pure vintage.

## Depeche Mode

*Delta Machine*, March 26

- Columbia Records
- Jonathan Kessler, Baron
- Keith Sarkisian, Marc Geiger and Joel Zimmerman, William Morris Endeavor (North and South America); Andrew Zweck, Sensible Events (Europe)

The veteran alt-rock act will make its Columbia debut with its 13th studio album, an expansive 13-song collection led by atmospheric single "Heaven." After touring the globe in support of 2009's *Sounds of the Universe*, DM will once again invest massive road work in *Delta Machine*, with a European stadium tour starting in May.

## Wavves

*Afraid of Heights*, March 26

- Mom + Pop
  - Crush
  - Bobby Cory, Creative Artists Agency
- Recorded with producer John Hill (Santigold, Nas), *Afraid of Heights*, the fourth album from SoCal punk-rockers Wavves, expands frontman Nathan Williams' lyrical obsessions as well as the group's dynamic garage-inspired sound, continuing their growth beyond their former lo-fi confines.

SPRING  
PREVIEW  
2013

# DAVID BOWIE

*The Next Day*, March 12  
**I** Iso/Columbia Records  
**M** Isolar Enterprises  
**B** N/A

**BOWIE EMERGES WITH** his first album in a decade, *The Next Day*, helmed by producer Tony Visconti, who worked on Bowie classics *Diamond Dogs*, *Lodger* and *Scary Monsters (And Super Creeps)*. A stealth effort—musicians and engineers had to sign nondisclosure agreements, and Bowie didn't turn in the album until it was finished—the disc represents a return to rock'n'roll for the 66-year-old visionary, who spent much of the '90s toying with electronics.

Visconti oversaw sessions at New York's Magic Shop studios that began two years ago and yielded close to 30 songs. The standard edition contains 14 songs; the deluxe version has three additional tracks.

Bowie recorded with musicians who've long been associated with him—guitarists Gerry Leonard, Earl Slick and David Torn; drummers Zachary Alford and Sterling Campbell; and bassists Gail Ann Dorsey and Tony Levin. There are strings and, on a couple of tracks, a prominent baritone saxophone.

As for Bowie, Visconti says, "He was singing with every live take. Quite often he'd play piano or guitar at the same time. And when it came time to do the final vocals, he was just as loud as he ever was."

None of the songs sound anything like the first single, "Where Are We Now?" Bowie dabbles in cabaret blues on "Dirty Boys," skittering guitar lines and polyrhythms on "If You Can See Me" and a brilliant melodic combination of the rock sound of *Aladdin Sane* and *Lodger* on "How Does the Grass Grow?"

"Obviously you're going to get some classic Bowie, but then there are some tracks that are so far out, he's never recorded anything like them before," Visconti says. "And they sound oddly commercial, the really far-out ones." —Phil Gallo and Gary Graff



## ALSO DUE OUT IN MARCH

**Rhye.** *Woman* (Loma Vista, March 5)

**Youth Lagoon.** *Wondrous Bughouse* (Fat Possum, March 5)

**Devendra Banhart.** *Mala* (Nonesuch, March 12)

**Jason Crabb.** *Love Is Stronger* (Gather Music Group, March 12)

**Wild Belle.** *Isles* (Columbia, March 12)

**Mindless Behavior.** *All Around the World* (Interscope, March 12)

**Dave Grohl & Friends.** *Sound City* (Roswell Records/RCA, March 15)

**Black Rebel Motorcycle Club.** *Specter at the Feast* (Abstract Dragon/Vagrant, March 19)

**Marnie Stern.** *The Chronicles of Marnie* (Kill Rock Stars, March 19)

**Alice Smith.** *She* (Rainwater/Thirty Tigers, March 19)

# Springboard

## Strategic steps to launch an album in the cruelest months

By Reggie Ugwu

**W**ith the twin promises of holiday gains and awards eligibility, fall and winter tend to get all the attention. But for labels and artists looking to make an impact with new projects, spring is actually fertile ground. As fans look to begin their music year in earnest and festival season enters full bloom, platforms abound for anyone with the resources and foresight to take advantage. Plan accordingly.

"When you get away from some of the noise and competition of the fourth quarter, fans are hungry for new music and the airwaves are a lot more open for making something big happen," Republic Records executive VP of marketing Jim Roppo says. "The spring is a great time to promote an album. People are ready, they've paid off their Christmas bills, and it's a time of renewal."

For a renewed strategy, Billboard looked to key media placements, festivals and conferences across genres to find out the smartest ways to make noise in the traditionally quiet season.

### Festivals & Conferences

Most festival bookers work year-round negotiating with talent, but for tent-poles that take place in the spring, expect the bulk of the lineup to be settled by December of the year before. South by Southwest in Austin (March 8-17) is known for attracting bigger stars and corporate sponsors each successive year (last year, Bruce Springsteen and Jay-Z turned up). The conference accepts artist applications for its music portion between August and November, and this year plucked 2,100 official acts from a field of more than 10,000 applicants. "It's definitely a challenge whittling it down," SXSW GM James Minor says. "We're looking for artists who are at the point in their career where performing at SXSW could help them move to the next level."

Jordi Puig, founder and director of the Vive Latino festival in Mexico City (March 14-17), can relate to Minor's curatorial challenge. This year, 120 Latin-American artists and international icons, including Morrissey and Blur, will descend on his festival to play for an estimated audience of 200,000 across four days. "Mexico City is a powerful place with a lot of attitude, and the festival is a mirror of that," Puig says. "It's a nice platform for artists because what happens here usually has an echo in other Latin-American countries, such as Colombia, Central America, Peru and so on."

North of the border, the Country Radio Seminar in Nashville (Feb. 27-March 1) has been a critical proving ground for country artists for more than four decades. Executive director Bill Mayne tells the story of Tim McGraw getting his big break at CRS after a stirring performance during the conference's famed New Faces show in 1994. This year's New Faces featured Easton Corbin, Florida Georgia Line, Brantley Gilbert, Jana Kramer and Kip Moore. "In country music there's a stronger bond between the artists and radio than in any other genre," Mayne says. "Radio comes to CRS to see and hear and form impressions about artists about whom they'll be making programming and promotional decisions down the road."

### Media & Television

Competition for coveted promotional slots in media is even steeper than for festivals, and for good reason: There's no better way to expose new music to a broad audience. "A festival slot won't mean anything unless the

work has been put in to drive an audience to see your artist there," XL Recordings U.S. head Kris Chen says. "There are always five other stages from which to choose."

Among its peers, "Late Night With Jimmy Fallon" has earned a reputation as a platform that can galvanize an audience. A perfectly timed performance by Odd Future in 2011 catapulted the rap collective onto the national stage. Music Booker Jonathan Cohen says he currently has acts booked for as far into the future as June, but always leaves room for surprises. On March 11, "Fallon" favorite Justin Timberlake will begin an unprecedented weeklong residency as the show's musical guest.

"Ideas for performers come in many different ways. I might see someone play a show here in New York, or I might hear good word-of-mouth, or Jimmy or [house band] the Roots might email me saying, 'Hey, I heard this and it's cool,'" Cohen says. "Music is essential to our show—it's not just four minutes tacked on at the end."

In the hip-hop world, few events generate as much



Justin Timberlake will play a weeklong residency on Jimmy Fallon's NBC show.

media chatter and online buzz as the announcement of XXL magazine's annual "Freshmen 10" list, now in its sixth year. The list, revealed in March, anoints the up-and-coming hip-hop artists poised to become the genre's next superstars. Previous "freshmen" include Big Sean, J. Cole, Wale and, yes, Macklemore. "People hit us up lobbying to be included very early on, and more and more execs are calling asking for advance notice," XXL editor in chief Vanessa Satten says. "For hip-hop fans, there's always excitement around new rappers, and it makes them feel good when an artist they supported early goes on to major success."

Amy Schriefer, producer of NPR's "First Listen" series, caters to another audience known for its loyalty—not to mention disposable income. The series of prerelease album streams has remained the gold standard in an increasingly crowded field due in part to its exclusivity and broad reach among millions of known music buyers. "It's a mix of what we know is anticipated, what we love and what we know makes for a good listening experience front to back," says Schriefer, who works with staffers and DJs to pick "First Listen" albums six to eight weeks in advance.

It may not have Christmas or Black Friday, but spring does come with its own seasonal attractions. Republic's Roppo points to May movie blockbusters and April's Major League Baseball start, where the label plans to work Nelly's latest single, "Hey Porsche," as underutilized music marketing opportunities. And then there's Easter, the often overlooked, quintessentially spring gift-giving holiday, which, according to marketers, has been growing in economic significance in recent years.

"Easter is probably the second-biggest holiday of the year among the teen and tween demographic," Roppo says. "It surprises people, but that week a ton of teen music is sold." ●



Phoenix's fifth album, *Bankrupt!*, can expect a boost from Spotify.

# The Big Push

## Retail and streaming services gear up for a season of breaking acts and blockbuster releases

By Steven J. Horowitz

After the music industry posted its first rise in international album sales last year, breaking a 12-year decline, retail outlets and streaming services plan to extend a boost in consumer purchases this spring with everything from unique artist partnerships to sponsorships at music festivals.

With dependable sellers including Justin Timberlake, Kenny Chesney and Michel Bubl  prepping spring releases, some outlets will use pre-existing platforms to give newer musicians support. Last year, Spotify fleshed out its apps to create custom, interactive interfaces for albums including Bruno Mars' *Unorthodox Jukebox*. In addition to building similar programs for upcoming LPs, the company intends to enhance its Emerge app, which promotes newer acts based on user-driven data.

"In 2013, we're zeroing in on a more structured matrix approach," Spotify head of content Steve Savoca says.

"The apps platform we have gives us great flexibility to create interactive experiences that we can launch from the service that tie or link directly back to the music." He notes that Spotify is putting together plans to promote upcoming albums including Phoenix's *Bankrupt!*, the Knife's *Shaking the Habitual* and 30 Seconds to Mars' untitled fourth album.

Vevo, which delivers an average of 4 billion global views each month, initially launched its LIFT program in the United Kingdom in January 2011, giving emerging talent Jessie J, Tinie Tempah and Oh Land promotion on the service. Vevo plans to make Haim a LIFT act state-side around the release of its full-length debut in June.

Doug McVehil, Vevo senior VP of music programming, talent and operations, notes that the service will announce new initiatives on the product and programming side at South by Southwest in March, but anticipates a solid season for emerging talent. "There's a strong slate of new artists," he says, noting how Haim has already proved noteworthy on the site. "We're fortunate in that we get real-time feedback across our platform. We're seeing fans thanking us for turning them on to this band."

Some services are gearing up for spring releases by focusing on the live circuit. Amazon will have a presence at SXSW with its own stage and sponsor partnership, marking the first time the company has been at the festival in years. YouTube will stream Warner Sound's showcase featuring Paramore, while Spotify will have

### ALSO COMING IN APRIL

**Cold War Kids**, *Dear Miss Lonelyhearts* (Downtown/V2, April 2)

**The Flaming Lips**, *The Terror* (Warner Bros./Bella Union, April 2)

**Boney James**, *The Beat* (Concord Records, April 9)

**Julio Iglesias**, *Greatest Hits* (Sony Music, April 9)

**LeAnn Rimes**, *Spiritfire* (Curb, April 9)

**Ghostface Killah**, *Twelve Reasons to Die* (Soul Temple Records, April 16)

**Rob Zombie**, *Venomous Rat Regeneration Vendor* (T-Boy/UMe, April 23)

**Michael Bubl **, *To Be Loved* (143 Reprise, April 23)

**Frank Turner**, *Tape Deck Heart* (Xtra Mile/Interscope, April 23)

**Fantasia**, *Side Effects of You* (19/RCA Records, April 23)

## The Band Perry

*Pioneer*, April 2

- Republic Nashville
- Bob Doyle & Associates
- Rob Beckham, William Morris Endeavor

The Band Perry's self-titled 2010 debut album sold more than a million copies, and many are pointing to its sophomore set as one of Nashville's best bets in 2013. "Better Dig Two," the first single, has already topped Billboard's Hot Country Songs chart, and the act's latest single, "Done," hopes to do the same.

## New Kids on the Block

10, April 2

- Kobalt Label Services
- Jared Paul, ACPS
- Darryl Eaton, Creative Artists Agency

The boy-band titans' 10th studio album and first independent release strips things down a bit from 2008's guest-heavy *The Block* and 2011's *NKOTBSB*, a compilation that featured three new recordings with the Backstreet Boys. It should also provide a wealth of material for this summer's The Package tour, featuring Boyz II Men and 98 Degrees.

## Tyler, The Creator

*Wolf*, April 2

- Odd Future Records
- 4 Strikes Management
- William Morris Endeavor

Every one of Tyler, the Creator's moves is an event. The talented shock rapper/producer's debut album, *Goblin*, was one of 2011's biggest breakthroughs. A year after teaming up with his Odd Future collective on *The OF Tape Vol. 2*, which debuted at No. 2 on the Billboard 200, Tyler preps his second LP, *Wolf*. The off-the-wall video for first single "Domo 23" has garnered 1.7 million views on YouTube since Feb. 14.

## Intocable

*En Peligro de Extincion*, April 2

- Good I Music/Universal Music Group
- Oscar Carrasco

Retro rock power ballads and Mexican music meet on *En Peligro de Extincion*, Intocable's 15th album—11 of which have topped Billboard's Regional Mexican Albums chart. Frontman Ricky Mu oz says to expect distorted bajo sexto guitar and "a lot of drum banging," along with the romantic lyrics and pop melodies that have made the group the kingpin of norte o music.

## Volbeat

*Outlaw Gentlemen & Shady Ladies*, April 8

- Republic
- Rick Smith, Wild Justice Music
- Justin Hirschman, Artist Group International

After a string of recent radio hits and the addition of former Anthrax guitarist Rob Caggiano, Danish metal group Volbeat is eyeballing a breakthrough with its fifth album, *Outlaw Gentlemen & Shady Ladies*. 2010's *Beyond Hell/Above Heaven*, the group's first major label U.S. release, hit No. 1 on the Heatseekers chart. The group has already sold out 20 dates on a two-month U.S. tour starting March 6.

## Dawes

*Stories Don't End*, April 9

- Hub Records
- Q Prime
- Andrew Colvin, Ground Control Touring (North America); Paul Buck, Coda Agency (international)

Dawes' famous fan base says a lot about the Los Angeles-based band: Jackson Browne, Robbie Robertson, Benmont Tench. The warm, classic-rock sound of its fan club was all over 2010's *Nothing Is Wrong*. For a more modern third album, *Stories Don't End*, Dawes found a new producer, Jacquie King (Norah Jones), and founded its own label, Hub. But its trademark harmonies and guitars didn't go anywhere.

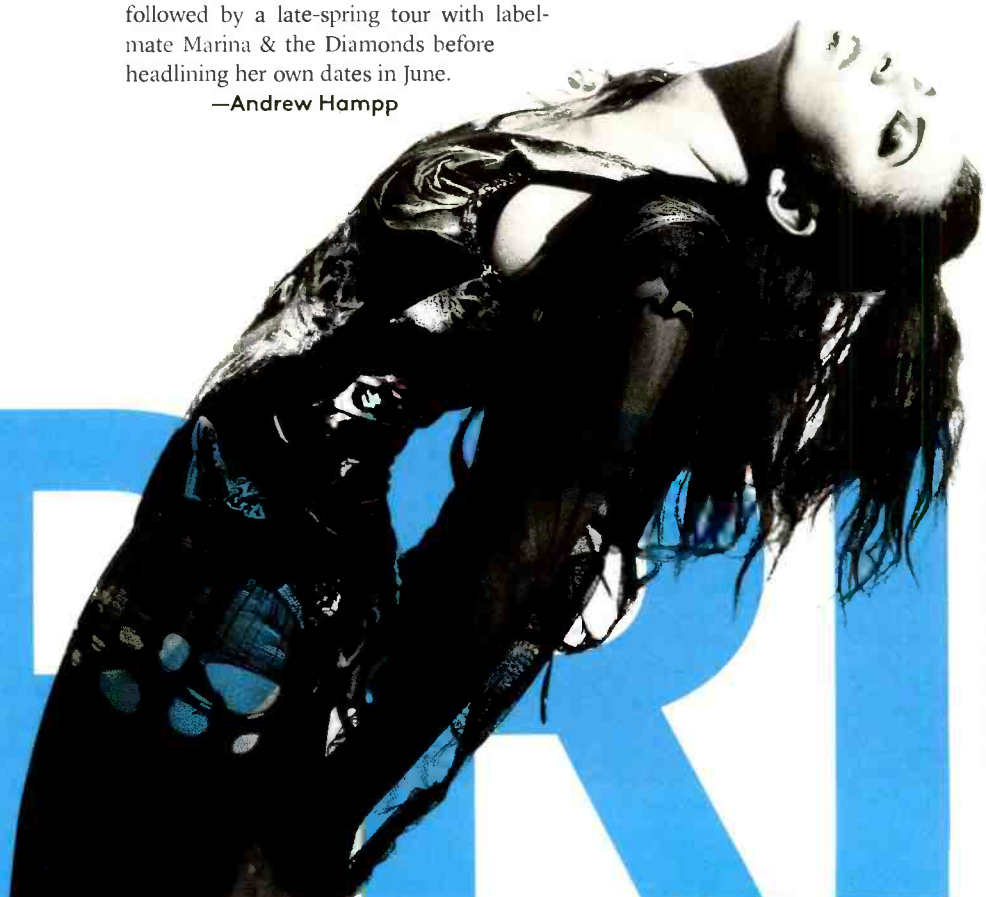
## CHARLI XCX

*True Romance*, April 16

- Atlantic
- David Bianchi, Grand Union Management
- Matt Galle and Marty Diamond, Paradigm

Hertfordshire, England, native Charli XCX earned oodles of cred for her dreamy electro-goth mixtapes in 2012, as slithering singles like "Nuclear Seasons" and "You're the One" became faves among the Hype Machine set. But as she started to flirt with peppier beats and perkier atmospherics on "Grins" and the Gold Panda-sampling lead single "You (Ha Ha Ha)," Charli XCX, 20, coined the term "angel pop" to more accurately describe her sound. "I feel like people say things like 'synth pop' or 'electro pop,' and I don't feel like that's totally accurate," she says. "I'm making music that's floaty and dreamy but still poppy and feels like actual songs." Many of those early singles and a bevy of new material is compiled for *True Romance*, a set of songs spanning her romantic history since age 15. From moodier moments like "So Far Away" to blissful, synth-drenched love songs like "What I Like," the album runs the emotional gamut. "I really feel like it's a coming-of-age record for me. It's me growing up through the songs I write and changing my views as I'm finding different ways to love someone." The singer already has a pop hit on her hands, too, as co-writer and featured vocalist on Icona Pop's "I Love It," which cracked the Billboard Hot 100 last month on the strength of its use on HBO's "Girls." Look for XCX to ride the buzz onto the road, beginning with a handful of gigs at South by Southwest (where Icona Pop will also perform), followed by a late-spring tour with label-mate Marina & the Diamonds before headlining her own dates in June.

—Andrew Hampp



PHOTOGRAPH BY PASCAL LEBTERRA; HAIR BY JIM SAGER; CHARLI XCX: JESSE LEVINGS

acts including Haim and the Neighbourhoods record Spotify Sessions at SXSW. YouTube will also live-stream both weekends of Coachella (April 12-14, 19-21).

Digital retail, which rose 9% to \$5.6 billion in international sales last year, has the ability to promote new releases through newsletters, which reach millions of subscribers. Jason Fischel, director of Amazon's digital music store, says the service plans to utilize personalized information from users to inform them of releases from such artists as Brad Paisley and She & Him if they have expressed previous interest. "Our newsletter has a great distribution of loyal music fans," he says. "We have the broader Amazon site that we can leverage as well. We can inform [users] of a new release and make sure they're able to purchase it on Amazon."

At big-box retailers, some companies are already planning limited-edition and deluxe releases. Target has already secured exclusive deluxe editions of Justin Timberlake's *The 20/20 Experience*, which will feature two bonus tracks; Mindless Behavior's sophomore album *All Around the World*, which touts four Target-only originals; and Fantasia's *Side Effects of You*, which includes two bonus cuts.

YouTube content partnerships director Vivien Lewit predicts a standout season. "What's so interesting about YouTube is that to a large extent, our users drive what becomes successful on YouTube," she says. "There's a lot of exciting stuff on the platform that we'll be seeing this spring." ●

**Talib Kweli,**  
*Prisoner of  
Consciousness*  
(Javotti/  
Caroline,  
April 23)

**LL Cool J,**  
*Authentic*  
(S-BRO  
Music  
Group, April  
30)

**Frankie  
J, TBA**  
(Universal  
Music  
Latino, April  
30)

**!!!, Thriller**  
(Warp, April  
30)

**Kenny  
Chesney,**  
*Life on a  
Rock* (BNA,  
TBA)

**Cristian  
Castro, En  
Primera Fila**  
(Sony, TBA)

## James Blake

*Overgrown*, April 9

● Atlas/Republic

● Dan Foat

● Tom Windish, the Windish Agency British wunderkind Blake sent ripples through the indie and electronic worlds in 2011 with his self-titled debut album, on which the gifted producer and classically trained pianist revealed a cutting croon that made him hard to classify. "Retrograde," the lead single from his second full-length, *Overgrown*, is a stripped-down, futuristic soul ballad that reinforces his status as one of music's most closely watched talents.

## Paramore

*Paramore*, April 9

● Fueled by Ramen

● Mark Mercado, Fly South Music

● Ken Fermaglich, the Agency Group With two of its founding members gone, Paramore approaches its fourth full-length—its first since 2009's *Brand New Eyes*, which debuted at No. 2 on the Billboard 200—as a trio. But singer Hayley Williams isn't looking back. "If there's a future, we want it now," she proclaims on new single "Now."

## Il Volo

*Mas Que Amor*, April 9

● Universal Music Latino

● Michele Torpedine, MT Opera & Blues

This trio of young Italian opera singers already ventured into the Latin market with the Spanish-language version of their self-titled debut in 2011. *Mas Que Amor*, the Spanish version of 2012's *We Are Love*, tries to do the same with a twist: In a bid to break into Spanish-language radio, the first single is a duet with Mexican pop star Belinda.

## The Knife

*Shaking the Habitual*, April 9

● Mute

● D.E.F. Management

● The Agency Group

On its first album since 2006's celebrated *Silent Shout*, Swedish electronic

deity the Knife ventures even further from the pop conventions it so brilliantly reinterpreted on breakthrough 2004 single "Heartbeats." The reclusive duo's new album is an epic, occasionally haunting tour de force.

## Major Lazer

*Free the Universe*, April 15

● Mad Decent

● TMWRK

● The Windish Agency

The world has already heard aching liberation song "Get Free" with Amber Coffman from Dirty Projectors and reggae-rave explosion "Jah No Partial" with dubstep don Flux Pavilion. But *Free the Universe* is flush with other pleasures, sprung from the uncanny musical cooking skills of Diplo (who parted ways with original Lazer partner Switch last year). Next single "Watch Out for This," a tropical jaunt with a brass section featuring dancehall artist Busy Signal, could be one of the songs of the summer.

## Fall Out Boy

*Save Rock and Roll*, April 16

● Island Def Jam

● Bob McLynn, Crush Management

● Andrew Simon, Creative Artists Agency

Following a three-year hiatus, Fall Out Boy returns with the Butch Walker-produced *Save Rock and Roll*, the follow-up to 2008's *Folie a Deux*, which debuted at No. 8 on the Billboard 200. The band's amped-up new single, "My Songs Know What You Did in the Dark (Light Em Up)," debuted at No. 8 on Hot Rock Songs in early February, and the act is already selling out spring tour dates.

## Willie Nelson

*Let's Face the Music and Dance*, April 16

● Legacy

● Mark Rothbaum

● Creative Artists Agency

Nelson, who celebrates his 80th birthday



## BRAD PAISLEY

*Wheelhouse*, April 9

● Arista Nashville

● Bill Simmons, Fitzgerald Hartley

● Rob Beckham, William Morris Endeavor

**BRAD PAISLEY'S GOAL** in recording his eighth studio album, *Wheelhouse*, was to get out of his comfort zone. Geographically he didn't travel far—he converted a farmhouse on his property into a studio—but sonically, Paisley explores new territory. "I wanted to do some genre-bending, but not the kind of mashup where you feel violated," says Paisley, who self-produced for the first time. "I wanted it to feel like a country band in a house bringing in all these other things they liked without rules or walls."

The 17-track collection, recorded with his band the Drama Kings, features guest vocals by Charlie Daniels on "Karate," Dierks Bentley on "Outstanding in Our Field" and LL Cool J on the thought-provoking "Accidental Racist." "They were each perfect for what I'm trying to say in each of those songs," he says. "They are used as instruments almost. They are more like additional players versus additional vocalists."

Peaking at No. 2 on the Country Airplay chart, lead single "Southern Comfort Zone" was accompanied by a video that Paisley filmed in eight countries in eight days. The new single, "Beat This Summer," hit radio on Feb. 25. "It's a great summertime song. Brad is the king of having fun," Sony Music Nashville CEO Gary Overton says.

"I took the steel guitar, turned his hat sideways and made him wear a big clock," Paisley says of the hip-hop-influenced track. "It sounds like if you played a steel guitar on a turntable."

*Wheelhouse* will also be available in a deluxe edition with four additional tracks. Fans will get a live taste of the record when Paisley's tour kicks off May 9 in St. Louis.

"It's always got to come down to what you love," the singer says. "I've made a record I adore, which is a great feeling."

—Deborah Evans Price

this year, continues this remarkably prolific period of his lengthy career by turning to the Family, his longtime touring band, with *Let's Face the Music and Dance*. The album, produced by Buddy Cannon, ranges from country classics to pop standards.

## Tate Stevens

*Tate Stevens*, April 23

● Syco Music/RCA Nashville

● Ken Levitan, Vector Management

● Creative Artists Agency

While competing on—and eventually winning—season two of "The X Factor," Stevens performed songs by a variety of artists, including Bon Jovi, Brian McKnight and Garth Brooks. But he finds his own voice on his self-titled major-label debut, produced by Nashville veteran Blake Chancey. The LP was preceded by a Pepsi ad last month, part of the Missouri native's "X Factor" prize package.

# APRIL CONTINUED

## Phoenix

*Bankrupt!*, April 23

- Loyaute/Glassnote Records
- Simon White and Chris Gentry, United Management
- Marlene Tsucci, Creative Artists Agency

The French rock group's follow-up to 2009's Grammy Award-winning *Wolfgang Amadeus Phoenix* is a 10-song opus whose hooks take time to unfold—guitarist Laurent Brancowitz describes *Bankrupt!* as “a grower” that took exactly two years to record. Phoenix will present the new collection during its headlining gig at Coachella and a North American tour this spring.

## Kid Cudi

*Indicud*, April 23

- Universal Republic
- Dennis Cummings
- William Morris Endeavor

Kid Cudi went the rock route in 2012 with his tag-team group WZRD and their impassioned yet ill-received self-titled debut. But the G.O.O.D. Music artist returns to the hip-hop side of things on *Indicud*, his third solo album. Guests include Kendrick Lamar, Kanye West and J. Cole.

## Carlos Vives

*Corazón Profundo*, April 23

- Sony Music Latin
- ■ Walter Kolm

Vives' return after an eight-year recording hiatus finds him delivering his mix of Colombian vallenato, pop, rock and, as always, a few unexpected elements, as featured on “Como le Gusta a Tu Cuerpo,” his current hit with Michel Teló. Both danceable and melancholy fare intertwine throughout the album, produced by Vives and longtime collaborator Andres Castro.

## Chrisette Michele

*Better*, April 30

- Motown
- Linette Payne
- Mark Segal, ICM

On the heels of her latest mixtape, *Audrey Hepburn: An Audiovisual Presentation*, Michele returns with her fourth studio album, *Better*. First single “A Couple of Forevers,” produced by Andrew “Pop” Wansel and Warren “Oak” Felder, features the singer—who topped the Billboard 200 with sophomore set *Epiphany* in 2009—hitting the high notes for a long-lasting love.

## Endorsement Deals

### Pop's biggest tickets do double duty as brand ambassadors this spring

**Taylor Swift and Diet Coke.** Arguably the most brand-friendly singer in music today, Swift added Diet Coke to her roster in January when she signed on as its new brand ambassador. As part of the partnership, Diet Coke is giving away “Silver Tickets” to fans through its Facebook page for Swift's *Red* tour, which begins March 13 in Omaha, Neb. Much like Swift's similar deal as a creative director for Keds, the Diet Coke pact was based on the singer's personal affinity for the product.



**Beyoncé and Pepsi.** A recurring Pepsi spokeswoman since 2003, Beyoncé renewed her relationship with the company in late 2012 as part of a \$50 million creative fund that will include original content and creative projects curated by Beyoncé and a global commercial set to debut in April. The spot was filmed in February with ad agency 180LA and will likely feature the lead single from her fifth album, due later this year.



**Pink and CoverGirl.** Pink's *The Truth About Love* tour, which launched in February, has extensive support from CoverGirl, which has featured the singer in TV and print ads since September and is offering on-site activations at all 25 stops. Other music CoverGirls this spring include Janelle Monáe and EDM duo Nervo.

**Alicia Keys and BlackBerry.** BlackBerry's new global creative director is bringing the brand on the road for her *Set the World on Fire* tour. For each gig, she's encouraging fans to submit photos of themselves to BlackBerry's Keep Moving digital hub that will be displayed onscreen during custom videos for the song “Hallelujah” throughout the tour. Look for further activations and ads later this year. —Andrew Hopp

## NATALIE MAINES

*Mother*, May 7

- Columbia
- Simon Renshaw, Strategic Artist Management
- Brian Greenbaum, Creative Artists Agency

**NATALIE MAINES IS LEAVING** the Dixie Chicks roost in a big way on her first solo album. *Mother* finds Maines stepping out of the country music world—which she told Billboard was like “an abusive husband” at a MusiCares event last month in Los Angeles—to make “a more rock-sounding record” with producer Ben Harper. The 10-song set certainly touches on her country past in songs like Patti Griffin's “Silverbell” and the torchy “Vein in Vein,” but the bulk of *Mother* comprises such departures as the title track—a cover of the Pink Floyd song that Maines recorded for the “West of Memphis” soundtrack—hard rockers like “Trained,” rich pop tunes like “Without You” and a long, moody rumination on Jeff Buckley's “Lover You Should Have Come Over.”

“I wanted this music to be very different from the Dixie Chicks,” says Maines, who's sold more than 30 million albums and won 13 Grammy Awards with the group, which hasn't recorded since 2006's *Taking the Long Way*. “I didn't go into it with any expectations, and we didn't tell anybody. My manager didn't even know I was in the studio until I was seven songs in.”

Maines and Harper, who are neighbors in Los Angeles, spent much of 2012 working on *Mother* in spurts, with no specific plan. “Since we weren't making a record,” Harper says of the initial sessions, “there was never the pressure of getting any certain amount of material recorded. It was the most non-pressured environment I've ever created in, musically. We'd come in, set our own hours, have long lunches. It was great. It was a very special experience for me.”

Maines, who has just one show scheduled with the Dixie Chicks this year—July 13 in Saskatchewan—is planning to tour with Harper after *Mother's* release.

—Gary Graff

ALSO  
COMING  
IN MAY  
OR  
SPRING

Little Boots,  
*Nocturnes*  
(Repeat  
Records,  
May 7)

Primal  
Scream,  
*More Light*  
(First  
International,  
May 7)

Goo Goo  
Dolls,  
*Rebel Beat*  
(Warner  
Bros., May 7)

Eve, Lip  
Lock (FTR  
Music, May  
14)

Small Black,  
*Limits of  
Desire*  
(Jagjaguwar,  
May 14)

Ms Mr,  
*Second  
Hand  
Rapture*  
(Columbia,  
May 14)

Tribes, *Wish  
to Scream*  
(Island, May  
20)



# MAY



## MARIAH CAREY

TBA, May

● Island Records

● Irving Azoff and Randy Jackson, Maroon Entertainment

● Rob Light, Creative Artists Agency

"IT'S A LOT TO JUGGLE, but I'm handling it," Mariah Carey says while driving to an evening studio session in Las Vegas for her new album. In town for the Vegas Week segment of "American Idol," the first-year judge was on her way to meet up with producers Jermaine Dupri and Bryan-Michael Cox after having put dem babies to bed. "It's about making sure I have tons of good music, because at the end of the day, that's the most important thing," says Carey, who had worked with the pair ("We have our own chemistry," she adds) until 6 a.m. that morning from the night before. (She's also enlisted producers Big Jim Wright, Hit-Boy, The-Dream and Rodney Jerkins for tracks on the set.)

Declining to reveal the album's title, she does allow that there are a "lot more raw ballads than people might expect." There are also uptempo and signature-type songs that represent her different facets as an artist. "Wherever we go with this project, I've tried to keep the soul and heart in it," she says, "with me obviously as the through-line." According to Dupri, "One particular song is definitely going to be a huge fan favorite, in my opinion."

Carey's last non-holiday studio album, 2009's *Memoirs of an Imperfect Angel*, debuted and peaked at No. 3 on the Billboard 200 and sparked the hit "Obsessed." She's excited about collaborations with her No. 1 "Honey" cohort Q-Tip and DJ Cassidy this time around. "I was and still am in a very prolific space," says Carey, who recently released the single "Almost Home" for the March 8 Disney film "Oz the Great and Powerful." She co-wrote and co-produced the song with Stargate; a David La Chappelle-directed video is coming soon. Whether it or her 2012 single "Triumphant" with Rick Ross and Meek Mill will appear on the new album remains to be seen. In the meantime, Carey says she's enjoying her creative streak. "I could say, 'Let's stop now.' But that's not who I am, and that's not what I want this record to be. I really want the fans to love this record." —Gail Mitchell

"One Blood." The songs, which feature a more mature lyrical approach and a poppier aesthetic than previous work, were written in New York and Martha's Vineyard. Multi-instrumentalist Rostam Batmanglij and Ariel Rechts-haid produced the album.

## Lady Antebellum

Golden, May 7

● Capitol Nashville

● Borman Entertainment

● Stan Barnett and John Huie, Creative Artists Agency

For its fourth studio album, Lady Antebellum is turning up the fun just a little bit. Member Charles Kelley says the album brings to mind "road trips and sunshine." Led by the pulsating, uptempo lead single "Downtown," the

tana project without a little help from the gregarious Bronx rapper's many friends—look for cameos from everyone from M.I.A. to Chinx Drugz on this collection of triumphant trap music.

## John Fogerty

Wrote a Song for Everyone, May 28

● Vanguard

● John Fogerty Management

● Creative Artists Agency

Creedence Clearwater Revival founder John Fogerty has always had a major country streak, and he breaks it out in full with *Wrote a Song for Everyone*, a highly anticipated collection of CCR and Fogerty classics performed as duets with stars from the worlds of country (Miranda Lambert, Zac Brown Band, Brad Paisley) and rock (Bob Seger, Kid Rock, My Morning Jacket).

## Rod Stewart

Time, May

● Capitol Records

● Arnold Stiefel, Stiefel

Entertainment

● Dennis Arfa, Artist Group International

The long wait for an album of original material from Rod Stewart is over. After more than a decade of cover sets—including his five-volume *Great American Songbook* series and a recent top 10 holiday album on the Billboard 200—Stewart penned and produced the upcoming 12-track album of his trademark raspy rock and pop compositions.

## Daft Punk

TBA, May

● Columbia

● Paul Hahn, Daft Arts

● Creative Artists Agency

Everyone's favorite French dance music duo, Daft Punk (Thomas Bangalter and Guy-Manuel de Homem-Christo) left Virgin for Columbia in January and is prepping its long-awaited follow-up to 2005's *Human After All*. Though the Daft camp won't verify anything, reports cite collabs with Giorgio Moroder, Nile Rogers and Animal Collective's Panda Bear.

## Big Sean

Hall of Fame, spring

● G.O.O.D. Music/Def Jam

● Kevin Liles, KWL Management;

Mike Brinkley, On the Brink

● Dennis Ashley, ICM

Following the Feb. 18 launch of Aura Gold, his fashion and lifestyle company, Big Sean is putting the finishing touches on his anticipated sophomore set, *Hall of Fame*, the follow-up to 2011's *Finally Famous*, which bowed at No. 3 on the Billboard 200 (No. 2 on Top R&B/Hip-Hop Albums). The album's witty first single, "GUAP," peaked at No. 21 on Hot R&B/Hip-Hop Songs.

## Fitz & The Tantrums

More Than Just a Dream, May 7

● Dangerbird/Elektra

● Lisa Nupoff and Brian Klein, IMINMUSIC

● Ron Opaleski and Seth Seigle, William Morris Endeavor

The Los Angeles soul- and new wave-inspired sextet followed Jeff Castelaz to Elektra from Dangerbird, and recruited Tony Hoffer (Beck, M83, Phoenix) to produce the follow-up to 2010's *Pickin' Up the Pieces*. First single "Out of My League" arrived in February, while new track "The Walker" appears in the film "Identity Thief."

## The-Dream

Fourplay, May 7

● Radio Killa/Def Jam

● Chaka Pilgrim

● A&M Entertainment

After almost a year's worth of delays and pushbacks, singer/songwriter The-Dream (real name: Terius Nash) is set to release fourth LP *Fourplay*, a subtle homage to his idol R. Kelly's 1993 debut "Sex&B" classic *12 Play*. Fittingly, The-Dream promises that his forthcoming offering will be one of those "authentic love-making CDs."

## She & Him

Volume 3, May 7

● Merge

● Jordan Kurland, Zeitgeist Management

● Eric Dimenstein, Ground Control Touring

For She & Him's third record together, hipster crush Zoëy Deschanel, star of Fox's "New Girl," wrote 11 songs, and she and partner M. Ward added three covers, "Hold Me, Thrill Me, Kiss Me" among them. An expanded sonic palette now includes disco grooves, strings and horns, plus such guests as Joey Spampinato, Mike Watt and Tilly & the Wall. The duo will tour in June and July.

## Vampire Weekend

Modern Vampires of the City, May 7

● XL Recordings

● Ian Montone and Michele Harrison, Monotone

● Adam Voith, Billions Corp.

After topping the Billboard 200 with 2010's *Contra*, the New York band took the title for its third album from the first line of the Junior Reid track

SPRING  
PREVIEW  
2013

What do Richard Wagner  
and Frank Zappa have in common?

# Orchestral Maneuvers

This year, the Los Angeles Philharmonic's

Gustavo Dudamel will be

conducting them both

BY PHIL GALLO

**T**ouring in the classical world is a different ballgame than the pop music world. The venues are smaller, the bands are larger, and the profit—well, that happens only in select situations.

In fact, taking a symphonic orchestra on the road is a logistical behemoth of almost comic proportions. When the Los Angeles Philharmonic, with Gustavo Dudamel in his fourth season as music director, heads to Europe and New York in March, it will require 545 plane tickets and 133 trunks with instruments and cases (that's 28,855 pounds, or more than 14 tons). So why do it?

To establish and promote an identity, and perhaps an agenda. With a 2013 program that will have the L.A. Phil—recently dubbed “the most important orchestra in the country” by the New York Times—touring 21st-century American compositions abroad and premiering 20th-century work by Frank Zappa at home, both are clear.

“This orchestra is a symbol of the future—in the way we program and in the way we play,” says Dudamel, the 32-year-old Venezuelan whose charisma has captivated the classical world and mainstream media and whose work in 2012 earned him the classical field's highest honor, Musical America's musician of the year designation. “I see this as an orchestra of new traditions.”

A flurry of activity surrounds Dudamel and the Philharmonic this month. Besides the international tour, their first recording together, the Mahler Ninth Symphony, was released by Deutsche Grammophon; 13 commissioned pieces will receive their premieres during the 2013-14 season; the orchestra will tour the United States and Canada a year from now; and the L.A. Phil is in talks to travel to Asia in 2015.

Gail Samuels, who was promoted to COO after two decades as VP/GM of the orchestra, says touring has both value-oriented and intangible effects.

“We start from the position that tours are important for branding of the organization, awareness on the national and international level,” she says. “Internally, there is something that happens with an orchestra when they go on tour that doesn't happen at other times. It has to do with doing the same program several times so you're getting different audiences' responses rather than the home audience. The orchestra jumps a level artistically. You see it on every tour and it carries on when we come back.”

The L.A. Phil hits the road for two weeks a year annually, limited generally by the number of concerts it has booked during the summer at the Hollywood Bowl. Other orchestras leave home for as much as 10 weeks. The Chicago Symphony Orchestra, for example, might do five weeks or it might do two.

The key for the L.A. Phil, eventually, is to reinforce the idea that the New York Times praised.

“We find it very important to be true to who we are: contemporary music,” Samuels says. “We will take a two-and-a-half-hour piece with staging—something you don't see a lot—because we know we can do that with our audiences here. We have found that we have great partners like the Barbican [in London], Lincoln Center [in New York], who have embraced who we are and what we want to do.”

Los Angeles has blossomed significantly in the 16 years since a monthlong residency in Paris made the classical world take notice of the orchestra from the City of Angels. Rave reviews led to revived fund-raising efforts back home to build a







dedicated concert hall that would allow the Philharmonic to leave the Dorothy Chandler Pavilion, a multipurpose hall it shared with the L.A. Opera and others. At a cost of \$272 million, Walt Disney Concert Hall opened in October 2003.

In the decade since, the Los Angeles Philharmonic Assn. has become the largest presenter of orchestral concerts in America, with at least two per week during the summer at the Bowl. ASCAP presented Dudamel and the Phil with the Morton Gould Award for Innovative Programming in 2011 and first place for Programming of Contemporary Music.

The L.A. Phil makes more money than any other orchestra in the United States, according to tax filings. For the fiscal year ended Sept. 30, 2011, the Philharmonic had total revenue of \$110 million. It also spent heavily: \$103.9 million went to expenses; this season, the 105 full-time members of the orchestra are paid \$148,720 annually. Dudamel, signed through 2019, earns about \$1 million.

Two years ago, in his third season as music director, Dudamel embarked on a Mahler project that included his L.A. musicians and his hometown crew in Caracas, the Simon Bolivar Orchestra. After performing all nine of Mahler's symphonies in Los Angeles and then Caracas, the orchestra performed the Ninth Symphony in Vienna, where it premiered 100 years earlier.

"That was a big moment artistically in terms of establishing, worldwide, the relationship between Gustavo and this orchestra and what we could do," Samuels says.

In Dudamel's office at the Walt Disney Concert Hall, his coffee table is covered in scores he will be performing in Los Angeles the last week of February and early March before heading to London, Paris, New York and Lucerne, Switzerland: a section of Wagner's "Götterdämmerung" (from 1876), Debussy's "La Mer" (from 1905) and, most important, John Adams' "The Gospel

According to the Other Mary," which Dudamel and the L.A. Phil world-premiered last year.

"Look at the repertoire," Dudamel says, waving his hands above the scattered books of musical notation, a gesture one half expects to be accompanied by a sudden surge of strings. "We are traveling with a complete 20th-, 21st-century repertoire. No romantic music. We are traveling with a piece from the '80s [Claude Vivier's "Zipangu"], 'La Mer,' Stravinsky's 'Firebird' from 1910 and John Adams' 'Gospel' [from] 2012. It's an orchestra really connected to the new world. Look what we are doing [in Los Angeles] just before we leave—Schumann, Wagner and Brahms—and it's very romantic and traditional."

Samuels says the upcoming tour is unusual in that it was specifically designed to showcase the Adams work. The last L.A. Phil tour that was repertoire-based was the Stravinsky festival that former L.A. Phil conductor Esa-Pekka Salonen led in Paris in 1997.

The Adams work points to the Philharmonic's commitment to commissioning new works and sticking with them after they premiere. "The Gospel" had its premiere in May in concert form, was fully staged in Los Angeles March 7-10 and will receive four performances on the tour.

Adams—the Pulitzer Prize-winning 66-year-old American post-minimalist known for the groundbreaking operas "Nixon in China" and "The Death of Klinghoffer," as well as "On the Transmigration of Souls," his work honoring those killed in the World Trade Center attacks—is among the contemporary composers that Salonen enlisted who have remained associated with the L.A. Phil after Dudamel's arrival.

"Esa-Pekka, as a composer, was writing for the orchestra, bringing in great composers," Dudamel recalls. "I met John in Venezuela and we were so connected from the first moment, and now I have the pleasure and honor to conduct the oratorio of the 21st century."

"I can see a huge development in his way of writing because I have conducted his pieces [since I began]. It's like being in the 19th century, premiering Brahms or Mahler symphonies."

Adams and Salonen will play key roles in the Philharmonic's 2013-14 season, which was announced the last week of February. Salonen will return to the Frank Gerry-designed building to conduct the world-premiere performance of Frank Zappa's 1970 piece for rock band and orchestra, "200 Motels." Adams will return to oversee the "minimalist jukebox," a series the Philharmonic created in 2005. Dudamel will bring in the Simon Bolivar Orchestra to join the L.A. Phil in a Tchaikovsky festival and continue to stage Mozart operas.

"We enjoy creating festivals," Los Angeles Philharmonic Assn. president/CEO Deborah Borda says. "They create little explosions [in the calendar]."

Playing opera, Dudamel notes, is yet another way for the orchestra to stretch. He finds that forcing the band members to not only listen to each other but singers as well brings out a "different sense of teamwork." For him, it makes the orchestra better, which remains his top priority.

"When I came here I received a great orchestra," he says, "one of the great orchestras in the world. I've created a body, a very solid body, in the way to think, how to interpret, the approach to the sound and how we interact with each other."

"To create the best music—or to re-create the best music—you have to be really well-connected with the people with whom you are playing. That is my main goal, this connection in the approach to the music. We are at a great point, and we still have six or seven years to go until the contract ends." ●

**"This orchestra is a symbol of the future. I see this as an orchestra of new traditions."**

# Sony/ATV Rises To The Top

The fourth quarter reflects the new normal, one in which Martin Bandier's Sony/ATV, with EMI in tow, rules all

By Ed Christman

In what likely will be a trend for the next few years, Sony/ATV is the No. 1-ranked music publisher, based on its market share of the top 100 songs as compiled by Nielsen BDS.

For the fourth quarter, Sony/ATV, which includes administration for EMI Music Publishing, posted a share of 25.8%, which is up slightly from the 25.7% share that the combined entity tallied in the third quarter. On June 29, 2012, a Sony Corp. of America-led consortium completed the acquisition of EMI Music Publishing and assigned the company to Sony/ATV for administration.

In the fourth quarter, Sony/ATV, which also took the No. 1 ranking in the top 100 country songs with a 22.9% share, claimed a stake in 52 of the top 100 tracks, including Rihanna's "Diamonds" (No. 2), fun.'s "Some Nights" (No. 3) and Ne-Yo's "Let Me Love You (Until You Learn to Love Yourself)" (No. 5). In the prior quarter, the two combined song portfolios had a piece of 53 songs among the top 100.

For the second consecutive quarter, Kobalt Music Group ranked second, with 16.5% in the fourth quarter, which is down from the 17.5% it posted in the third quarter but up from the 15.6% it had in fourth-quarter 2011. For fourth-quarter 2012, Kobalt placed 25 tracks in the top 100 songs, down from 29 in the third quarter. Kobalt's shares included Maroon 5's No. 1 track, "One More Night"; "Diamonds"; and Ke\$ha's "Die Young" (No. 7).

Universal Music Publishing Group continues to be on the rise, this time moving up in the rankings to No. 3, with a 15.9% share, versus the 12.6% it had in the third quarter when it ranked fourth. In fact, that third-quarter tally marked an improvement from the second quarter, when UMPG had an 11.3% share. But it's down from the 16.3% it had in fourth-quarter 2011, when it was ranked No. 2 behind EMI.

For fourth-quarter 2012, UMPG had a piece of 39 songs among the top 100, up from the 35 it had in the third quarter. Its top songs included "One More Night," Bruno Mars' "Locked Out of Heaven" (No. 4) and "Let Me Love You."

Even though it gained in market share, Warner/Chappell Music fell to No. 4 from

No. 3 in the third quarter when it had 13.1%. For fourth-quarter 2012, Warner/Chappell posted 14.2% and placed 32 tracks in the top 100, down from 37. But that's better than the No. 5 ranking it had in fourth-quarter 2011, when it had 10.4%. W/C's top songs included "Some Nights," "Locked Out of Heaven" and Alex Clare's "Too Close" (No. 6).

BMG Chrysalis ranked fifth, the same as in the third quarter, with its market share falling slightly to 5.3% from 5.5%. BMG had a share in 18 of the top 100 songs, including "Locked Out of Heaven," Chris Brown's "Don't Wake Me Up" (No. 11) and Ellie Goulding's "Lights" (No. 18). In fourth-quarter 2011, BMG had a 7% share and ranked No. 6.

For the fourth consecutive quarter, Downtown Music Publishing appears in the rankings, this time at No. 6 with 3.9%, up from the 2.7% it had in the third quarter. In finishing sixth, Downtown placed eight songs in the top 100, one more than the prior quarter. Its songs included "Don't Wake Me Up" and Phillip Phillips' "Home" (No. 12).

Also on a four-consecutive-quarter streak is Words & Music Copyright Administration, which ranked No. 7 with a 2.2% share based on the five tracks it placed in the quarter's top songs, which included Carrie Underwood's "Blown Away" (No. 36).

Big Loud Bucks posted a 1.7% share, good enough to return the publisher to the rankings for the first time since second-quarter 2009. In placing eighth, Big Loud Songs had six tracks among the top 100, including Florida Georgia Line's "Cruise" (No. 24) and "Blown Away."

Razor & Tie's piece of "Home" places the publisher at No. 9 with a 0.93% share—a drop from the 1% it had the last time it was in the top 10 in fourth-quarter 2011.

Rounding out the rankings, Jerk Awake Music's share in Demi Lovato's "Give Your Heart a Break" (No. 43) kept the company in the top 10 for a second consecutive quarter, with 0.89%.

Martin Karl "Max Martin" Sandberg was the top songwriter for the quarter with a share in six songs among the top 100, including "One More Night," Taylor Swift's "We Are Never Ever Getting Back Together" (No. 8) and Katy Perry's "Wide Awake" (No. 20). ●



## TOP 10 PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	25.8%
2	KOBALT MUSIC GROUP	16.5%
3	UNIVERSAL MUSIC PUBLISHING GROUP	15.9%
4	WARNER/CHAPPELL MUSIC	14.2%
5	BMG CHRYSALIS	5.3%
6	DOWNTOWN MUSIC PUBLISHING	3.9%
7	WORDS & MUSIC COPYRIGHT ADMINISTRATION	2.2%
8	BIG LOUD BUCKS	1.7%
9	RAZOR & TIE MUSIC PUBLISHING	0.93%
10	JERK AWAKE MUSIC	0.89%

## TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	22.9%
2	WARNER/CHAPPELL MUSIC	12.2%
3	WORDS & MUSIC COPYRIGHT ADMINISTRATION	9.5%
4	UNIVERSAL MUSIC PUBLISHING GROUP	8.9%
5	BIG LOUD BUCKS	6.0%
6	BMG RIGHTS ADMINISTRATION	5.6%
7	KOBALT MUSIC GROUP	3.2%
8	BIG MACHINE MUSIC	2.2%
9	CAL IV ENTERTAINMENT	2.1%
10	CURB MUSIC PUBLISHING	2.1%

Percentage calculations based on the overall top 100 detecting songs from 1,550 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2012. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

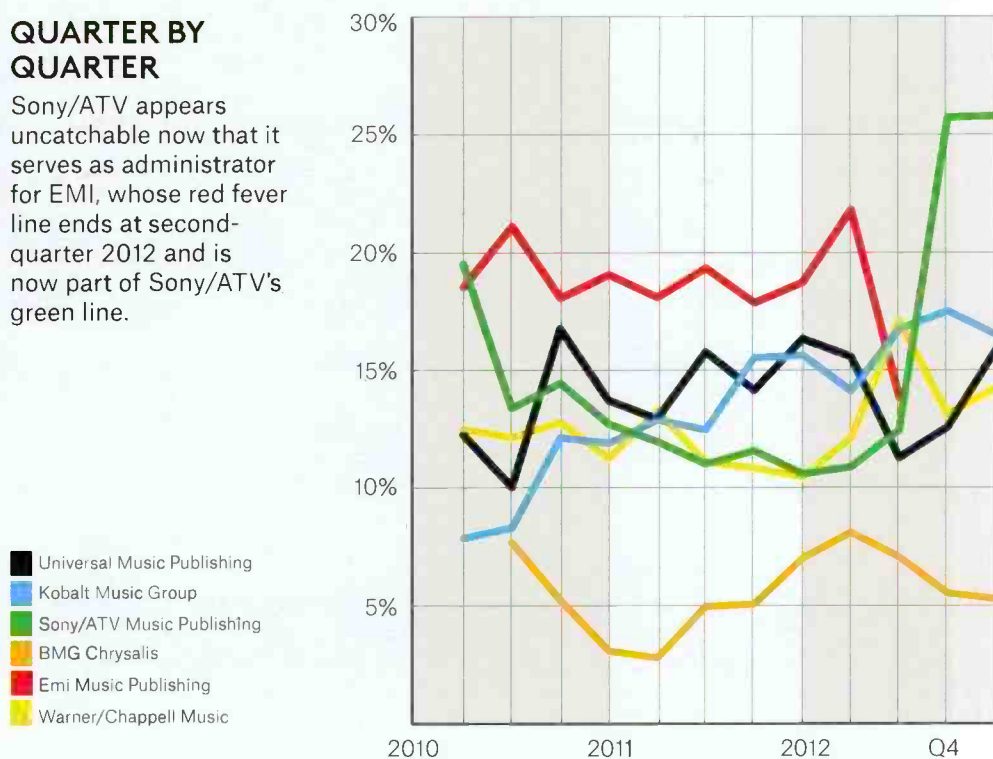
Percentage calculations based on the overall top 100 detecting songs from 212 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2012. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.



**Fun.** (far left) had the No. 3 song of the fourth quarter; **Miguel** placed third on the top songwriters chart.

### QUARTER BY QUARTER

Sony/ATV appears uncatchable now that it serves as administrator for EMI, whose red fever line ends at second-quarter 2012 and is now part of Sony/ATV's green line.



### TOP 20 AIRPLAY SONGS

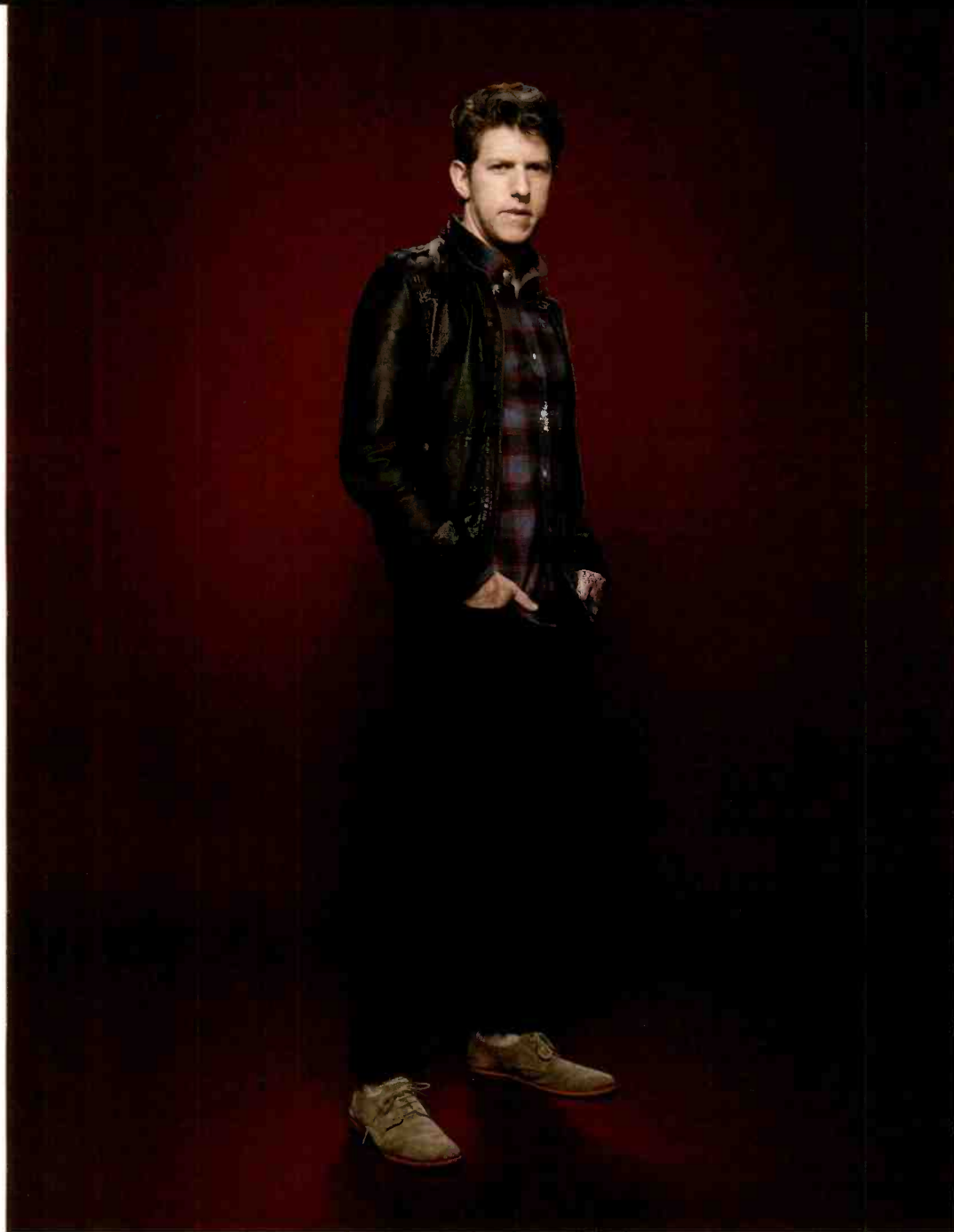
RANK	SONG TITLE/ARTIST NAME	LABEL
1	"ONE MORE NIGHT," MAROON 5	A&M/OCTONE/INTERSCOPE
2	"DIAMONDS," RIHANNA	SRP/DEF JAM/IDJMG
3	"SOME NIGHTS," FUN.	FUELED BY RAMEN/RRP
4	"LOCKED OUT OF HEAVEN," BRUNO MARS	ATLANTIC
5	"LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)," NE-YO	MOTOWN/IDJMG
6	"TOO CLOSE," ALEX CLARE	REPUBLIC
7	"DIE YOUNG," KE\$HA	KEMOSABE/RCA
8	"WE ARE NEVER EVER GETTING BACK TOGETHER," TAYLOR SWIFT	BIG MACHINE
9	"AS LONG AS YOU LOVE ME," JUSTIN BIEBER FEAT. BIG SEAN	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
10	"BLOW ME (ONE LAST KISS)," P!NK	RCA
11	"DON'T WAKE ME UP," CHRIS BROWN	RCA
12	"HOME," PHILLIP PHILLIPS	19/INTERSCOPE
13	"I CRY," FLO RIDA	POE BOY/ATLANTIC
14	"ADORN," MIGUEL	BYSTORM/BLACK ICE/RCA
15	"HO HEY," THE LUMINEERS	DUALTONE
16	"GOOD TIME," OWL CITY & CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE/REPUBLIC
17	"EVERYBODY TALKS," NEON TREES	MERCURY/IDJMG
18	"LIGHTS," ELLIE GOULDING	CHERRYTREE/INTERSCOPE
19	"WIDE AWAKE," KATY PERRY	CAPITOL
20	"SOMEBODY THAT I USED TO KNOW," GOTYE FEATURING KIMBRA	FAIRFAX/REPUBLIC

### TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	MARTIN KARL "MAX MARTIN" SANDBERG
2	JOHAN KARL "SHELLBACK" SCHUSTER
3	MIGUEL JONTEL PIMENTEL
4	TAYLOR SWIFT
5	SAVAN KOTECHA
6	BENJAMIN "BENNY BLANCO" LEVIN
7	SIA FURLER
8	NATHANIEL RUES
9 TIE	ALEXANDER CLARE and JIM DUGUID
10	GREG KURSTIN

Rankings based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,550 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2012. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

Rankings based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,550 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2012.



## The 17-Year Overnight Success

Greg Kurstin is the one-man-band behind Kelly Clarkson's "Stronger," P!nk's "Blow Me (One Last Kiss)" and Sia's next album

By Andrew Hampp

It's been nearly 17 years since Greg Kurstin scored his first Billboard hit with "Whoever You Are," the breakout single from '90s alt-rock band Geggy Tah, for whom he was a guitarist/keyboardist for more than seven years. But it wasn't until 2012 that Kurstin, a songwriter, producer and multi-instrumentalist, really hit his stride.

"Stronger (What Doesn't Kill You)," one of three songs he contributed to Kelly Clarkson's *Stronger*, spent

three weeks at No. 1 on the Billboard Hot 100 and became the singer's biggest hit (and the top-selling single of any "American Idol" alum). P!nk's "Blow Me (One Last Kiss)," one of five songs he contributed to her sixth studio album, *The Truth About Love*, was a top five hit last fall, and follow-up single "Try" (produced by Kurstin) hit the top 10 in February. A longtime go-to guy for quirky indie pop, Kurstin was also tapped for recent albums by Marina & the Diamonds, Kimbra,

**Name:** Greg Kurstin

**Age:** 43

**First job:** "I played on a single with Dweezil Zappa and we put it out on a 45. It was called 'My Mother Is a Space Cadet,' and the B-side was 'Country Water.' It was one of the first songs I ever wrote, and we were all 12."

**Writing philosophy:** "Even when I am doing a project where they want something for radio, I just try to chase that thing I felt when I was 13 years old where when I heard a song I thought was cool."

**Hits:** Kelly Clarkson's "Stronger (What Doesn't Kill You)," No. 1, Billboard Hot 100; P!nk's "Blow Me (One Last Kiss)," No. 5; "Try," No. 9

**Publisher:** EMI April Music

**Manager:** Chris Fahey, the Model Worker Group

Ke\$ha and Tegan & Sara.

The sudden flurry of top 40 success has been a long time coming for Kurstin, who'd released three albums with Geggy Tah, three with electro-lounge project the Bird & the Bee and an experimental jazz solo project for Verve during the past 17 years before scoring his first big pop hit. His embrace by the pop world also comes at the same time as long-time collaborator Sia enjoys a similar breakthrough, contributing vocals to top 10 hits for David Guetta ("Titanium") and Flo Rida ("Wild Ones") as well as co-penning smashes for Rihanna ("Diamonds") and Ne-Yo ("Let Me Love You"). In fact, the pair were in the studio cutting two tracks for Sia's next Kurstin-helmed album when Billboard shared the news that they'd both made the top 10 of the latest Publishers Quarterly.

"It's just crazy because we've been writing together forever, and to have this all happen at once has been really cool," Kurstin says from his home in Los Angeles. In addition to Sia, Kurstin recently completed work on upcoming projects for Dido, Lykke Li and Clarkson's follow-up to *Stronger*, and was also one of a select group of writers and producers tapped to contribute songs to Beyoncé's much-anticipated fifth studio album. "I was super thrilled because I'm such a huge fan. It was one of the coolest things I've ever done," Kurstin says of writing for the superstar, declining to share further details.

**The Truth About Love was your first proper collaboration with P!nk. How would you describe your writing dynamic with her in the studio?**

It was really fast. ["Blow Me"] was the first song we did together on the first day, and we finished it by the end of the day. It started from one of the tracks I had prepared but not finished, and she came up with everything but the tag line. That tag line was the very last thing. I remember when we were doing the "I've had a shit day" part, we were going back and forth, and she just clicked. There's a whole lot of free flow out of her, not a lot of second-guessing.

**How did producing "Try" for P!nk differ from a co-write?**

"Try" was a song I didn't write but it was presented to me as a demo. It was great but it used a different register for most of the song. I eliminated that and changed the key so she would sing in her comfortable range and then go into a high key at the end. That was the one bit of taking a risk, because I just wanted to have that first chorus immediately give you the goods. Every time I do songs with her I always want her to be bursting out of the speakers.

**You're also known for playing a lot of different instruments on the tracks you write and produce. What do you play, and why not hire a band?**

I usually play everything—guitar, bass, keyboard, drums and definitely drum programming. It's just easier for me to do it instead of explaining it to somebody. With "Blow Me" and "Stronger," everything was me.

**You've been pretty prolific these past two years. Who or what inspires you?**

Sia, for starters—she's always amazing to work with. But as far as making tracks, I'm always listening to everything I can, whether it's more obscure or pop, picking out all the things I like about songs. Sometimes it's a pop song where maybe there's one little thing or an old guitar riff I'll put in my brain for later. So constantly listening to new and old music is always a good inspiration, or picking up different instruments I wouldn't normally play.

**You had nearly 20 years of hard work as a pop songwriter and producer before making it big. What advice do you have for young songwriters?**

There's a lot of songs and songwriters out there—you have to make something stand out to pitch songs. Sometimes you have to be bold and just try something different. And just stick with it—don't give up if nothing happens. Nothing really happened to me when I first started doing what I'm doing now. I left my band on my own, and it took me a long time to find major success again—almost a decade. And everything that didn't happen during that time just motivated me to do better. ●

# ASCAP Royalty Payments Rise

Songwriter royalties boosted by cable TV

By Ed Christman

**A**SCAP collected \$941 million in revenue last year, down 4.5% from its 2011 total of \$982 million. But royalty payments increased slightly to \$827 million, up from \$824 million in the previous year.

The decline in revenue was due to royalty payment decreases from the radio industry and from retail background music services, according to the organization. Although revenue declined last year, it still represented the third-highest collection year in the organization's history.

ASCAP says revenue from the cable industry and from abroad offset the downturn from radio and retail. The organization says it expects to present audited results in its year-end report to members.

According to ASCAP, the collecting society managed to maintain a high level of royalty payments through careful financial management, which anticipated the revenue declines in those revenue streams.

Looking forward to 2013 and beyond, ASCAP is "poised to return to year-over-year growth in our domestic revenues and with foreign revenues remaining

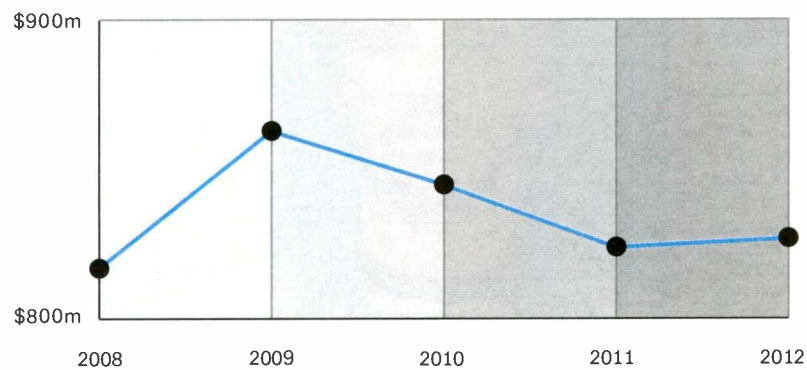
consistently high, we are looking forward to a bright future for our members in the coming years," ASCAP CEO John LoFrumento said in a statement.

An important ingredient in keeping royalties at higher levels is improving cost control. The company points out that it produced an 11.3% operating expense in 2012, down from 12% in the prior year.

"We are navigating in a complex, rapidly changing environment in which huge, cash-rich technology companies are developing business models that fly fast and free with our copyrights," ASCAP president/chairman Paul Williams said in a statement. "ASCAP's advocacy for our members is a critical factor in ensuring fair treatment and payment."

During 2012, ASCAP launched a redesigned and enhanced mobile app, allowing music creators, publishers and licensees access to the society's tools on any mobile device, and offered a new program called ASCAP OnStage, which lets members submit set lists when they perform live so that they can receive royalty payments from the concert venues. Another new

ASCAP'S ANNUAL PAYMENTS TO SONGWRITERS AND PUBLISHERS (2008-12)  
(UNAUDITED FIGURES)



program, ASCAP Play Music, is a license designed for websites and mobile apps that will make obtaining an ASCAP license easier and more affordable for individuals and small businesses.

In 2012, ASCAP signed multi-year agreements with several major licensee groups, including the ABC and CBS TV networks; the Local Television Music License Committee, representing 1,100 local TV stations nationwide; the National Cable Television Assn., representing cable operators; Turner, for all of its channels; Showtime; PBS; and NPR. The organization says the deals complement similar agreements struck in 2011, which included SiriusXM Radio, HBO, Viacom, Netflix, Hulu, Rhapsody, Spotify and the radio industry.

The society also claimed 25,000 new members in 2012, including Lady Antebellum's Charles Kelley and Dave Haywood, Big Sean and composer Michael Suby ("The Vampire Diaries," "Pretty Little Liars").

# PEN Pusher

Size isn't everything for some smaller publishers left on the sidelines of big deals. PEN sees this as a business opportunity

By Ed Christman

**A**s the big get bigger, they leave opportunity on the table for the smaller independent publishers. At least that is the view of PEN Music president/owner Michael Eames, who is positioning his company for growth.

As it is, things are going well for PEN as it approaches its 20th anniversary next year, thanks to all the changes in the industry. "I call it 'the BMG effect,'" Eames says, referring to the rollout executed by that company, as it has acquired Bug Music, Cherry Lane, Stage 3, Evergreen and the Virgin Music catalog during the last four years. Beyond that, Sony/ATV is now administering EMI Music Publishing, thanks to its acquisition by a Sony Corp. of America-led consortium.

"A lot of songwriters and catalogs are unhappy with the changes and transition that occur when a bigger company buys a smaller one," Eames says. "They are looking for publishers that can give more personal attention."

The PEN roster and/or catalog includes Wendy Waldman; Lizz Wright; Olivia Newton-John and one of her co-writers and producers, John Farrar; Gina Schock; Earle Hagen; and Allyn Ferguson.

The last two are known for their TV theme songs, with the latter co-writing the "Barney Miller" theme and the former either writing or co-writing themes for "The Andy Griffith Show," "The Dick Van Dyke Show," "Gomer Pyle, U.S.M.C.," "That Girl," "The Mod Squad" and "I Spy"; he also co-wrote "Harlem Nocturne."

In PEN's latest deal, it has signed Don Felder and now handles the six Eagles songs he co-wrote, including "Hotel California," as well as the songs on his first solo album in 30 years, 2012's *Road to Forever*. "We placed his first single off the new solo record in a recent episode of 'Homeland,'" Eames says.

In another deal, PEN signed Gabriel Mann, composer of the theme and underscore for ABC's "Modern Family" and a member of the band the Rescues. PEN will maintain and pitch Mann's solo albums and any of

his material not subject to other deals.

PEN has also signed a worldwide administration deal to handle the music from videogame publisher Zenimax Media, whose companies have issued titles like "The Elder Scrolls," "Doom," "Quake" and "Wolfenstein."

Zenimax's compositions are "incredibly high-quality music, as if from a large feature film," Eames says. "Their games are so popular that their music is so well-known, it has equity."

Consequently, while orchestras have covered the music, Eames feels there's plenty of opportunity to license the music for trailers and other platforms.

Moreover, PEN will assemble a soundtrack of the music to be distributed digitally by BFM. Until signing this deal, PEN had acted as its own digital distributor, placing music directly onto iTunes and using TuneCore for distribution to other digital music providers. Through the digital distribution channel, PEN can sign and develop young songwriters and help build their story.

Finally, Eames says he has been re-engineering PEN, upgrading its administrative infrastructure through a new software platform and forming a strategic relationship with another recently formed publishing company. The platform is called CORE and owned by Zoe Graye Consulting. "We work closely with [Zoe Graye] to further customize and improve its programs," Eames says. In conjunction with Zoe Graye and Jeffrey Fass' website design company Linear, "we have built an Internet-based pitch system that integrates fully with CORE so that we can deal with all administrative and creative needs in an all-inclusive package," which will be rolled out in the next few weeks.

PEN Music's Michael Eames



.biz

Veteran executive Piero Giramonti is appointed GM of Harvest Records, joining the growing list of recent executive appointees at Capitol Music Group and its subsidiaries.



Atlas Genius' "Trojans" has been in the top 10 of Billboard's Alternative chart since November.

ROCK

## On The Map

After striking gold with a self-released single, Aussie rock band Atlas Genius crosses borders with major-label debut

By Reggie Ugwu

Few people anticipated the rise of Atlas Genius—least of all the group itself. The Australian indie-pop quartet lands at No. 34 on the Billboard 200 this week with debut album *When It Was Now*, capping a two-year journey from local cover band to rising international stars. The album sold 14,000 copies, according to Nielsen SoundScan.

The band broke through with "Trojans," an initially self-released single that's held steady in the top 10 of the Alternative chart since Nov. 24, peaking at No. 4. A surprisingly polished earworm with dance-friendly guitar licks and a dare-you-not-to-sing-along chorus, "Trojans" was the first original track the group ever recorded, but it was good enough to get the band recognized on the blog of New York/London-based Neon Gold Records in the summer of 2011. From there, the song leapt to SiriusXM's Alt Nation channel, and by October had netted more than 7,000 downloads, according to the group—all without any marketing or label backing. The band didn't even have a manager.

"What are the chances?" singer/songwriter/guitarist Keith Jeffrey asks. "Honestly, we had hoped that maybe 100 people would find us, and we would have considered that a success. It's nice to know that music can still get out there without a big machine behind it."

The success of "Trojans" eventually did get the band a manager: Jonny Kaps of +One Management. He helped the group navigate a burgeoning bidding

war before signing a deal with Warner in early 2012. The label repackaged "Trojans" in a three-song EP titled *Through the Glass* and pushed the track to terrestrial radio. Warner also produced videos for the other two songs, "Back Seat" and "Symptoms," opting not to feature the band in either clip as a way to preserve its mystique. But that was only the beginning.

"We didn't want Atlas to be just a 'radio band,' where they have a song on the radio and people are like, 'Oh, yeah, I know them,'" Warner VP of marketing Mitra Darab says. "We wanted them to have the credit they deserved beyond this one song."

Atlas Genius came to the United States for the first time last fall, touring in support of Silversun Pickups. On the two-month trek, the group showed early signs of a following that transcended the blogosphere. "There were three bands on the bill and they were the opening act," Darab says. "But if you went to almost any of the shows, you saw that the crowd was packed for Atlas. That gave us confidence that things were working on the grass-roots level."

The band's live success has only grown from there: A supporting North American tour with Imagine Dragons is sold out through March, the perfect springboard for a headlining stateside run in May and a slot at Lollapalooza. A Feb. 20 release party at Brooklyn's Music Hall of Williamsburg—preceded by a performance on "Late Night With Jimmy Fallon" the day before—sold out as well.

*When It Was Now* has plenty to slake the thirst of "Trojans" fans while also expanding into uncharted territory only hinted at by that song and the EP. Produced and engineered by the band, it alternates between the dance-rock exuberance of Phoenix or Two Door Cinema Club and slick, midtempo balladry reminiscent of Keane.

"It's been a wild run, but what I'm most proud of is this album," Kaps says. "They made an amazing record, and for a band that's really known for one song, people are going to be very happy with it."

"We were lucky in that our first song did really well. That won't always happen," Jeffrey says. "You can't predict how people will react to a song, but if we're happy with the music, then that's the best we can do." ●

## THE Numbers

### The Academy Awards

With this year's Academy Awards shining its spotlight on music from the movies, a number of acts and songs are benefiting from the Feb. 24 ABC broadcast. Among the highlights: Adele returned to the performance stage for the first time in more than a year, singing her Oscar-winning theme to the James Bond film "Skyfall"; Shirley Bassey sang "Goldfinger" in tribute to the spy-movie franchise's 50th birthday; and Barbra Streisand celebrated the late Marvin Hamlisch with "The Way We Were."

↑ 56K  
56%

Adele's "Skyfall," which earned her and co-writer Paul Epworth the Oscar for best original song, sold 56,000 downloads, a 56% gain in sales for the week ending Feb. 24, according to Nielsen SoundScan. On the Billboard Hot 100, where it already peaked at No. 8, it rebounds 83-61.

↑ 36K

Shirley Bassey, who reprised her theme song to 1964 Bond film "Goldfinger" during a tribute to the series, scored big in the social space. On the day of the Oscars, according to Topsy analytics, she was mentioned 36,000 times on Twitter—up from just 150 mentions a day earlier.

↓ 14K  
19%

Though the "Les Misérables" cast performed, the soundtrack's sales declined this week, moving 14,000—down 19%. However, Anne Hathaway's "I Dreamed a Dream" was up by 70%, selling 8,000 downloads.

↑ 1K  
230%

Mychael Danna's "Life of Pi" score album, which earned him the Oscar for best original score, gains by 230% for the week and sells 1,000 copies—its best sales week yet.

—Keith Caulfield



**Krewella** will perform at the Ultra Music Festival on March 24.

**DANCE**

## 'Alive' And Kicking

After picking up steam for months, EDM/pop trio Krewella charge up the Hot 100 with debut single

By Kerri Mason

Dance/rock band Krewella broke into the Billboard Hot 100 last week with "Alive," which continues to build this week, going from No. 99 to No. 79. The year-old single—a piano-pop/techno blend that has already spent 23 weeks on Billboard's Dance/Mix Show Airplay tally—powered onto the chart thanks to good old pavement-pounding, according to Columbia Records executive VP/GM Joel Klaiman.

"In the first two weeks of the year, our staff played new music for radio, and this record just stood out," he says. "The response was overwhelming. We felt we had done enough groundwork with the band's base to make a run at radio."

After just a year as a group, the rapid success of Krewella—singer/songwriter sisters Jahan and Yasmine Yousaf and producer Rain Man, aka Kris Trindl—suggests that, while the pop world is warming up to EDM producers-as-artists, there's still something comforting about the familiar format of a singer-led band. "One of the things that's different about Krewella is that it's a three-person group coming up from behind the decks," Klaiman says. "It's got more

personality than the other [EDM] acts."

The band self-released its first EP, *Play Hard*—which contained "Alive"—last June, and was quickly snapped up by EDM booking agency AM Only, signed by Columbia and added to festival lineups including New York's Electric Zoo. The trio is currently recording its debut LP. "If you told us a year ago everything would be happening the way it's happening, we wouldn't believe it," Yasmine says.

Support from CBS and Clear Channel stations and SiriusXM nationwide is buoying "Alive" across platforms, and a "Mad Max"-like videoclip has more than 3 million YouTube views. Meanwhile, Krewella was just named the first EDM act to join Vevo's emerging-artist program, LIFT, which creates and distributes additional video content, including interviews and behind-the-scenes clips featuring the group. The month-long program begins March 15, also the first day of the Ultra Music Festival (Krewella performs March 24).

"Lyrically, the song was totally relatable to our audience," says Geronimo, director of music programming for electronic and dance formats at SiriusXM, which added "Alive" in July 2012. "The fact that Krewella is a touring band that listeners can see perform live just added to my interest. I believe the audience feels the same way." ●



**DeLong's 'Global' Success**

Named an "artist to watch" by *Billboard.com* in January, EDM act Robert DeLong makes good on that recognition as he debuts on *Alternative* with "Global Concepts." The track appears on the artist's *Just Movement* (ATG/Glassnote), which reached No. 18 on *Dance/Electronic Albums* following its Feb. 5 release. Next, DeLong will play the Ultra Music Festival (March 23) and Coachella (April 14 and 21).

**Hires' 'Heart' Breaks**

Tampa, Fla., singer/songwriter Matt Hires is approaching the Adult Top 40 and Triple A airplay charts with "Restless Heart" (F-Stop/Atlantic), the first single from his EP *Forever*, which entered *Folk Albums* at No. 11 last week. The song has also received exposure through the "Star Craft II" videogame trilogy. Hires is opening for Matchbox 20 during the band's U.S. tour through March.

**'X'-cellent Start**

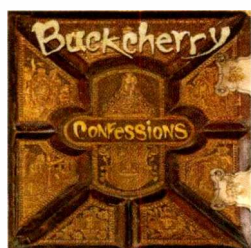
Tate Stevens, winner of the second season of Fox's "The X Factor" last year, is poised to appear on the Nielsen BDS-fueled *Country Airplay* chart with "Power of a Love Song" (Sycor/RCA Nashville), which logged spins at 18 of the ranking's 127 reporters during the Feb. 18-24 tracking week. As part of his "X Factor" victory, Stevens starred in a Pepsi ad featuring him performing his "Holler If You're With Me." The spot aired during the Grammy Awards telecast, after which the track dented the Feb. 23 *Hot Country Songs* chart (No. 50). The Missouri native's self-titled debut album is due April 23.

**Hearing 'Crickets'**

California-based pop-rap trio Drop City Yacht Club approaches the Rhythmic airplay chart with its Jeremih-assisted "Crickets" (Exit 8/A&M/Octone/Interscope). XHTZ San Diego and KKFR Phoenix led the push last week with 29 and 27 spins, respectively. Formerly known as the Freshmen, rappers Kristo and A. Wolf and producer THX blend genres, describing themselves as a "middle ground between the Beastie Boys and the Beach Boys."

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

## Battle Plan: Buckcherry



Three years after its last disc, *All Night Long*, Los Angeles rock act Buckcherry re-emerged this week with its first Century Media Records album, *Confessions*, which bows at No. 20 on the *Billboard* 200 and No. 1 on *Hard Rock Albums*.

**12 MONTHS AGO**

Despite lacking a label deal, Buckcherry finished recording the self-produced *Confessions* (which features songs about the seven deadly sins) in March and whipped up fan excitement with a series of webisodes that premiered that month. Frontman Josh Todd says the long wait before the album's release was "frustrating, but we're veterans. We know that it's better to wait and have the right people behind your record than to put it out with the wrong people backing it." Every week Buckcherry posted 10 in-studio photos shot by guitarist Stevie D. Fans and voted for their favorites, and the first 24 who chose the winning picture received signed prints from the band.

**2 MONTHS AGO**

After signing to Century Media Records, its third label, in November, Buckcherry offered a free download of the album's first single, "Gluttony," the day before it went on sale in December. Century Media VP of A&R/product manager Paul Gargano says about 12,000 fans took advantage of the offer. A lyric video garnered 150,000 views prior to the official clip, which arrived Jan. 16. "The campaign got under way as soon as the ink dried on the contract," Gargano says. "The songs on *Confessions* have a personal nature to them that we haven't seen from this band before, so it gave us an opportunity to help take Buckcherry to the next level."

**THIS WEEK**

After kicking off a tour supporting Kid Rock on Feb. 2 in Kansas City, Mo., the band appeared on the syndicated "Rockline" and "Loveline" radio shows during street week, while several songs were previewed on YouTube. Release day was accompanied by heavy social media and radio advertising, and the group played an acoustic set and chatted with fans at WXTB Tampa, Fla., which was streamed. A special promotion gives meet-and-greet passes to fans who buy *Confessions* at shows, while those purchasing the album at participating Record Store Day locales will receive a package of candy hearts bearing names of the seven deadly sins.

**NEXT WEEK**

During a break in the Kid Rock tour, Buckcherry will play three hometown shows in March at the Viper Room in West Hollywood. Todd says the group hopes to record a live DVD either there or down the road. Buckcherry heads to Australia for the Stone Music Festival on April 20 and also has a U.S. headline run planned. A video for the song "Wrath" is waiting in the wings, according to Gargano, and a fan-interactive website focusing on the seven deadly sins will launch by spring. "We wanted to make sure the hardcore fans knew about the album first," Gargano says. "Now we want to start working toward those new fans and bringing Buckcherry to them." —Gary Graff

# MARKETPLACE

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# CHARTS

OVER THE COUNTER KEITH CAULFIELD

## Mumford Rules For Fifth Week At No. 1

Alabama Shakes return to top 10 after nearly a year



While there was a lot of excitement on last week's Billboard 200 thanks to the impact from the Grammy Awards, things get back to (dreary) normal on this week's tally.

Mumford & Sons' *Babel* remains at No. 1 for a fifth nonconsecutive week, but sells just 63,000 copies, according to Nielsen SoundScan. That's down 66% compared with last week, when it jumped back to the top of the list with 185,000.

*Babel's* sum this week is the lowest sales week for a No. 1 album since Zac Brown Band's *Uncaged* moved a light 48,000 on Aug. 11, 2012.

On the bright side, *Babel* marks the longest run at No. 1 for an album by a duo or group since 2004. That year, OutKast's *Speakerboxxx/The Love Below* wrapped a seven-week nonconsecutive rule at No. 1 on the Feb. 7 chart. (Like *Babel*, OutKast's set also won the Grammy for album of the year. However, *Speakerboxxx/The Love Below* didn't return to No. 1 after its win.)

The last group to reign for more than five weeks at No. 1 was Creed, with *Weathered* in late 2001 and early 2002. The album tallied eight consecutive frames at No. 1 between Dec. 8, 2001, and Jan. 26, 2002.

While the rest of this week's top 10 is pretty ho-hum, there are a few bright spots:

Soulful rock band Alabama Shakes returns to the top 10 for the first time in almost a year, as *Boys & Girls* jumps 20-6 with 33,000 (up 10%). It's the set's second-largest sales week yet, and comes in the wake of the act's performance on NBC's "Saturday Night

Live" on Feb. 16. (The show was given an encore airing, although in edited form, a week later on Feb. 23.)

The band last sold more in a week on the chart dated April 28, 2012, when the album vaulted 16-8 with 43,000 in its second week. It debuted at No. 16 with a digital-exclusive title, before jumping to No. 8 with both digital and physical sales. The group's 2013 U.S. tour launched March 1 in Boise, Idaho, and has dates lined up through March 16. After that, the band heads down to Mexico and South America, before returning stateside for a series of shows and festivals this summer.

One more album returns to the top 10 this week: Rihanna's *Unapologetic* zips 15-9 with 29,000 (though it's down 29% in sales). The set was last in the top 10 on the Jan. 12 chart.

**Looking ahead:** Bruno Mars could notch his first No. 1 album on the Billboard 200 next week—thanks to Amazon MP3.

On Feb. 26, the digital retailer offered a bevy of albums for \$1.99, including Mars' latest, *Unorthodox Jukebox*. Sources say the title could jump to No. 1 on next week's Billboard 200, thanks to robust sales from Amazon MP3.

It's a bit early to predict exactly how much the album could sell in the week ending March 3. That said, don't rule out a figure in the range of 70,000-80,000, which should be enough to fend off the rest of the chart competition. The Feb. 26 release schedule was particularly light on blockbuster titles, so the stage is set for Mars to jump to No. 1. (Discounted sales of *Unorthodox Jukebox* count toward its weekly total because the album has been out for more than four weeks. Billboard doesn't count sales of albums priced below \$3.49 in their first four weeks of release.)

At press time, the retailer was selling the album for \$3.99. The sale opportunity wasn't lost on Mars, who tweeted a link to the discounted album to his 15.6 million followers on the morning of Feb. 27.

If *Unorthodox Jukebox* goes to No. 1, it will be Mars' first chart-topper. His debut album, *Doo-Wops & Hooligans*, reached No. 3, while the new set has so far peaked at No. 2, which is where it debuted.

Other titles that were offered for the one-day-only price of \$1.99 include Macklemore & Ryan Lewis' *The Heist*, Tegan & Sara's *Heartthrob* and Muse's *The 2nd Law*. All are expected to make significant sales increases as well. ●



SALES OF ALABAMA SHAKES' *BOYS & GIRLS*  
● 33,000  
10% THIS WEEK

TOTAL SALES OF MUMFORD & SONS' *BABEL*  
2.0 MILLION

SALES OF SMASH: BOMBSHELL THIS WEEK  
● 6,000  
63% IN SECOND WEEK



### Keep 'Hold'-ing 'On'

The most common title for a Billboard Hot 100 hit is back again. As Alabama Shakes' "Hold On" rises 100-93 in its second week, the song marks the record-extending 16th chart appearance for the title. "Hold On" pads its lead over the second-most-common Hot 100 title: "Runaway" (14).

In 1990 alone, two songs titled "Hold On"—by Wilson Phillips and En Vogue—battled for lofty chart space. Wilson Phillips' ultimately rose higher, reaching No. 1 and earning the honor of Billboard's top song that year. Still, En Vogue's track peaked at an impressive No. 2, as well as at No. 1 on Hot R&B/Hip-Hop Songs. Also reaching the Hot 100's top 20 with hits titled "Hold On": Santana (No. 15, 1982), Jamie Walters (No. 16, 1995) and Ian Gomm (No. 18, 1979). —Gary Trust

### THE BIG NUMBER

20

Number of albums on this week's Billboard 200 that post an increase in weekly sales, including re-entries. Last week, there were 150.



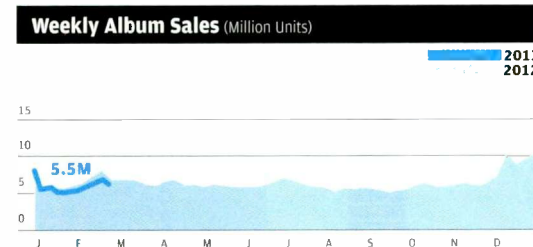
Read more Chart Beat at billboard.com/chartbeat.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,461,000	2,247,000	26,858,000
Last Week	6,813,000	2,660,000	29,432,000
Change	-19.8%	-15.5%	-8.7%
This Week Last Year	6,309,000	2,157,000	28,134,000
Change	-13.4%	4.2%	-4.5%

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



### YEAR-TO-DATE

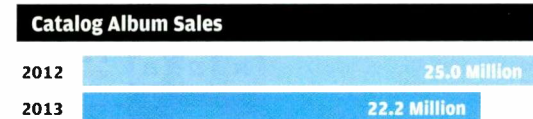
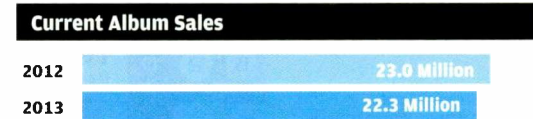
Overall Unit Sales	2012	2013	CHANGE
Albums	48,011,000	44,575,000	-7.2%
Digital Tracks	230,918,000	227,263,000	-1.6%
Store Singles	412,000	531,000	28.9%
Total	279,341,000	272,369,000	-2.5%
Album w/TEA*	71,102,800	67,301,300	-5.3%

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



Sales by Album Format	2012	2013	CHANGE
CD	29,358,000	23,698,000	-19.3%
Digital	18,024,000	19,991,000	10.9%
Vinyl	617,000	817,000	32.4%
Other	12,000	68,000	466.7%

Sales by Album Category	2012	2013	CHANGE
Current	22,976,000	22,344,000	-2.8%
Catalog	25,035,000	22,232,000	-11.2%
Deep Catalog	20,136,000	17,713,000	-12.0%



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

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

# Hot 100

March 9  
2013

## billboard

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
-	1	1	<b>#1</b> <b>DG</b> <b>HARLEM SHAKE</b> BAAUER (H.RODRIGUES)	Baauer		1	2
1	2	2	<b>THRIFT SHOP</b> Macklemore & Ryan Lewis Featuring Wanz R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore/ADA/WARNER BROS.		1	21
9	8	3	<b>AG</b> <b>WHEN I WAS YOUR MAN</b> Bruno Mars THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE,A.WYATT)	ATLANTIC		3	10
5	5	4	<b>I KNEW YOU WERE TROUBLE.</b> Taylor Swift MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK)	BIG MACHINE/REPUBLIC	▲	2	19
3	4	5	<b>SCREAM &amp; SHOUT</b> will.i.am & Britney Spears LAZY JAY (W.ADAMS,J.MARTENS,J.BAPTISTE)	INTERSCOPE	▲	3	13
65	10	6	<b>STARTED FROM THE BOTTOM</b> Drake M.ZOMBIE (A.GRAHAM,W.COLEMAN,N.SHEBIB,B.SANFILIPPO)	YOUNG MONEY/CASH MONEY/REPUBLIC		6	3
57	3	7	<b>STAY</b> Rihanna Featuring Mikky Ekko M.EKKO,J.PARKER (M.EKKO,J.PARKER)	SRP/DEF JAM/DJMG		3	3
8	8	8	<b>SUIT &amp; TIE</b> Justin Timberlake Featuring Jay Z TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,S.C.CARTER,J.HARMON,J.E.FAUNTILEROY III,T.STUART,J.WILSON,C.STILL)	RCA		4	7
2	7	9	<b>LOCKED OUT OF HEAVEN</b> Bruno Mars THE SMEEZINGTONS,J.BHASKER,E.HAYNIE,M.RONSON (BRUNO MARS,P.LAWRENCE II,A.LEVINE)	ATLANTIC		1	21
3	19	10	<b>SG</b> <b>LOVE ME</b> Lil Wayne Feat. Drake & Future MIKE WILL MADE IT,A+(D.CARTER,A.GRAHAM,N.WILBURN,M.L.WILLIAMS II,A.HOGAN)	YOUNG MONEY/CASH MONEY/REPUBLIC		10	6
<p>The track marks Lil Wayne's 18th Hot 100 top 10, tying him with Ludacris for the second-best total among rappers. Fellow top-tier inhabitant Jay-Z leads with 19. Drake scores his 12th top 10 and, with "Started From the Bottom" at No. 6, lands simultaneous top 10s for the first time. Future celebrates his first top 10.</p>							
4	6	11	<b>HO HEY</b> The Lumineers R.HADLOCK (W.SCHULTZ,J.FRAITES)	DUALTONE	▲	3	38
6	11	12	<b>DON'T YOU WORRY CHILD</b> Swedish House Mafia Feat. John Martin AXWELL,S.INGROSSO,S.ANGELLO (J.MARTIN,M.ZITRON,AXWELL,S.INGROSSO,S.ANGELLO)	ASTRALWORKS/CAPITOL		6	23
-	45	13	<b>ONE WAY OR ANOTHER (TEENAGE KICKS)</b> One Direction J.BUNETTA,J.RYAN (D.HARRY,N.HARRISON,J.O'NEILL)	SYCO/COLUMBIA		13	2
<p>A No. 5 start on Streaming Songs (5.1 million streams; up 1,109%) and a 16-8 blast on Hot Digital Songs (135,000 downloads sold, up 26%) spur the song's vault. It also bests the No. 24 Hot 100 peak of Blondie's original "One Way or Another" in 1979.</p>							
7	13	14	<b>DAYLIGHT</b> Maroon 5 A.LEVINE,MDL,MAX MARTIN (A.LEVINE,MAX MARTIN,SAMM,M.LEVY)	A&M/OCTONE/INTERSCOPE		7	12
11	15	15	<b>F**KIN PROBLEMS</b> A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar N.SHEBIB (R.MAYERS,N.SHEBIB,S.GARRETT,A.GRAHAM,T.EPPS,K.DUCKWORTH)	A\$AP WORLDWIDE/POLO GROUNDS/RCA	▲	8	17
12	14	16	<b>GIRL ON FIRE</b> Alicia Keys Feat. Nicki Minaj ALICIA KEYS,J.BHASKER,S.REMI (ALICIA KEYS,J.BHASKER,S.REMI,L.T.MARAJ,W.SQUIER)	RCA		11	25
<p>The song lifts 11-10 on the Adult Top 40 radio airplay chart, becoming the tally's first top 10 that likewise reached the top 10 on Hot R&amp;B/Hip-Hop Songs (where "Girl" rose to No. 2). The last such crossover hit? Keys' own "No One" five years ago.</p>							
14	17	17	<b>SWEET NOTHING</b> Calvin Harris Feat. Florence Welch C.HARRIS (C.HARRIS,F.WELCH,K.HARPOON)	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	●	10	16
10	16	18	<b>BEAUTY AND A BEAT</b> Justin Bieber Feat. Nicki Minaj MAX MARTIN,ZEDD,J.BIEBER,D.KANTER,J.GUOWIN (MAX MARTIN,A.ZASLAVSKI,S.KOTECHA,O.T.MARAJ)	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG		5	20
15	12	19	<b>I WILL WAIT</b> Mumford & Sons M.DRAVS (MUMFORD & SONS)	GENTLEMAN OF THE ROAD/RED/GLOSSNOTE	●	12	29
13	18	20	<b>TRY</b> P!nk G.KURSTIN (BUSBEE,B.WEST)	RCA		9	18
34	22	21	<b>POUR IT UP</b> Rihanna MIKE WILL MADE IT-J-BO (M.L.WILLIAMS II,J.GARNER,I.THOMAS,T.THOMAS,R.FENTY)	SRP/DEF JAM/DJMG		21	8
33	37	22	<b>RADIOACTIVE</b> Imagine Dragons ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	KIDINAKORNER/INTERSCOPE	●	22	26

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
16	23	23	<b>IT'S TIME</b> Imagine Dragons B.DARNER,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE)	KIDINAKORNER/INTERSCOPE	▲	15	38
19	25	24	<b>CATCH MY BREATH</b> Kelly Clarkson SOUND KOLLECTIV (K.CLARKSON,J.HALBERT,E.OLSON)	19/RCA		19	18
18	21	25	<b>DIAMONDS</b> Rihanna STARGATE,BENNY BLANCO (S.FURLER,B.LEVIN,M.S.ERIKSEN,T.E.HERMANSEN)	SRP/DEF JAM/DJMG	▲	1	22
22	31	26	<b>LITTLE TALKS</b> Of Monsters And Men OF MONSTERS AND MEN,A.ARNARSSON (N.B.HILMARSDOTTIR,R.THORHALSSON)	REPUBLIC	▲	20	40
48	26	27	<b>GANGNAM STYLE</b> PSY P.JAI-SANG,Y.GUN-HYUNG (J.S.PARK,G.H.YOO)	SCHOOLBOY/REPUBLIC	▲	2	25
55	47	28	<b>FEEL THIS MOMENT</b> Pitbull Feat. Christina Aguilera A.MESSINGER,N.ATWEH,N.LAMBROZZA (A.C.PEREZ,C.PEREZ,N.ATWEH,C.KREVIJAZUK,A.MESSINGER,N.LAMBROZZA,L.VARGAS,C.AGUILERA,PAL.WAAKTAAR,M.HARKET,M.FURHOLMEN) MR. 305/POLO GROUNDS/RCA			28	5
17	30	29	<b>HOME</b> Phillip Phillips D.PEARSON (D.PEARSON,G.HOLDEN)	19/INTERSCOPE	▲	6	35
4	10	30	<b>CARRY ON</b> fun. J.BHASKER (FUN,J.BHASKER)	FUELED BY RAMEN/RRP		20	8
25	33	31	<b>HALL OF FAME</b> The Script Featuring will.i.am D.O'DONOGHUE,M.SHEEHAN,J.BARRY (D.O'DONOGHUE,M.SHEEHAN,W.ADAMS,J.BARRY)	PHONOGENIC/EPIC	▲	25	22
38	38	32	<b>SURE BE COOL IF YOU DID</b> Blake Shelton S.HENDRICKS (R.CLAWSON,C.TOMPKINS,J.ROBBINS)	WARNER BROS. NASHVILLE/WMN		32	7
21	34	33	<b>ONE MORE NIGHT</b> Maroon 5 MAX MARTIN,SHELLBACK (A.LEVINE,SHELLBACK,S.KOTECHA,MAX MARTIN)	A&M/OCTONE/INTERSCOPE		1	36
40	49	34	<b>POETIC JUSTICE</b> Kendrick Lamar Featuring Drake S.DEVILLE (K.DUCKWORTH,E.MOLINA,A.GRAHAM,J.S.HARRIS III,J.JACKSON,T.S.LEWIS)	TOP DAWG/AFTERMATH/INTERSCOPE		34	18
29	35	35	<b>C'MON</b> Ke\$ha DR. LUKE,BENNY BLANCO,CIRKUT (K.SEBERT,L.GOTTWALD,B.LEVIN,MAX MARTIN,B.MCKEE,H.WALTER)	KEMOSABE/RCA		27	10
30	29	36	<b>WANTED</b> Hunter Hayes D.HUFF,F.H.HAYES (T.VERGES,H.HAYES)	ATLANTIC NASHVILLE/WMN/RRP	▲	16	44
49	44	37	<b>TROUBLEMAKER</b> Olly Murs Featuring Flo Rida S.ROBSON (O.MURS,S.ROBSON,C.KELLY,T.DILLARD)	SYCO/COLUMBIA		37	6
24	28	38	<b>SOME NIGHTS</b> fun. J.BHASKER (N.RUESS,A.DOST,J.ANTONOFF,J.BHASKER)	FUELED BY RAMEN/RRP	▲	3	53
31	39	39	<b>BETTER DIG TWO</b> The Band Perry D.HUFF (B.CLARK,S.MCANALLY,T.ROSEN)	REPUBLIC NASHVILLE	●	28	17
35	27	40	<b>ADORN</b> Miguel MIGUEL (M.J.PIMENTEL)	BYSTORM/BLACK ICE/RCA		17	30
37	46	41	<b>ALL GOLD EVERYTHING</b> Trinidad James D.GALLASPY (N.WILLIAMS)	THINKTISAGAME/DEF JAM/DJMG		36	11
<p><b>HOT SHOT DEBUT</b></p>							
27	42	42	<b>HEY PORSCHE</b> Nelly DJ FRANK,E.D.GLASS,M.FREESH,T.M.AZUR,H.KIPNER (D.E.GLASS,H.KIPNER,B.S.ISAAC,J.FRANKS,C.HAYNES, JR.)	REPUBLIC		42	1
<p>Marking the second-highest debut of his 33 Hot 100 hits (trailing only 2010's No. 12-bowing "Just a Dream"), "Hey Porsche" rides onto Hot Digital Songs at No. 15 (99,000). On the Mainstream Top 40 airplay chart, it rises 26-24.</p>							
27	42	43	<b>SWIMMING POOLS (DRANK)</b> Kendrick Lamar T-MINUS (K.DUCKWORTH,T.WILLIAMS,N.SEETHARAM)	TOP DAWG/AFTERMATH/INTERSCOPE	●	17	28
32	43	44	<b>ONE OF THOSE NIGHTS</b> Tim McGraw B.GALLIMORE,T.MCGRAW (L.LAIRD,R.CLAWSON,C.TOMPKINS)	BIG MACHINE		32	13
20	32	45	<b>THE A TEAM</b> Ed Sheeran J.GOSLING,E.SHEERAN (E.SHEERAN)	ELEKTRA/ATLANTIC	▲	16	33
72	51	46	<b>KISS YOU</b> One Direction C.FALK,RAMI (SHELLBACK,R.YACIOUB,C.FALK,S.KOTECHA,K.LUNDIN,K.FOGLMARK,A.NEDLER)	SYCO/COLUMBIA		46	9
50	41	47	<b>TWO BLACK CADILLACS</b> Carrie Underwood M.BRIGHT (C.UNDERWOOD,J.KEAR,H.LINDSEY)	19/ARISTA NASHVILLE		41	11
39	40	48	<b>I'M DIFFERENT</b> 2 Chainz DJ MUSTARD (T.EPPS,D.MCFARLANE)	DEF JAM/DJMG		27	15
50	55	49	<b>SAIL</b> AWOLNATION A.BRUNO (A.BRUNO)	RED BULL	▲	49	25

### LEGEND

Bullets indicate titles with greatest weekly gains.

### Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 50,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platino). 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 (Heiseeker 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](http://billboard.com/biz).

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SALES DATA COMPILED BY NIELSEN BDS. THE WEEK'S MOST POPULAR CURRENT SONGS, ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. SALES DATA AS COMPILED BY NIELSEN SOUNDCAN AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES (TRACKED BY NIELSEN BDS). © 2013 NIELSEN SOUNDCAN. ALL RIGHTS RESERVED.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
36	50	50	<b>DIE YOUNG</b> DR. LUKE, BENNY BLANCO, CIRKUT (K. SEBERT, L. GOTTWALD, B. LEVIN, N. RUESS, H. WALTER) KEMOSABE/RCA	Ke\$ha		2	22
52	54	51	<b>TORNADO</b> J. JOYCE (N. HEMBY, D. MAIO)	Little Big Town CAPITOL NASHVILLE		51	16
61	57	52	<b>NEVA END</b> MIKE WILL MADE-IT (N. WILBURN, M. L. WILLIAMS II, P. R. SLAUGHTER) A-1/FREEBANDZ/EPIC	Future		52	12
45	58	53	<b>DOWNTOWN</b> P. WORLEY, L. ADY ANTEBELLUM (L. LAIRD, S. MCANALLY, N. HEMBY) CAPITOL NASHVILLE	Lady Antebellum		45	3
53	53	54	<b>WICKED GAMES</b> DOC. C. MONTAGNESE, THE WEEKND (A. TESFAYE, C. MONTAGNESE, D. MCKINNEY) XO/REPUBLIC	The Weeknd		53	17
88	63	55	<b>LOVEEEEEEE SONG</b> FUTURE (N. WILBURN, R. FENTY, D. ANDREWS, G. S. JACKSON, L. S. ROGERS) SRP/OEF JAM/IDJMG	Rihanna Feat. Future		55	4
26	60	56	<b>MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP)</b> B. WALKER (FALL OUT BOY, B. WALKER, J. HILL) DECADE/DANCE/FUELED BY RAME/N/ISLAND/IDJMG	Fall Out Boy		26	3
54	56	57	<b>SOMEBODY'S HEARTBREAK</b> D. HUFF, H. HAYES (A. DORFF, L. LAIRD, H. HAYES) ATLANTIC NASHVILLE/WMN	Hunter Hayes	●	54	14
62	61	58	<b>I DRIVE YOUR TRUCK</b> K. JACOBS, M. MCCLURE, L. BRICE (J. ALEXANDER, C. HARRINGTON, J. YEARY) CURB	Lee Brice		58	8
69	64	59	<b>R.I.P.</b> DJ MUSTARD (J. W. JENKINS, D. N. MCFAIR, A. NE. T. EPSS, W. D. S. VAUGHN, A. YOUNG, E. WRIGHT, L. PATTERSON), O. JACKSON, G. WEBSTER, A. NGLAND, L. BONNER, R. MIDDLEBROOKS, W. MORRISON, M. JONES, M. PIERCE) CTE/DEF JAM/IDJMG	Young Jeezy Featuring 2 Chainz		59	3
74	67	60	<b>MAMA'S BROKEN HEART</b> F. LIDDELL, C. AINLAY, G. WOLF (B. CLARK, S. MCANALLY, K. MUSGRAVES) RCA NASHVILLE	Miranda Lambert		60	5
-	61	61	<b>SKYFALL</b> P. EPWORTH (A. ADKINS, P. EPWORTH) XL/COLUMBIA	Adele	▲	8	19
-	62	62	<b>BUGATTI</b> MIKE WILL MADE-IT (A. M. COLLESTER, N. CASH, W. L. ROBERTS II, M. L. WILLIAMS II, N. WILBURN) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Featuring Future & Rick Ross		62	2
67	63	63	<b>MERRY GO 'ROUND</b> L. LAIRD, S. MCANALLY, K. MUSGRAVES (K. MUSGRAVES, J. OSBORNE, S. MCANALLY) MERCURY NASHVILLE	Kacey Musgraves		63	11
77	72	64	<b>GET YOUR SHINE ON</b> J. MOI (T. HUBBARD, B. KELLEY, R. CLAWSON, C. TOMPKINS) REPUBLIC NASHVILLE	Florida Georgia Line		64	5
44	59	65	<b>DON'T STOP THE PARTY</b> TJR (A. C. PEREZ, T. J. ROZDILSKY, J. GARCIA, J. MARTINEZ GOMEZ, W. LYN, F. HIBBERT) MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR		17	19
51	62	66	<b>THE ONLY WAY I KNOW</b> M. KNOX (D. L. MURPHY, B. HAYS LIP) BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	●	40	16
66	69	67	<b>TIP IT ON BACK</b> B. BEAVERS, L. WOOTEN (T. KENNEDY, R. COPPERMAN, J. M. NITE) CAPITOL NASHVILLE	Dierks Bentley		66	14
68	71	68	<b>PIRATE FLAG</b> B. CANNON, K. CHESNEY (R. COPPERMAN, D. L. MURPHY) BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney		68	3
70	66	69	<b>WHO BOOTY</b> RAW SMOOV (D. J. GRIZZELL, S. A. WILLIAMS, K. KHARBOUCH) COOL RIO CARTEL/EPIC	Jonn Hart Featuring IamS!		66	11
<b>RE-ENTRY</b>	70	70	<b>BAD</b> T. THOMAS, K. CAMP (O. AKINTIMEHIN, T. THOMAS) MAYBACH/ATLANTIC	Wale Featuring Tiara Thomas		70	2
80	74	71	<b>GIVE IT ALL WE GOT TONIGHT</b> T. BROWN, G. STRAIT (M. BRIGHT, P. O'DONNELL, T. JAMES) MCA NASHVILLE	George Strait		71	8
-	84	72	<b>JUST GIVE ME A REASON</b> J. BHASKER (PINK, J. BHASKER, N. RUESS) RCA	P!nk Featuring Nate Ruess		72	2
79	75	73	<b>IF I DIDN'T HAVE YOU</b> N. V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS) STONEY CREEK	Thompson Square		73	8
83	88	74	<b>I LOVE IT</b> P. BERGER (P. BERGER, C. AITCHISON, L. EKLOW) RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP	Icona Pop Featuring Charli XCX		69	4
75	70	75	<b>DON'T JUDGE ME</b> THE MESSENGERS (C. M. BROWN, N. ATWEH, A. MESSINGER, M. PELLIZZER) RCA	Chris Brown		67	17
-	24	76	<b>MIRRORS</b> TIMBALAND (J. TIMBERLAKE, T. V. MOSLEY, J. HARMON, J. E. FAUNTLEROY II) RCA	Justin Timberlake		24	2
<p>The cut slides 9-51 on Hot Digital Songs (41,000, down 75%) following its flashy first week. A rebound is likely, as it's scheduled to be the second radio single from <i>The 20/20 Experience</i>, due March 19.</p>							

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
81	86	77	<b>BATTLE SCARS</b> PRO J (W. JACO, G. SEBASTIAN, D. R. HARRIS) 1ST & 15TH/ATLANTIC	Lupe Fiasco & Guy Sebastian		73	9
78	79	78	<b>REMEMBER YOU</b> C. MONTAGNESE, DPAT (C. J. THOMAZ, A. TESFAYE, C. MONTAGNESE, A. BALSHE, J. DOUGLASS, E. LUMPKIN) ROSTRUM/ATLANTIC/RRP	Wiz Khalifa Feat. The Weeknd		63	14
-	99	79	<b>ALIVE</b> RAIN MAN (J. YOUSAF, Y. YOUSAF, K. TRINDL, N. LIM, J. JUDELL) KREWELLA/COLUMBIA	Krewella		79	2
64	76	80	<b>BALL</b> RICO LOVE EARL AND E (C. J. HARRIS, JR., RICO LOVE, E. HOOD, E. GOUDY II, D. CARTER) GRAND HUSTLE/ATLANTIC	T.I. Featuring Lil Wayne		50	19
98	92	81	<b>LOVE AND WAR</b> D. CAMPER, JR. (M. RIDDICK, L. DANIEL S. T. BRAXTON) STREAMLINE/EPIC	Tamar Braxton		57	5
82	80	82	<b>LITTLE THINGS</b> J. GOSLING (E. SHEERAN, F. BEVAN) SYCO/COLUMBIA	One Direction	●	33	15
84	81	83	<b>LOVE SOSA</b> YOUNG CHOP (K. COZART, T. PITTMAN) GLORY BOYZ/INTERSCOPE	Chief Keef		56	11
73	78	84	<b>STUBBORN LOVE</b> R. HADLOCK (W. SCHULTZ, J. FRATES) DUALTONE	The Lumineers		70	11
76	89	85	<b>CUPS</b> C. BECK, M. KILIAN (A. P. CARTER, L. GERSTEIN, D. BLACKETT, H. TUNSTALL, BEHRENS, J. FREEMAN) UME	Anna Kendrick		64	9
100	82	86	<b>DOPE</b> M. ROBERTS (M. NGUYEN-STEVENSON, W. L. ROBERTS II, M. ROBERTS, J. JACKSON, C. C. BROADUS, JR., C. WOLFE, A. YOUNG) YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Featuring Rick Ross		68	5
-	95	87	<b>WAGON WHEEL</b> F. ROGERS (B. DYLAN, K. SECOR) CAPITOL NASHVILLE	Darius Rucker		87	3
<b>NEW</b>	88	88	<b>AS YOUR FRIEND</b> AFROJACK, LEROY STYLES, DJ BUDDHA, POLOW DA DON (N. VAN DE WALL, C. M. BROWN, L. GHAZI, N. SADIR, I. VARGAS, J. JONES) WALL	Afrojack Featuring Chris Brown		88	1
<b>NEW</b>	89	89	<b>NEXT TO ME</b> CRAZE, HOAX (A. E. SANDE, H. CHEGWIN, H. CRAZE, A. PAUL) CAPITOL	Emeli Sande		89	1
 <p>The multiple BRIT Award winner (Feb. 20) lands on the Hot 100 for the first time. The song dented the Triple A and Adult R&amp;B airplay charts last year. Now being reworked by Capitol, the track enters Mainstream Top 40 at No. 37 and rises 23-20 on Adult Top 40. —Gary Trust</p>							
87	90	90	<b>VA VA VOOM</b> DR. LUKE, KOOL KOJAK (O. T. MARAJ, L. GOTTWALD, A. GRIGG, MAX MARTIN, H. WALTER) YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj		22	19
-	91	91	<b>POWER TRIP</b> J. L. CDLE (J. COLE, H. LAWS) ROC NATION/COLUMBIA	J. Cole Featuring Miguel		91	2
<b>RE-ENTRY</b>	92	92	<b>CAN'T HOLD US</b> R. LEWIS (B. HAGGERTY, R. LEWIS) MACKLEMORE/ADA	Macklemore & Ryan Lewis Feat. Ray Dalton		92	3
-	93	93	<b>HOLD ON</b> ALABAMA SHAKES, A. TOKIC (ALABAMA SHAKES) ATO	Alabama Shakes		93	2
86	85	94	<b>ANYTHING COULD HAPPEN</b> J. ELIOT, E. GOULDING (E. GOULDING, J. ELIOT) CHERRYTREE/INTERSCOPE	Ellie Goulding	●	47	20
92	93	95	<b>GUAP</b> KEY WANE, YOUNG CHOP (S. M. ANDERSON, D. M. WEIR II, T. PITTMAN, A. IZQUIERDO, D. CAMPER, JR., K. WEST, A. MARTIN, R. KINELSKI, N. GOLDSTEIN) G.O.O.D./DEF JAM/IDJMG	Big Sean		71	11
97	97	96	<b>I CAN TAKE IT FROM THERE</b> J. STROUD (C. YOUNG, R. AKINS, B. HAYS LIP) RCA NASHVILLE	Chris Young		96	3
<b>RE-ENTRY</b>	97	97	<b>WE STILL IN THIS B****</b> MIKE WILL MADE-IT, MARZ (B. R. SIMMONS, JR., M. L. WILLIAMS II, M. MIDDLEBROOKS, C. J. HARRIS, JR., J. HOUSTON) REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		95	2
85	94	98	<b>GOODBYE IN HER EYES</b> K. STEGALL, Z. BROWN (Z. BROWN, W. DJARRETT, S. LEIGH, J. D. HOPKINS) ATLANTIC/SOUTHERN GROUND	Zac Brown Band		48	20
<b>NEW</b>	99	99	<b>LIKE JESUS DOES</b> J. JOYCE (C. BEATHARD, M. CRISWELL) EMI NASHVILLE	Eric Church		99	1
<b>NEW</b>	100	100	<b>KARATE CHOP (REMIX)</b> METRO (N. WILBURN, R. BRUCE, L. WAYNE, D. CARTER) A-1/FREEBANDZ/EPIC	Future Featuring Lil Wayne		100	1

**OH, THERE HE GO IN THAT FOREIGN AGAIN, KILLIN' THE SCENE BRING THE CORONER IN.**

**"BUGATTI," ACE HOOD FEATURING RICK ROSS AND FUTURE**

**Q&A Ace Hood**



Are you surprised by how fast "Bugatti," which climbs to No. 62 on the Billboard Hot 100 this week, has grown?  
I never had no record that ever grew that fast. As soon as we dropped it, instantly the DJs was calling. We only had the record out a few days—they're calling me, telling me the record's charting and all this good stuff. We knew it was huge, but didn't know it was a smash like this. It's been tearing up the clubs.



Do you think it will be a crossover hit?  
Ain't no lie: If it crosses over, I'll cry. For an artist that's considered "street," my biggest dream is to have a record that's dope enough to go from urban to top 40. These are the records we dream of. I definitely feel that this record will go to No. 1 at urban, at least. And it will chart on top 40—I really do feel that way.


You're already prepping your fourth disc, but you're still mostly known for your singles. Will *Trials & Tribulations*, slated for July, change that?  
It takes time for an artist to build his story. It takes time for people to get to know what you've been through and your struggles and how they're relatable. It's all about timing, and it takes time for certain things. Me dropping my first few albums, they didn't do what we all expected them to do. But it's all about presenting what the fans want. This time around, we expect a big bang. —Steven J. Horowitz

SALES DATA COMPILED BY NIELSEN BDS. SOUNDCAN. THE WEEK'S MOST COMPARED TO ARTISTS: SONGS, CARRIERS, CHARTS, AND CROSSED OVERS. BY NIELSEN BDS. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE AIRPLAY OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. REPRODUCED BY BILLBOARD.COM FOR COMPLETE RULES AND REGULATIONS. © 2013. Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

# The Billboard 200

March 9  
2013  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
4	1	1	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	22
8	2	2	<b>BRUNO MARS</b> ATLANTIC/AG	Unorthodox Jukebox		2	11
1	5	3	<b>JOSH GROBAN</b> REPRISE/WARNER BROS.	All That Echoes		1	3
3	8	4	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	3
10	6	5	<b>THE LUMINEERS</b> DUALTONE	The Lumineers	▲	2	47
43	20	6	<b>ALABAMA SHAKES</b> ATO	Boys & Girls		6	43
11	2	7	<b>VARIOUS ARTISTS</b> GRAMMY/CAPITOL	2013 Grammy Nominees		2	5
14	7	8	<b>FUN.</b> FUELED BY RAMEN	Some Nights	▲	3	53
17	15	9	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Unapologetic	●	1	14
12	4	10	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Red	▲	1	18
13	16	11	<b>SOUNDTRACK</b> UME	Pitch Perfect		3	18
31	22	12	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/JGA	Night Visions	●	2	25
				The album continues to profit from its deluxe reissue on Feb. 12, as it rises 10 slots with 24,000 sold, despite a 14% decline in sales. With the overall album market down by 20% this week, it still earns a bullet, as does any title with a decline of 15% or less.			
2	12	13	<b>TIM MCGRAW</b> BIG MACHINE/BMLG	Two Lanes Of Freedom		2	3
22	10	14	<b>ADELE</b> XL/COLUMBIA	21	◆	1	105
5	9	15	<b>ANDREA BOCELLI</b> SUGAR/VERVE/VG	Passione		2	4
19	33	16	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	The Heist		2	20
23	11	17	<b>P!NK</b> RCA	The Truth About Love	▲	1	23
33	28	18	<b>ALICIA KEYS</b> RCA	Girl On Fire	●	1	13
21	29	19	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG	Here's To The Good Times		10	12
			As the country duo's single "Get Your Shine On" rises 20-15 on Hot Country Songs, its album continues to sell well. It surpassed 300,000 in total sales a week ago, and moves another 19,000 this week (down 18%).				
<b>HOT SHOT DEBUT</b>		20	<b>BUCKCHERRY</b> ELEVEN SEVEN/CENTURY MEDIA	Confessions		20	1
			The last time the chart welcomed a Hot Shot Debut this low (outside of the always slow post-Christmas frame) was slightly more than a year ago (March 3). That week, the highest debut started at No. 67.				

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
20	10	21	<b>MAROON 5</b> A&M/OCTONE/JGA	Overexposed	▲	2	35
29	11	22	<b>THE BLACK KEYS</b> NONESUCH/WARNER BROS.	El Camino	▲	2	64
30	30	23	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Take Me Home	▲	1	15
27	17	24	<b>HUNTER HAYES</b> ATLANTIC NASHVILLE/WMN	Hunter Hayes	●	17	54
6	18	25	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	4
18	23	26	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 23		2	6
7	11	27	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE/UMGN	Tornado	●	2	24
16	24	28	<b>GARY ALLAN</b> MCA NASHVILLE/UMGN	Set You Free		1	5
<b>NEW</b>		29	<b>NICK CAVE &amp; THE BAD SEEDS</b> BAD SEED	Push The Sky Away		29	1
				Nick Cave & The Bad Seeds celebrate their highest-charting album and best sales week (15,000). Their previous high-water mark came with 2008's <i>Dig, Lazarus, Dig!!!</i> , which debuted and peaked at No. 64 with 10,000.			
26	36	30	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	●	2	18
39	12	31	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	153
24	25	32	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	6
41	27	33	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	43
<b>NEW</b>		34	<b>ATLAS GENIUS</b> WARNER BROS.	When It Was Now		34	1
35	38	35	<b>SOUNDTRACK</b> POLYDOR/REPUBLIC	Les Miserables: Highlights From The Motion Picture Soundtrack	●	1	10
	13	36	<b>BULLET FOR MY VALENTINE</b> RCA	Temper Temper		13	2
32	21	37	<b>ED SHEERAN</b> ELEKTRA	+		5	37
48	45	38	<b>KELLY CLARKSON</b> 19/RCA	Greatest Hits: Chapter One		11	14
37	37	39	<b>JASON ALDEAN</b> BROKEN BOW/BMG	Night Train	▲	1	19
36	11	40	<b>PHILLIP PHILLIPS</b> 19/INTERSCOPE/JGA	The World From The Side Of The Moon	●	4	14
<b>NEW</b>		41	<b>ELEVATION WORSHIP</b> ELEVATION CHURCH/ESSENTIAL/PLG	Nothing Is Wasted		41	1
	40	42	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	81
38	48	43	<b>T.I.</b> GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	10
25	44	44	<b>CHARLIE WILSON</b> P MUSIC/RCA	Love, Charlie		4	4
	39	45	<b>MIGUEL</b> BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	21
42	49	46	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	16

IMAGINE DRAGONS: RED ROLLS; NICK CAVE & THE BAD SEEDS: CAT STEVENS; R5: CHRISTIAN LANTY; FLORIDA GEORGIA LINE: ADAM TAYLOR/REPUBLIC NASHVILLE

SALES DATA COMPILED BY NIELSEN SOUNDSCAN. THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2013 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
50	57	47	<b>OF MONSTERS AND MEN</b> REPUBLIC	My Head Is An Animal	●	6	47	
49	47	48	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Chief	▲	1	83	
7	51	49	<b>RED</b> ESSENTIAL	Release The Panic		7	3	
53	53	50	<b>KID ROCK</b> TOP DOG/ATLANTIC/AG	Rebel Soul		5	14	
<b>NEW</b>		51	<b>CELTIC THUNDER</b> CELTIC THUNDER/VERVE/VG	Mythology		51	1	
66	62	52	<b>THE WEEKND</b> XO/REPUBLIC	Trilogy	●	4	15	
69	61	53	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	33	
67	60	54	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Up All Night	▲	1	50	
65	56	55	<b>MUSE</b> HELIUM-3/WARNER BROS.	The 2nd Law		2	21	
52	55	56	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	Believe	▲	1	36	
<b>NEW</b>		57	<b>PUSCIFER</b> PUSCIFER	Donkey Punch The Night. (E.P.)		57	1	
47	63	58	<b>VARIOUS ARTISTS</b> WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013		43	4	
85	66	59	<b>BRUNO MARS</b> ELEKTRA	Doo-Wops & Hooligans	▲	3	123	
51	65	60	<b>2 CHAINZ</b> DEF JAM/DJMG	Based On A T.R.U. Story	●	1	28	
-	11	61	<b>JEREMY CAMP</b> BEC/EMI CMG	Reckless		31	2	
79	79	62	<b>BEYONCE</b> PARKWOOD/COLUMBIA		4	▲	1	54
56	61	63	<b>KEYSHIA COLE</b> Geffen/IGA	Woman To Woman		10	14	
81	142	64	<b>GG EMELI SANDÉ</b> CAPITOL	Our Version Of Events		28	15	
<p>With its best sales week since its debut last June, Sandé's album rockets 79 slots with a 72% sales gain (7,000 for the week). Thanks to a \$6.99 sale price at iTunes, downloads amounted to 83% of the set's overall sales this week.</p>								
57	68	65	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	12	
60	66	66	<b>CHRIS TOMLIN</b> SIXSTEPS/SPARROW/EMI CMG	Burning Lights		1	7	
46	42	67	<b>FRANK OCEAN</b> DEF JAM/DJMG	Channel Orange	●	2	33	
82	76	68	<b>PITBULL</b> MR. 305/POLO GROUNDS/RCA	Global Warming		14	14	
<b>NEW</b>		69	<b>R5</b> HOLLYWOOD	Loud (EP)		69	1	
15	59	70	<b>JOE BUDDEN</b> EONE	No Love Lost		15	3	
80	84	71	<b>MICHAEL JACKSON</b> EPIC/LEGACY	Thriller	◆	1	179	
92	93	72	<b>JENNI RIVERA</b> FONOVIISA/UMLE	La Misma Gran Senora		38	11	
77	74	73	<b>VARIOUS ARTISTS</b> PROVIDENT/WORD-CURB/EMI CMG	WOW Hits 2013		35	22	
-	43	74	<b>SOUNDTRACK</b> NBC/COLUMBIA	SMASH: Bombshell		43	2	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
45	72	75	<b>TEGAN AND SARA</b> VAPDR/WARNER BROS.	Heartthrob		3	4	
84	67	76	<b>MIRANDA LAMBERT</b> RCA NASHVILLE/SMN	Four The Record	●	3	67	
86	91	77	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	56	
96	89	78	<b>JENNI RIVERA</b> FONOVIISA/UMLE	Joyas Prestadas: Pop		51	11	
110	65	79	<b>TOBYMAC</b> FOREFRONT/EMI CMG	Eye On It		1	26	
99	34	80	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	◆	18	256	
119	95	81	<b>JOHNNY CASH</b> LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	▲	5	106	
71	73	82	<b>RANDY HOUSER</b> STONE CREEK/BBMG	How Country Feels		11	5	
62	69	83	<b>SOUNDTRACK</b> ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		14	11	
<b>NEW</b>		84	<b>DREW HOLCOMB AND THE NEIGHBORS</b> GOOD TIME	Good Light		84	1	
83	87	85	<b>CHIEF KEEF</b> GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		29	10	
95	54	86	<b>JACK WHITE</b> THIRD MAN/COLUMBIA	Blunderbuss		1	38	
<b>NEW</b>		87	<b>JERRY GARCIA BAND</b> JERRY GARCIA ESTATE/ROUND/ATO	Garcialive: Volume One: March 1st 1980 Capitol Theatre		87	1	
107	110	88	<b>TAMELA MANN</b> TILLYMANN	Best Days		14	24	
100	101	89	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	Pluto		8	42	
40	71	90	<b>AVANT</b> MO-B	Face The Music		40	3	
88	82	91	<b>LEE BRICE</b> CURB	Hard 2 Love		5	42	
93	97	92	<b>KE\$HA</b> KEMOSABE/RCA	Warrior		6	12	
111	103	93	<b>BRANTLEY GILBERT</b> VALORY/BMLG	Halfway To Heaven	●	4	80	
106	115	94	<b>RODRIGUEZ</b> LIGHT IN THE ATTIC	Cold Fact		78	9	
105	75	95	<b>LED ZEPPELIN</b> SWAN SONG/ATLANTIC	Celebration Day		9	14	
141	116	96	<b>KID ROCK</b> LAVA/AG	Cocky	▲	3	108	
121	90	97	<b>ADELE</b> XL/COLUMBIA		19	▲	4	175
<b>NEW</b>		98	<b>VARIOUS ARTISTS</b> JB PRODUCTIONS	100 Hits: 60s		98	1	
<p>The incredibly low-priced, 100-song collection is selling for \$5.99 at iTunes and \$3.99 at Amazon MP3. The October 2012 release arrives with 4,000 sold. The indie compilation seems too good to be true, as it licensed everyone from Elvis Presley and Roy Orbison to Ray Charles.</p>								
104	102	99	<b>THE GAME</b> REZERVOIR/DGC/IGA	Jesus Piece		6	11	
161	135	100	<b>TREY SONGZ</b> SONGBOOK/ATLANTIC/AG	Chapter V		1	22	
-	111	101	<b>SOUNDTRACK</b> RELATIVITY MUSIC/REPUBLIC	Safe Haven		101	2	

Q&A



# R5's Ross Lynch

**Why release an EP, *Loud*, for your debut instead of a full-length?**

The way we're treating *Loud* is to have something out in the universe. We've been touring and doing all this awesome stuff, and we had really no product out. It's cool to have a platform to say, "This is R5." I don't think it'll be a huge chart success. It would be totally cool if it was, but it's more of a warm-up. We're also going to do a "complete my album" type thing: Around September, we're going to add eight more songs.

**Is it tough writing songs with your relatives?**

Sometimes there will be an argument over whether we should say a certain line or do a chord change or something like that. It's nice to be all family because we don't hide our real feelings from each other like you would with another writer.

**How do you juggle R5 with your busy acting career, which includes the music-focused Disney Channel sitcom "Austin & Ally" and the upcoming "Teen Beach Movie"?**

As far as the schedule, I'll be rehearsing show stuff and then after that I'll go record songs. "Austin & Ally" is so musical as well—I play piano all day when I'm acting.

**Where's R5 heading next?**

We're going to really try for top 40 radio. Our main goal is a world tour, but we're going to try to ride the wave and go with the flow—and make good music.

—Steven J. Horowitz

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# Adele's '21' Turns 2

Break out the birthday cake! Adele's 21 turns 2 years old this week. The blockbuster XL/Columbia set debuted on the Billboard 200 on March 12, 2011. Since its arrival, the diva's sophomore set has yet to leave the top 40. The lowest it has ever ranked is No. 35, on Dec. 8, 2012. As has been well-documented, 21 has spent 24 nonconsecutive weeks atop the list—the longest run at No. 1 since Prince & the New Power Generation's *Love and Money* also logged 24 weeks at No. 1 in 1984-85. 21 continues to sell strongly despite its last official single, "Rumour Has It," falling off the Billboard Hot 100 last June. To date, 21 has sold 10.4 million copies, making it the 15th-biggest-selling album since Nielsen SoundScan started tracking sales in 1991. Adele's third album is only in its beginning stages, so it may be a long while before she debuts on the tally with a new project. Adele told Billboard at the Grammy Awards that she's "not very far along at all" with the album. The singer has been in Los Angeles since the Jan. 13 Golden Globe Awards, "having lots of meetings" about the project. She did note that she's "going to visit Paul Epworth" again. The producer/songwriter co-wrote three of 21's songs and produced two of them, including "Rolling in the Deep." He and Adele capped off a whirlwind awards season on Feb. 24, as the pair took home the Academy Award for best original song for "Skyfall." They also earned a Golden Globe in January for original song. On her own, Adele brought home another Grammy earlier this month, in addition to a BRIT Award.

—Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
149	121	102	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	62
<b>NEW</b>		103	<b>TRINIDAD JAMES</b> THINKITSAGAME/OEF JAM/IDJMG	Don't Be S.A.F.E.		103	1
<b>RE-ENTRY</b>		104	<b>EAGLES</b> WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	79
<p>Following the Showtime premiere of the band's documentary "History of the Eagles—Part One" (Feb. 15-16), two of its greatest-hits albums return to the list. <i>The Very Best Of</i> (No. 104, up 54%) and <i>Their Greatest Hits 1971-1975</i> (No. 143, up 34%) make a comeback this week.</p>							
64	78	105	<b>FLEETWOOD MAC</b> WARNER BROS.	Rumours	◆	11	154
118	129	106	<b>ALT-J</b> INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	11
78	70	107	<b>KELLY CLARKSON</b> 19/RCA	Stronger	▲	2	66
55	83	108	<b>COLTON DIXON</b> 19/SPARROW/EMI CMG	A Messenger		15	4
142	170	109	<b>LINDSEY STIRLING</b> BRIDGETONE	Lindsey Stirling		81	15
132	147	110	<b>AWOLNATION</b> RED BULL	Megalithic Symphony		87	68
9	77	111	<b>COHEED AND CAMBRIA</b> EVERYTHING EVIL/AMBASSADOR/HUNDRED HANDED	The Afterman: Descension		9	3
91	52	112	<b>FLORENCE + THE MACHINE</b> REPUBLIC	Ceremonials	●	6	68
138	162	113	<b>JENNI RIVERA</b> FONOVISIA/UMLE	Joyas Prestadas: Banda		74	12
	199	114	<b>PS USHER</b> LAFACE/JIVE/RCA	Confessions	◆	1	103
<p>Following a promotion at iTunes, the set gains in download sales (up 121%), which pushes its overall uptick of 11% for the week. The small increase is particularly large compared with the rest of the chart, thus equating to its huge positional leap.</p>							
156	50	115	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	220
97	113	116	<b>FLO RIDA</b> POE BOY/ATLANTIC/AG	Wild Ones		14	34
108	99	117	<b>WHITNEY HOUSTON</b> ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston		14	15
134	131	118	<b>MATTHEW WEST</b> SPARROW/EMI CMG	The Story Of Your Life		42	13
94	98	119	<b>VARIOUS ARTISTS</b> ROBIN HOOD/THE MADISON SQUARE GARDEN COMPANY/COLUMBIA	12-12-12 The Concert For Sandy Relief		9	8
133	128	120	<b>KATY PERRY</b> CAPITOL	Teenage Dream	▲	1	131
<b>RE-ENTRY</b>		121	<b>MATTHEW WEST</b> SPARROW/EMI CMG	Into The Light		51	5
<p>Sale-pricing at Family Christian and Lifeway retailers helps push Matthew West's <i>Into The Light</i> back onto the list with an 88% gain. Meanwhile, Newsboys' <i>God's Not Dead</i> returns at No. 164 (up 122%) on the heels of the band's tour launch (Feb. 15).</p>							

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
117	112	122	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	20
148	126	123	<b>JASON ALDEAN</b> BROKEN BOW/BBMG	My Kinda Party	▲	2	120
145	119	124	<b>DROPKICK MURPHYS</b> BORN & BRED	Signed And Sealed In Blood		9	7
103	136	125	<b>SWEDISH HOUSE MAFIA</b> ASTRALWERKS/CAPITOL	Until Now		14	13
125	189	126	<b>RODRIGUEZ</b> HEY DAV/LIGHT IN THE ATTIC/LEGACY	Searching For Sugar Man (Soundtrack)		76	10
34	96	127	<b>JIM JAMES</b> REMAVADOR/ATO	Regions Of Light And Sound Of God Audio		34	3
114	120	128	<b>BLACK VEIL BRIDES</b> STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story Of The Wild Ones		7	7
123	160	129	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	15
	58	130	<b>VARIOUS ARTISTS</b> ULTRA	Ultra Dance 14		58	2
<b>RE-ENTRY</b>		131	<b>KUTLESS</b> BEC/EMI CMG	Believer		36	4
113	111	132	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE/IGA	Notes From The Underground		2	7
127	107	133	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	55
139	46	134	<b>JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	249
130	5	135	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	84
160	184	136	<b>JENNI RIVERA</b> FONOVISIA/UMLE	La Gran Senora	△	118	11
184	155	137	<b>P!NK</b> LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	72
126	123	138	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Pink Friday: Roman Reloaded	▲	1	47
	194	139	<b>SOUNDTRACK</b> SUMMIT/ATLANTIC/AG	The Perks Of Being A Wallflower		139	2
162	104	140	<b>THE BLACK KEYS</b> NONESUCH/WARNER BROS.	Brothers	▲	3	135
186	144	141	<b>HALESTORM</b> ATLANTIC/AG	The Strange Case Of...		15	33
78	117	142	<b>BEN HARPER WITH CHARLIE MUSSELWHITE</b> STAX/CONCORD	Get Up!		27	4
<b>RE-ENTRY</b>		143	<b>EAGLES</b> ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975	◆	1	135
120	130	144	<b>RASCAL FLATTS</b> BIG MACHINE/BMLG	Changed	●	3	47
	118	145	<b>CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY</b> FANTASY/CONCORD	Chronicle The 20 Greatest Hits	▲	52	169
72	122	146	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	1	134
	181	147	<b>MICHAEL BUBLE</b> 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	66
<b>RE-ENTRY</b>		148	<b>TENTH AVENUE NORTH</b> REUNION/PLG	The Struggle		9	10
<b>NEW</b>		149	<b>SOUNDTRACK</b> WALT DISNEY	Sofia The First		149	1
<p>The soundtrack to the Disney Junior animated series, featuring its star, Ariel Winter (of ABC's "Modern Family"), also bows at No. 2 on Kid Albums.</p>							

STRIKE: TYLER KOHLHOFF  
 SALES DATA COMPILED BY NICKISCT  
 THE WEEK'S TOPSELLING ALBUMS ACCORDING TO SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. SEE CHARTS. LEGEND ON BILLBOARD.COM/BU FOR COMPLETE RULES AND EXPLANATIONS. © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
100	158	150	<b>ERIC CLAPTON</b> CHRONICLES/POLYDOR/UMG	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	73
137	138	151	<b>NE-YO</b> MOTOWN/IDJMG	R.E.D		4	16
<b>NEW</b>		152	<b>SUFFOCATION</b> NUCLEAR BLAST	Pinnacle Of Bedlam		152	1
140	156	153	<b>MEEK MILL</b> MAYBACH/WARNER BROS.	Dreams And Nightmares		2	17
76	139	154	<b>LOCAL NATIVES</b> FRENCHKISS	Hummingbird		12	4
199	149	155	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	121
<b>NEW</b>		156	<b>MINDY MCCREADY</b> BNA/SMN	Super Hits		156	1
-	141	157	<b>JENNI RIVERA</b> CINTAS ACUARIO	Parrandera Rebelde y Atrevida		146	3
<b>RE-ENTRY</b>		158	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Loud	▲	3	74
166	171	159	<b>GARY CLARK JR.</b> WARNER BROS.	Blak And Blu		6	18
175	167	160	<b>SHINEDOWN</b> ATLANTIC/AG	Amaryllis		4	32
154	141	161	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE/BMLG	The Band Perry	▲	4	117
-	92	162	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	47
<b>RE-ENTRY</b>		163	<b>TAME IMPALA</b> MODULAR	Lonerism		34	14
<b>RE-ENTRY</b>		164	<b>NEWSBOYS</b> INPOP/EMI CMG	God's Not Dead		45	36
143	145	165	<b>TRAIN</b> COLUMBIA	California 37		4	45
122	151	166	<b>DESTINY'S CHILD</b> MUSIC WORLD/COLUMBIA/LEGACY	Love Songs		72	4
<b>RE-ENTRY</b>		167	<b>THE ROLLING STONES</b> THE ROLLING STONES/ABKCO/INTERSCOPE/UMG	GRRR!	●	19	14
14	183	168	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY/CAPITOL	NOW That's What I Call Disney		34	14
87	81	169	<b>ANDREA BOCELLI</b> SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion		59	4
157	191	170	<b>DEFTONES</b> REPRISE/WARNER BROS.	Koi No Yokan		11	15
54	94	171	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	The Road To Red Rocks: Live		54	3
185	159	172	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Fearless	▲	1	216
182	180	173	<b>CHRIS BROWN</b> RCA	Fortune		1	31
<b>RE-ENTRY</b>		174	<b>JAMIE GRACE</b> GOTEE/COLUMBIA	One Song At A Time		84	15
<b>RE-ENTRY</b>		175	<b>VOLBEAT</b> VERTIGO/REPUBLIC	Beyond Hell/Above Heaven		161	10
<b>RE-ENTRY</b>		176	<b>TLC</b> LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool	◆	3	100

Absent from the chart since Jan. 11, 1997, the trio's longest-charting album returns (up 10%). The title has been discounted and promoted at mass merchants since last year and notches its best sales week (3,000; up 10%) since Christmas.



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
183	182	177	<b>SKRILLEX</b> BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)		49	84
<b>NEW</b>		178	<b>STRFKR</b> POLYVINYL	Miracle Mile		178	1
-	113	179	<b>LYNYRD SKYNYRD</b> MCA/UMG	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	105
<b>RE-ENTRY</b>		180	<b>SKILLET</b> ARDENT/FAIR TRADE/ATLANTIC/AG	Awake	▲	2	136
14	80	181	<b>GOTYE</b> SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Making Mirrors	●	6	46
-	117	182	<b>JUSTIN TIMBERLAKE</b> JIVE/RCA	FutureSex/LoveSounds	▲	1	83
<b>RE-ENTRY</b>		183	<b>THE XX</b> YOUNG TURKS	Coexist		5	18
116	179	184	<b>BEYONCE</b> MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	▲	1	87
<b>RE-ENTRY</b>		185	<b>P!NK</b> LAFACE/RCA	Funhouse	▲	2	115
<b>RE-ENTRY</b>		186	<b>THREE DAYS GRACE</b> RCA	Transit Of Venus		5	20
102	100	187	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW That's What I Call Love Songs		100	5
147	174	188	<b>STONE SOUR</b> ROADRUNNER	House Of Gold & Bones: Part 1		7	13
<b>RE-ENTRY</b>		189	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Breaking Dawn: Part 2		3	14
-	141	190	<b>GUNS N' ROSES</b> GEFFEN/UMG	Greatest Hits	▲	3	262
<b>RE-ENTRY</b>		191	<b>CALVIN HARRIS</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	11
-	150	192	<b>MAROON 5</b> A&M/OCTONE/IGA	Hands All Over	▲	2	121
-	111	193	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	The Archive (EP)		134	2
-	100	194	<b>FUN.</b> NETTWERK	Aim And Ignite		71	14
-	141	195	<b>PINK FLOYD</b> CAPITOL	Dark Side Of The Moon	◆	12	824
<b>RE-ENTRY</b>		196	<b>IN THIS MOMENT</b> CENTURY MEDIA	Blood		15	21
<b>RE-ENTRY</b>		197	<b>BEASTIE BOYS</b> DEF JAM/UMG	Licensed To Ill	▲	1	98
<b>RE-ENTRY</b>		198	<b>MIRANDA LAMBERT</b> COLUMBIA NASHVILLE/SMN	Crazy Ex-Girlfriend	▲	6	109
155	153	199	<b>CARLY RAE JEPSEN</b> 604/SCHOOLBOY/INTERSCOPE/IGA	Kiss		6	21
<b>RE-ENTRY</b>		200	<b>LED ZEPPELIN</b> SWAN SONG/ATLANTIC	Mothership	▲	7	146



After a slight name change, STRFKR charts its second album on a Billboard tally, as its third full-length set starts with 3,000. The quartet's previous name? Starfucker.

—Keith Caulfield



## Celtic Battle

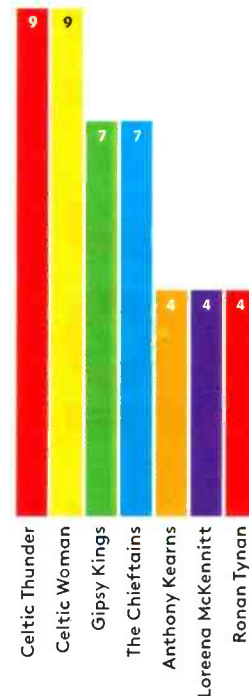
Celtic Thunder returns to a familiar spot this week as the vocal group's new *Mythology* debuts at No. 1 on World Albums. The set is the ninth leader for the act on the tally.

The Irish ensemble's latest brings the group into a tie (yet again) with Celtic Woman for the most No. 1s on World Albums. It's likely that when Celtic Woman drops a new album, it'll reclaim the most-No. 1s title.

As for Celtic Thunder, this is the fourth straight year where the act has released an album shortly before St. Patrick's Day (March 17). The new album follows 2012's *Voyage*, 2011's *Heritage* and 2010's *It's Entertainment!*

It makes sense for Celtic Thunder to capitalize on the Irish holiday, as the group usually tallies some of its biggest sales during St. Patrick's Day week. In 2012 and 2011, the act's then-current albums each earned their best sales weeks during the holiday week. *Voyage* moved 14,000 in that 2012 frame, while *Heritage* sold a whopping 26,000 in 2011. —Keith Caulfield

### ACTS WITH MOST NO. 1s ON WORLD ALBUMS



# Hot 100 Breakout

March 9  
2013  
billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	<b>#1</b> <b>I KNEW YOU WERE TROUBLE.</b> BIG MACHINE/REPUBLIC	Taylor Swift	13
4	2	<b>THRIFT SHOP</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	11
2	3	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	21
	4	<b>DON'T YOU WORRY CHILD</b> ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	16
	5	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am Feat. Britney Spears	12
	6	<b>DAYLIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5	12
	7	<b>HO HEY</b> DUALTONE	The Lumineers	20
	8	<b>SUIT &amp; TIE</b> RCA	Justin Timberlake Feat. Jay-Z	7
	9	<b>TRY</b> RCA	P!nk	16
	10	<b>SWEET NOTHING</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	13
	11	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars	5
	12	<b>CATCH MY BREATH</b> 19/RCA	Kelly Clarkson	15
	13	<b>POUR IT UP</b> SRP/DEF JAM/IOJMG	Rihanna	7
	14	<b>IT'S TIME</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	18
	15	<b>F**KIN PROBLEMS</b> ASAP ROCK FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	12
11	16	<b>BEAUTY AND A BEAT</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IOJMG	Justin Bieber Feat. Nicki Minaj	17
15	17	<b>ONE MORE NIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5	31
13	18	<b>GIRL ON FIRE</b> RCA	Alicia Keys Feat. Nicki Minaj	21
23	19	<b>ADORN</b> BYSTORM/BLACK ICE/RCA	Miguel	30
21	20	<b>I WILL WAIT</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	20
19	21	<b>HOME</b> 19/INTERSCOPE	Phillip Phillips	27
25	22	<b>ONE OF THOSE NIGHTS</b> BIG MACHINE	Tim McGraw	12
	23	<b>C'MON</b> KEMOSABE/RCA	Ke\$ha	8
24	24	<b>SOME NIGHTS</b> FUELED BY RAMEN/RRP	fun.	33
	25	<b>FEEL THIS MOMENT</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	4
	26	<b>POETIC JUSTICE</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	7
26	27	<b>BETTER DIG TWO</b> REPUBLIC NASHVILLE	The Band Perry	14
	28	<b>LITTLE TALKS</b> REPUBLIC	Of Monsters And Men	14
	29	<b>DIAMONDS</b> SRP/DEF JAM/IOJMG	Rihanna	22
28	30	<b>TORNADO</b> CAPITOL NASHVILLE	Little Big Town	14
	31	<b>TWO BLACK CADILLACS</b> 19/ARISTA NASHVILLE	Carrie Underwood	11
	32	<b>TIP IT ON BACK</b> CAPITOL NASHVILLE	Dierks Bentley	14
	33	<b>THE A TEAM</b> ELEKTRA/ATLANTIC	Ed Sheeran	24
	34	<b>SURE BE COOL IF YOU DID</b> WARNER BROS. NASHVILLE/WMN	Blake Shelton	6
	35	<b>LOVE ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	5
	36	<b>STAY</b> SRP/DEF JAM/IOJMG	Rihanna Feat. Mikky Ekko	3
	37	<b>WANTED</b> ATLANTIC NASHVILLE/WMN/RRP	Hunter Hayes	33
	38	<b>SOMEBODY'S HEARTBREAK</b> ATLANTIC NASHVILLE/WMN	Hunter Hayes	12
	39	<b>CARRY ON</b> FUELED BY RAMEN/RRP	fun.	5
	40	<b>STARTED FROM THE BOTTOM</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
39	41	<b>ALL GOLD EVERYTHING</b> THINKTISAGAME/DEF JAM/IOJMG	Trinidad James	11
	42	<b>HALL OF FAME</b> PHONOGENIC/EPIC	The Script Feat. will.i.am	16
	43	<b>I DRIVE YOUR TRUCK</b> CURB	Lee Brice	7
43	44	<b>DIE YOUNG</b> KEMOSABE/RCA	Ke\$ha	22
48	45	<b>TROUBLEMAKER</b> SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	4
41	46	<b>SWIMMING POOLS (DRANK)</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	20
40	47	<b>THE ONLY WAY I KNOW</b> BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	14
1	48	<b>NEVA END</b> A-1/FREEBANDZ/EPIC	Future	9
	49	<b>MERRY GO 'ROUND</b> MERCURY	Kacey Musgraves	9
55	50	<b>DOWNTOWN</b> CAPITOL NASHVILLE	Lady Antebellum	4

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	<b>#1</b> <b>THRIFT SHOP</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	21
	2	<b>HARLEM SHAKE</b> JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	2
	3	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars	8
	4	<b>STAY</b> SRP/DEF JAM/IOJMG	Rihanna Feat. Mikky Ekko	3
	5	<b>STARTED FROM THE BOTTOM</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	3
	6	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	14
	7	<b>SUIT &amp; TIE</b> RCA	Justin Timberlake Feat. Jay Z	6
	8	<b>ONE WAY OR ANOTHER (TEENAGE KICKS)</b> SYCO/COLUMBIA	One Direction	2
	9	<b>I KNEW YOU WERE TROUBLE.</b> BIG MACHINE	Taylor Swift	19
	10	<b>GIRL ON FIRE</b> RCA	Alicia Keys Feat. Nicki Minaj	25
	11	<b>HO HEY</b> DUALTONE	The Lumineers	38
	12	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	21
	13	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	16
18	14	<b>LOVE ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	6
NEW	15	<b>HEY PORSCHE</b> REPUBLIC	Nelly	1
	16	<b>DAYLIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5	11
	17	<b>I WILL WAIT</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	29
	18	<b>DON'T YOU WORRY CHILD</b> ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	22
	19	<b>CARRY ON</b> FUELED BY RAMEN/RRP	fun.	4
	20	<b>FEEL THIS MOMENT</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	4
	21	<b>TROUBLEMAKER</b> SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	5
	22	<b>SURE BE COOL IF YOU DID</b> WARNER BROS. NASHVILLE/WMN	Blake Shelton	7
	23	<b>SWEET NOTHING</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	15
	24	<b>F**KIN PROBLEMS</b> ASAP ROCK FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	18
	25	<b>LITTLE TALKS</b> REPUBLIC	Of Monsters And Men	35
	26	<b>POUR IT UP</b> SRP/DEF JAM/IOJMG	Rihanna	7
	27	<b>HALL OF FAME</b> PHONOGENIC/EPIC	The Script Feat. will.i.am	21
35	28	<b>IT'S TIME</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	30
36	29	<b>CATCH MY BREATH</b> 19/RCA	Kelly Clarkson	16
	30	<b>WANTED</b> ATLANTIC NASHVILLE/WMN	Hunter Hayes	44
23	31	<b>TRY</b> RCA	P!nk	17
65	32	<b>SKYFALL</b> XL/COLUMBIA	Adele	20
31	33	<b>HOME</b> 19/INTERSCOPE	Phillip Phillips	36
39	34	<b>C'MON</b> KEMOSABE/RCA	Ke\$ha	8
33	35	<b>BEAUTY AND A BEAT</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IOJMG	Justin Bieber Feat. Nicki Minaj	20
44	36	<b>MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP)</b> DECAYDANCE/FUELED BY RAMEN/ISLAND/IOJMG	Fall Out Boy	3
42	37	<b>BETTER DIG TWO</b> REPUBLIC NASHVILLE	The Band Perry	17
43	38	<b>GANGNAM STYLE</b> SCHOOLBOY/REPUBLIC	PSY	27
49	39	<b>DOWNTOWN</b> CAPITOL NASHVILLE	Lady Antebellum	3
	40	<b>DIAMONDS</b> SRP/DEF JAM/IOJMG	Rihanna	22
	41	<b>TWO BLACK CADILLACS</b> 19/ARISTA NASHVILLE	Carrie Underwood	7
	42	<b>THE A TEAM</b> ELEKTRA/ATLANTIC	Ed Sheeran	28
47	43	<b>ONE OF THOSE NIGHTS</b> BIG MACHINE	Tim McGraw	8
48	44	<b>I'M DIFFERENT</b> DEF JAM/IOJMG	2 Chainz	13
59	45	<b>MAMA'S BROKEN HEART</b> RCA NASHVILLE	Miranda Lambert	4
	46	<b>MADNESS</b> HELIUM-3/WARNER BROS.	Muse	20
	47	<b>SOME NIGHTS</b> FUELED BY RAMEN/RRP	fun.	45
	48	<b>WE ARE YOUNG</b> FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	47
51	49	<b>CRUISE</b> REPUBLIC NASHVILLE	Florida Georgia Line	29
62	50	<b>SAIL</b> RED BULL	AWOLNATION	30

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	<b>#1</b> <b>HARLEM SHAKE</b> JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	2
	2	<b>THRIFT SHOP</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	7
	3	<b>STARTED FROM THE BOTTOM</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
	4	<b>LOVE ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	4
NEW	5	<b>ONE WAY OR ANOTHER (TEENAGE KICKS)</b> SYCO/COLUMBIA	One Direction	1
	6	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	7
	7	<b>GANGNAM STYLE</b> SCHOOLBOY/REPUBLIC	PSY	7
	8	<b>F**KIN PROBLEMS</b> ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	7
	9	<b>STAY</b> SRP/DEF JAM/IOJMG	Rihanna Feat. Mikky Ekko	2
	10	<b>I KNEW YOU WERE TROUBLE.</b> BIG MACHINE/REPUBLIC	Taylor Swift	2
	11	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars	4
	12	<b>SUIT &amp; TIE</b> RCA	Justin Timberlake Feat. Jay Z	5
	13	<b>CALL ME MAYBE</b> 604/UNIVERSAL	Carly Rae Jepsen	7
	14	<b>BEAUTY AND A BEAT</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IOJMG	Justin Bieber Feat. Nicki Minaj	7
17	15	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	7
8	16	<b>HO HEY</b> DUALTONE	The Lumineers	7
13	17	<b>DIAMONDS</b> SRP/DEF JAM/IOJMG	Rihanna	7
14	18	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	7
16	19	<b>GIRL ON FIRE</b> RCA	Alicia Keys Feat. Nicki Minaj	7
	20	<b>SAIL</b> RED BULL	AWOLNATION	7
	21	<b>KISS YOU</b> SYCO/COLUMBIA	One Direction	2
	22	<b>WHAT MAKES YOU BEAUTIFUL</b> SYCO/COLUMBIA	One Direction	2
50	23	<b>POETIC JUSTICE</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	7
20	24	<b>SWIMMING POOLS (DRANK)</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	7
23	25	<b>SWEET NOTHING</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	7
26	26	<b>IT'S TIME</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	7
34	27	<b>DON'T YOU WORRY CHILD</b> SHIM/VI/IRGIN/EMI	Swedish House Mafia Feat. John Martin	7
29	28	<b>NO WORRIES</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	7
41	29	<b>ALL GOLD EVERYTHING</b> THINKTISAGAME/DEF JAM/IOJMG	Trinidad James	3
	30	<b>WICKED GAMES</b> XD/REPUBLIC	The Weeknd	2
32	31	<b>HALL OF FAME</b> PHONOGENIC/EPIC	The Script Feat. will.i.am	7
30	32	<b>BANDZ A MAKE HER DANCE</b> KEMOSABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	7
	33	<b>POUR IT UP</b> SRP/DEF JAM/IOJMG	Rihanna	2
	34	<b>I'M DIFFERENT</b> DEF JAM/IOJMG	2 Chainz	7
24	35	<b>I WILL WAIT</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	7
37	36	<b>DIE YOUNG</b> KEMOSABE/RCA	Ke\$ha	7
35	37	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b> BIG MACHINE/REPUBLIC	Taylor Swift	7
40	38	<b>LITTLE TALKS</b> REPUBLIC	Of Monsters And Men	7
42	39	<b>NEVA END</b> A-1/FREEBANDZ/EPIC	Future	2
	40	<b>SOMEBODY THAT I USED TO KNOW</b> SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	7
	41	<b>ADORN</b> BYSTORM/BLACK ICE/RCA	Miguel	5
39	42	<b>ONE MORE NIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5	7
	43	<b>SEXY AND I KNOW IT</b> PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO	2
	44	<b>ROLLING IN THE DEEP</b> XL/COLUMBIA	Adele	2
33	45	<b>THINKIN BOUT YOU</b> DEF JAM/IOJMG	Frank Ocean	7
	46	<b>LITTLE THINGS</b> SYCO/COLUMBIA	One Direction	6
45	47	<b>SOME NIGHTS</b> FUELED BY RAMEN/RRP	fun.	7
38	48	<b>WANTED</b> ATLANTIC NASHVILLE/WMN	Hunter Hayes	7
	49	<b>LOVE SOSA</b> GLORY BOYZ/INTERSCOPE	Chief Keef	4
NEW	50	<b>LOVEEEEEEE SONG</b> SRP/DEF JAM/IOJMG	Rihanna Feat. Future	1

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. 1,249 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance/electronic, are electronically monitored 24 hours a day, 7 days a week. HOT DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed songs and on-demand songs and videos on leading online music services. For 100 Airplay and Big 50 Songs and 100 Streaming Songs, data is compiled by Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
NICK SPICER  
SOUNDSCAN

AIRPLAY/STREAMING DATA COMPILED BY  
NICK SPICER  
BDS



# JT's Streaming 'Suit' Sizzles

Justin Timberlake reaches a new peak on Streaming Songs as "Suit & Tie," featuring Jay-Z, rises 19-12, giving Timberlake and Jov their highest position in the seven weeks the Streaming Songs chart has existed. The song's new position is driven by the track's official video, which has nearly 10 million views on Vevo as of Feb. 27. The track received more than 3 million U.S. streams for the week, up from 1.9 million (a 56% increase).

One Direction's new single, "One Way or Another (Teenage Kicks)," debuts on Streaming Songs at No. 5 due to the surge in popularity of its official video, which arrived after a series of trailers built momentum for the cause-driven clip's Feb. 20 debut. The activity helped generate more than 5 million U.S. streams for the track, a 1,100% increase over the previous week.

Elsewhere, the newest from Drake, "Started From the Bottom," debuts at No. 7 on On-Demand Songs with more than 1 million plays across On-Demand services, a 209% increase over the previous week. Baauer's viral banger "Harlem Shake" also debuts at No. 17, receiving some 803,000 plays (up 159%). The song's debut suggests an increase in popularity of Baauer's music outside of the context of the meme that put him on the radar in the first place.

—William Gruger



# Social/Streaming

March 9  
2013  
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYSOURCE PAGE	WKS. ON CHART
1	1	#1 <b>DJ BL3ND</b> WWW.MYSOURCE.COM/BLENDZZY	110
2	2	<b>SUNGH JUNG</b> WWW.MYSOURCE.COM/JUNGSUNGH	106
4	3	<b>TRAPHIK</b> WWW.MYSOURCE.COM/TRAPHIK	109
3	4	<b>PORTA</b> WWW.MYSOURCE.COM/PORTA1	106
5	5	<b>GRAMATIK</b> WWW.MYSOURCE.COM/GRAMATIK	65
6	6	<b>NOISIA</b> WWW.MYSOURCE.COM/DENOISIA	109
29	7	<b>SHLOHMO</b> WWW.MYSOURCE.COM/SHLOMOSHUN	35
8	8	<b>MADDI JANE</b> WWW.MYSOURCE.COM/MADDIJANEMUSIC	100
12	9	<b>PRETTY LIGHTS</b> WWW.MYSOURCE.COM/PRETTYLIGHTS	100
10	10	<b>DAVE DAYS</b> WWW.MYSOURCE.COM/DAVEDAYS	99
NEW	11	<b>FLOSSTRADOMUS</b> WWW.MYSOURCE.COM/FLOSSTRADAMUS	1
11	12	<b>BORGORE</b> WWW.MYSOURCE.COM/BORGORE	81
RE	13	<b>YANN TIERSEN</b> WWW.MYSOURCE.COM/YANNTIERSENINPROGRESS	76
14	14	<b>MEYAL COHEN</b> WWW.MYSOURCE.COM/DEWATERPRIEST	61
14	15	<b>UMEK</b> WWW.MYSOURCE.COM/DJUMEK	69
RE	16	<b>EMANCIPATOR</b> WWW.MYSOURCE.COM/EMANCIPATOR	43
16	17	<b>NICOLAS JAAR</b> WWW.MYSOURCE.COM/NICOLASJAAR	93
18	18	<b>BREAKBOT</b> WWW.MYSOURCE.COM/OOTHEFUNKYBO	15
19	19	<b>THE BLOODY BEETROOTS - DEATH CREW 77</b> WWW.MYSOURCE.COM/THEBLOODYBEETROOTS	97
20	20	<b>DIRTYPHONICS</b> WWW.MYSOURCE.COM/DIRTYPHONICS	27
22	21	<b>STAR SLINGER</b> WWW.MYSOURCE.COM/STARSLINGERMUSIC	67
RE	22	<b>GOD IS AN ASTRONAUT</b> WWW.MYSOURCE.COM/GODISANASTRONAUT	83
RE	23	<b>LOS HERMANOS</b> WWW.MYSOURCE.COM/LOSHERMANOS	36
RE	24	<b>METRONOMY</b> WWW.MYSOURCE.COM/METRONOMY	97
30	25	<b>JAKE MILLER</b> WWW.MYSOURCE.COM/AKEMILLERMUSIC1	17
21	26	<b>SKREAM</b> WWW.MYSOURCE.COM/SKREAMUK	22
RE	27	<b>ANATHEMA</b> WWW.MYSOURCE.COM/WEAREANATHEMA	44
RE	28	<b>MODESTEP</b> WWW.MYSOURCE.COM/MODESTEP	23
29	29	<b>GOLD PANDA</b> WWW.MYSOURCE.COM/GOLDPANDA	63
28	30	<b>CAPITAL INICIAL</b> WWW.MYSOURCE.COM/CAPITALINICIAL	54
36	31	<b>PITTY</b> WWW.MYSOURCE.COM/BANDOPITTY	95
RE	32	<b>KORPIKLAANI</b> WWW.MYSOURCE.COM/KORPIKLAANI	26
20	33	<b>SUPERMAN IS DEAD</b> WWW.MYSOURCE.COM/SUPERMANISDEAD	88
NEW	34	<b>DARKTHRONE</b> WWW.MYSOURCE.COM/OFFICIALDARKTHRONE	1
15	35	<b>AEROPLANE</b> WWW.MYSOURCE.COM/AEROPLANEMUSICLOVE	87
36	36	<b>YUNA</b> WWW.MYSOURCE.COM/YUNA	51
24	37	<b>MAREK HEMMANN</b> WWW.MYSOURCE.COM/MAREKHEMMANN	99
RE	38	<b>POETS OF THE FALL</b> WWW.MYSOURCE.COM/POETSOFTHEFALL	39
23	39	<b>MAYA JANE COLES</b> WWW.MYSOURCE.COM/MAYAJANECOLES	14
NEW	40	<b>STRATOVARIUS</b> WWW.MYSOURCE.COM/OFFICIALSTRATOVARIUS	1
44	41	<b>SUB FOCUS</b> WWW.MYSOURCE.COM/SUBFOCUS	25
RE	42	<b>CULT OF LUNA</b> WWW.MYSOURCE.COM/CULTOFLUNA	6
RE	43	<b>AMORPHIS</b> WWW.MYSOURCE.COM/AMORPHIS	11
RE	44	<b>ARCHITECTS UK</b> WWW.MYSOURCE.COM/ARCHITECTSUK	29
RE	45	<b>OOMP</b> WWW.MYSOURCE.COM/ODMPH	16
NEW	46	<b>DARWIN DEEZ</b> WWW.MYSOURCE.COM/DARWINDEEZ	1
34	47	<b>JAKWOB</b> WWW.MYSOURCE.COM/JAKWOB	8
48	48	<b>CLASSIXX</b> WWW.MYSOURCE.COM/CLASSIXXMUSIC	4
RE	49	<b>IAMX</b> WWW.MYSOURCE.COM/IAMX	42
RE	50	<b>VILLAGERS</b> WWW.MYSOURCE.COM/VILLAGERS	4

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 <b>RIHANNA</b> SRP/DEF JAM/DJMG	118
2	2	<b>BRITNEY SPEARS</b> RCA	115
8	3	<b>ONE DIRECTION</b> SYCO/COLUMBIA	68
4	4	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAMMOND BRAUN/ISLAND/DJMG	118
3	5	<b>TAYLOR SWIFT</b> BIG MACHINE	118
42	6	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC	114
7	7	<b>JUSTIN TIMBERLAKE</b> RCA	89
13	8	<b>SELENA GOMEZ</b> HOLLYWOOD	116
5	9	<b>BEYONCE</b> PARKWOOD/COLUMBIA	117
6	10	<b>BRUNO MARS</b> ATLANTIC	107
10	11	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE	117
12	12	<b>LADY GAGA</b> STREAMLINE/KONLIVE/INTERSCOPE	118
7	13	<b>SHAKIRA</b> SONY MUSIC LATIN/EPIC	118
17	14	<b>LIL WAYNE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	117
15	15	<b>PITBULL</b> MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	116
14	16	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	118
16	17	<b>ALICIA KEYS</b> RCA	64
11	18	<b>KATY PERRY</b> CAPITOL	118
18	19	<b>MICHAEL JACKSON</b> MJJ/EPIC	108
20	20	<b>DEMI LOVATO</b> HOLLYWOOD	108
21	21	<b>AVRIL LAVIGNE</b> EPIC	115
22	22	<b>ADELE</b> XL/COLUMBIA	108
23	23	<b>USHER</b> RCA	106
24	24	<b>PINK</b> RCA	82
25	25	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	6
26	26	<b>LINKIN PARK</b> MACHINE SHOP/WARNER BROS.	118
27	27	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	114
20	28	<b>JENNIFER LOPEZ</b> ISLAND/DJMG	104
33	29	<b>PSY</b> YG/SCHOOLBOY/REPUBLIC	29
28	30	<b>DAVID GUETTA</b> WHAT A MUSIC/ASTRALWERKS/CAPITOL	118
32	31	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC	86
30	32	<b>MAROON 5</b> A&M/OCTONE	57
39	33	<b>MILEY CYRUS</b> HOLLYWOOD	47
36	34	<b>50 CENT</b> G UNIT/SHADY/AFTERMATH/INTERSCOPE	107
RE	35	<b>SNOOP DOGG</b> DOGGYSTYLE/PRIORITY/CAPITOL	105
34	36	<b>THE BLACK EYED PEAS</b> INTERSCOPE	110
37	37	<b>JENNETTE MCCURDY</b> CAPITOL NASHVILLE	6
31	38	<b>CHRIS BROWN</b> RCA	116
47	39	<b>CHRISTINA AGUILERA</b> RCA	20
43	40	<b>COLDPLAY</b> CAPITOL	114
29	41	<b>ED SHEERAN</b> ELEKTRA	15
42	42	<b>WILL.I.AM</b> INTERSCOPE	8
44	43	<b>KELLY CLARKSON</b> 19/RCA	7
44	44	<b>THE BEATLES</b> APPLE/CAPITOL	36
45	45	<b>2PAC</b> DEATH ROW	14
46	46	<b>MARIAH CAREY</b> ISLAND/DJMG	14
46	47	<b>KESHA</b> KEMOSABE/RCA	56
45	48	<b>BOB MARLEY</b> TUFF GONG/ISLAND/UMG	65
40	49	<b>LMFAO</b> PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	94
RE	50	<b>PINK FLOYD</b> HARVEST/CAPITOL	7



# Khalifa Delivers; Deez Gets The 'Girl'

Wiz Khalifa shoots up the ranks of the Social 50, experiencing a 42-6 rise due to online buzz surrounding the highly publicized birth of his and Amber Rose's baby, Sebastian, who was born Feb. 22. A pre-delivery photo of Khalifa that he posted on Instagram has received more 300,000 likes and helped him add 216,000-plus fans on the photo-sharing platform during the charting week.

Meanwhile, on Uncharted, Darwin Deez score big (a No. 46 debut) with a popular music video for its single "You Can't Be My Girl" from its new album *Songs for Imaginative People*. The clip cleverly utilizes readily available, free stock footage of women doing mundane things like eating a salad or sitting on a park bench. These clips are stitched together in Darwin Deez's video, where frontman Darwin Smith has been edited into the footage and is shown trying to interact with the ladies. The clip accumulated more than 250,000 views during the charting week, and has helped Darwin Deez build its online fan base significantly: More than 4,000 new fans were added across multiple platforms.

—William Gruger

UNCHARTED: THE WEEK'S TOP NEW AND DEVELOPING ARTISTS WHO HAVE YET TO APPEAR ON A MAJOR BILLBOARD CHART, REGARDLESS OF COUNTRY OF ORIGIN. DASHING IS BASED ON A FORMULA INCORPORATING STREAMING SONGS, RADIO PLAYS, AND LIVE PERFORMANCES. SOCIAL 50: THIS WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES (YOUTUBE, VEVO, FACEBOOK, TWITTER, SOUNDCLLOUD, WIKIPEDIA, MYSOURCE AND INSTAGRAM). ARTISTS' POPULARITY IS DETERMINED BY WEEKLY ADDITIONS OF FRIENDS/FANS/FOLLOWERS, AS MEASURED BY NEXT BIG SOUND. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2013. PROMPTNEWS Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SOCIAL 50 DATA COMPILED BY NEXT BIG SOUND. UNCHARTED DATA COMPILED BY PROMPTNEWS. **music**

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	<b>#1</b> THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz		19
	2	F**KIN PROBLEMS ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar		11
	3	RADIOACTIVE Imagine Dragons		25
	4	HO HEY The Lumineers		33
	5	IT'S TIME Imagine Dragons		28
	6	LOCKED OUT OF HEAVEN Bruno Mars		18
NEW	7	STARTED FROM THE BOTTOM Drake		1
	8	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin		18
	9	SCREAM & SHOUT will.i.am & Britney Spears		11
18	10	WHEN I WAS YOUR MAN Bruno Mars		3
	11	SWEET NOTHING Calvin Harris Feat. Florence Welch		11
	12	SUIT & TIE Justin Timberlake Feat. Jay Z		5
	13	LOVE ME Lil Wayne Feat. Drake & Future		4
	14	DIAMONDS Rihanna		20
	15	I WILL WAIT Mumford & Sons		22
	16	SWIMMING POOLS (DRANK) Kendrick Lamar		19
NEW	17	HARLEM SHAKE Baauer		1
	18	LITTLE TALKS Of Monsters And Men		44
	19	BEAUTY AND A BEAT Justin Bieber Feat. Nicki Minaj		16
	20	SOME NIGHTS fun.		51
	21	SAIL AWOLNATION		46
	22	GIRL ON FIRE Alicia Keys Feat. Nicki Minaj		14
	23	THE A TEAM Ed Sheeran		19
	24	THINKIN BOUT YOU Frank Ocean		32
	25	DEMONS Imagine Dragons		7
	26	ADORN Miguel		20
	27	HALL OF FAME The Script Feat. will.i.am		13
	28	ALL GOLD EVERYTHING Trinidad James		3
	29	I'M DIFFERENT 2 Chainz		9
	30	POETIC JUSTICE Kendrick Lamar Feat. Drake		12
	31	WE ARE YOUNG fun. Feat. Janelle Monae		51
	32	ONE MORE NIGHT Maroon 5		29
	33	DIE YOUNG Ke\$ha		20
	34	SOMEBODY THAT I USED TO KNOW Gotye Feat. Kimbra		51
	35	HOME Phillip Phillips		28
	36	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton		4
	37	GANGNAM STYLE PSY		24
	38	BANDZ A MAKE HER DANCE Juicy J Feat. Lil Wayne & 2 Chainz		17
	39	STUBBORN LOVE The Lumineers		7
	40	NO WORRIES Lil Wayne Feat. Detail		14
	41	BITCH, DON'T KILL MY VIBE Kendrick Lamar		11
	42	CLIQUE Kanye West, Jay-Z, Big Sean		23
	43	LIGHTS Ellie Goulding		51
	44	DAYLIGHT Maroon 5		2
	45	WANTED Hunter Hayes		24
	46	WE ARE NEVER EVER GETTING BACK TOGETHER Taylor Swift		20
	47	MIDNIGHT CITY M83		50
	48	MERCY Kanye West, Big Sean, Pusha T, 2 Chainz		44
NEW	49	ON TOP OF THE WORLD Imagine Dragons		1
	50	ANYTHING COULD HAPPEN Ellie Goulding		16

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	<b>#1</b> HARLEM SHAKE Baauer		2
	2	GANGNAM STYLE PSY		28
	3	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz		13
	4	SCREAM & SHOUT will.i.am & Britney Spears		13
NEW	5	ONE WAY OR ANOTHER (TEENAGE KICKS) One Direction		1
	6	STAY Rihanna Feat. Mikky Ekko		2
	7	DIAMONDS Rihanna		18
NEW	8	EL POLLITO PIO Pulcino Pio		1
	9	KISS YOU One Direction		8
	10	I KNEW YOU WERE TROUBLE. Taylor Swift		11
RE	11	HOW TO LOVE Lil Wayne		10
NEW	12	STARTED FROM THE BOTTOM Drake		1
	13	BEAUTY AND A BEAT Justin Bieber Feat. Nicki Minaj		19
	14	CALL ME MAYBE Carly Rae Jepsen		47
	15	LOCKED OUT OF HEAVEN Bruno Mars		17
	16	JUST GIVE ME A REASON P!nk Feat. Nate Ruess		3

MYSPACE SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	<b>#1</b> ONE MORE NIGHT Maroon 5		28
	2	SUIT & TIE Justin Timberlake Feat. Jay Z		5
	3	SCREAM & SHOUT will.i.am & Britney Spears		8
	4	SET FIRE TO THE RAIN Adele		76
	5	SOMEONE LIKE YOU Adele		83
	6	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin		8
	7	ROLLING IN THE DEEP Adele		94
	8	MOVES LIKE JAGGER Maroon 5 Feat. Christina Aguilera		59
	9	LOVE THE WAY YOU LIE Eminem Feat. Rihanna		93
	10	BEAUTY AND A BEAT Justin Bieber Feat. Nicki Minaj		14
	11	HALO Beyonce		14
	12	TAKE A BOW Rihanna		5
	13	POKER FACE Lady Gaga		26
	14	IT'S TIME Imagine Dragons		10
	15	IF I WERE A BOY Beyonce		11
	16	DAYLIGHT Maroon 5		5

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	RDGLDGRN
2	THE AIRPLANE BOYS
3	ALVARO
4	J. VIEWZ
5	FRENCH KIWI JUICE
6	LION BABE
7	YADI
8	ANDRE CROM
9	GEMINI SYNDROME
10	BRONZE RADIO RETURN
11	TRUS'ME
12	HURRICANE LOVE
13	EGYPTIAN PROJECT
14	WORLD CLASS ART THIEVES
15	FYTC

# Radio Airplay

March 9 2013

## billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	<b>#1</b> I KNEW YOU WERE TROUBLE. Taylor Swift		14
	2	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin		20
	3	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz		11
	4	SCREAM & SHOUT will.i.am & Britney Spears		12
	5	DAYLIGHT Maroon 5		13
	6	LOCKED OUT OF HEAVEN Bruno Mars		21
	7	SWEET NOTHING Calvin Harris Feat. Florence Welch		14
	8	HO HEY The Lumineers		20
	9	C'MON Ke\$ha		10
	10	BEAUTY AND A BEAT Justin Bieber Feat. Nicki Minaj		17
	11	WHEN I WAS YOUR MAN Bruno Mars		6
	12	IT'S TIME Imagine Dragons		19
	13	SUIT & TIE Justin Timberlake Feat. Jay Z		6
	14	CATCH MY BREATH Kelly Clarkson		17
	15	TRY P!nk		16
	16	<b>GG</b> FEEL THIS MOMENT Pitbull Feat. Christina Aguilera		5
	17	STAY Rihanna Feat. Mikky Ekko		4
	18	TROUBLEMAKER Olly Murs Feat. Flo Rida		9
	19	GIRL ON FIRE Alicia Keys Feat. Nicki Minaj		15
	20	KISS YOU One Direction		4
	21	I WILL WAIT Mumford & Sons		7
	22	LITTLE TALKS Of Monsters And Men		11
	23	WANTED Hunter Hayes		15
	24	HEY PORSCHE Nelly		5
	25	ALIVE Krewella		3

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	<b>#1</b> HOME Phillip Phillips		26
	2	WIDE AWAKE Katy Perry		32
	3	ONE MORE NIGHT Maroon 5		24
	4	I WON'T GIVE UP Jason Mraz		44
	5	SOMEBODY THAT I USED TO KNOW Gotye Feat. Kimbra		41
	6	<b>GG</b> CATCH MY BREATH Kelly Clarkson		9
	7	TRY P!nk		8
	8	RUMOUR HAS IT Adele		45
	9	CALL ME MAYBE Carly Rae Jepsen		35
	10	STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson		52
	11	SOME NIGHTS fun.		26
	12	LOCKED OUT OF HEAVEN Bruno Mars		8
	13	HO HEY The Lumineers		8
	14	GOOD TIME Owl City & Carly Rae Jepsen		22
	15	BRAVE Josh Groban		6
	16	THE A TEAM Ed Sheeran		9
	17	BECAUSE WE CAN Bon Jovi		7
	18	I KNEW YOU WERE TROUBLE. Taylor Swift		6
	19	NEXT TO ME Emeli Sande		6
	20	WANTED Hunter Hayes		5
	21	DAYLIGHT Maroon 5		4
	22	GIRL ON FIRE Alicia Keys		4
	23	SKYFALL Adele		21
	24	TWO HEARTS BREAKING Jewel		3
RE	25	LITTLE TALKS Of Monsters And Men		3

ON-DEMAND SONGS: The week's top on-demand plays from unlimited listener-controlled radio channels on leading music subscription services. RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by audience impressions. YOUTUBE: The week's most popular YouTube videos, ranked by YouTube views. MYSPACE SONGS: The week's most popular songs on Myspace, ranked by Myspace plays. MAINSTREAM TOP 40: The week's most popular songs across all radio formats, ranked by audience impressions. ADULT CONTEMPORARY: The week's most popular songs on adult contemporary radio, ranked by audience impressions. CHARTS: The week's most popular songs on each of the 50 radio formats, ranked by audience impressions. CHARTS: The week's most popular songs on each of the 50 radio formats, ranked by audience impressions. CHARTS: The week's most popular songs on each of the 50 radio formats, ranked by audience impressions.





JAMES GAVIN/GUDRIE; SUFFOCATION: SCOTT KINKADE

HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 10 of the Billboard 200 or the top 10 of the R&B/Hip-Hop Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are eligible for inclusion in the Heatseekers Albums chart. Heatseekers Albums is a new chart that tracks the success of new or developing acts. It is based on Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See Chart Legend on billboard.com for complete rules and regulations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

# Launch Pad

March 9  
2013  
billboard

HEATSEEKERS ALBUMS™						HEATSEEKERS ALBUMS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
36	31	1	<b>#1</b> <b>GG</b> TRINIDAD JAMES THINKITSAGAME/DEF JAM/DJMG	Don't Be S.A.F.E.	1	8	—	50	26	JOSHUA BELL CONDUCTS ACADEMY OF ST MARTIN IN THE FIELDS SONY CLASSICAL/SONY MASTERWORKS	Beethoven: Symphonies No. 4 & 7	26	2
		2	SUFFOCATION NUCLEAR BLAST	Pinnacle Of Bedlam	2	1	NEW		27	JAMIE LIDELL WARP	Jamie Lidell	27	1
		3	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven	1	104	NEW		28	HRVRD ENJOY THE RIDE/EQUAL VISION	From The Bird's Cage	28	1
		4	STRFKR POLYVINYL	Miracle Mile	4	1	NEW		29	FIJI INDIGENOUS MUSIK	Born And Raised II: The Rebirth	29	1
		5	SHINEE S.M.	Dream Girl: The Misconceptions Of You	5	1	31	10	30	THE TIME JUMPERS ROUNDER/CONCORD	The Time Jumpers	10	5
		6	ICEAGE MATADOR	You're Nothing	6	1	2	16	31	UNKNOWN MORTAL ORCHESTRA JAGJAGUWAR	II	2	3
		7	CONNOR CHRISTIAN & SOUTHERN GOTHIC ROCKET SCIENCE VENTURES	New Hometown	1	2	33	30	32	THE NEIGHBOURHOOD IRJEVOLVE/COLUMBIA	I'm Sorry... (EP)	29	8
		8	BEACH FOSSILS CAPTURED TRACKS	Clash The Truth	8	1	NEW		33	BOBBY LONG TDM SONGS/ATO	Wishbone	33	1
		9	SALLIE FORD & THE SOUND OUTSIDE PARTISAN	Untamed Beast	9	1	42		34	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	7	15
		10	BEN HOWARD UNIVERSAL ISLAND/REPUBLIC	Every Kingdom	9	45	—		35	FAMILY OF THE YEAR NETTWERK	Loma Vista	35	2
		11	SHAI HULUD METAL BLADE	Reach Beyond The Sun	11	1	5	19	36	THE WAYNE SHORTER QUARTET FEATURING DANILO PEREZ, JOHN PATITUCCI & BRIAN BLADE BLUE NOTE	Without A Net	5	3
		12	MS MR CREEP CITY/COLUMBIA	Candy Bar Creep Show (EP)	12	1	NEW		37	DAWN MCCARTHY & BONNIE 'PRINCE' BILLY PALACE/DKAG CITY	What The Brothers Sang	37	1
		13	ROBBEN FORD MASQOT	Bringing It Back Home	13	1	20	21	38	FATHER JOHN MISTY SUB POP	Fear Fun	2	35
		14	CARBON LEAF CONSTANT IVY	Ghost Dragon Attacks Castle	14	1	26	46	39	ALLEN STONE STICKYSTONES/ATO	Allen Stone	4	29
9	7	15	RUSSELL MOORE & IIRD TYME OUT BREAK A STRING/CRACKER BARREL	Timeless Hits From The Past: Bluegrassed	1	7	NEW		40	DARK NEW DAY PAVEMENT	Hail Mary	40	1
1	17	16	HOLLY WILLIAMS GEORGIANA	The Highway	1	3	—		41	ARMIN VAN BUUREN ARMADA	A State Of Trance 2013	12	2
19	18	17	KREWELLA KREWELLA	Play Hard (EP)	10	11	29	43	42	LORD HURON IAMSOUND	Lonesome Dreams	3	20
—	3	18	KELLY WILLIS & BRUCE ROBISON PREMIUM/THIRTY TIGERS	Cheater's Game	3	2	6	26	43	THE STEELDRIVERS ROUNDER/CONCORD	Hammer Down	6	3
—	22	19	JENNA KLEIN CLOCKWORK	Home	19	2	NEW		44	DEVOURMENT RELEASE	Conceived In Sewage	44	1
17	13	20	DJANGO DJANGO RIBBON	Django Django	13	13	35	28	45	CROWN THE EMPIRE RISE	The Fallout	1	14
7	6	21	CASSADEE POPE REPUBLIC	The Voice: The Complete Season 3 Collection	1	9	—	5	46	PISSSED JEANS SUB POP	Honeys	5	2
NEW		22	ALPOKO DON KIDFIRE	The Ol' Soul EP	22	1	NEW		47	NICOLA BENEDETTI DECCA/DG/DECCA CLASSICS	The Silver Violin	47	1
NEW		23	THE M MACHINE OWSLA	Metropolis, Pt. II (EP)	23	1	RE-ENTRY		48	BEFORE YOU EXIT ABSOLUTE MANAGEMENT GROUP	I Like That (EP)	25	2
NEW		24	EVIL PIMP SLAUGHTERHOUSE	Drunk: Confessions Of A Alcohol	24	1	NEW		49	SANDRA MCCrackEN TOWHEE	Desire Like Dynamite	49	1
11	20	25	ICONA POP RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG	Iconic (EP)	3	5	NEW		50	ENDLESS BOOGIE NO QUARTER	Long Island	50	1

HEATSEEKERS SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>6 WKS</b> WICKED GAMES XD/REPUBLIC	The Weeknd	18
5	2	BUGATTI ACE HOOD FEAT. FUTURE & RICK ROSS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	4
4	3	MERRY GO 'ROUND MERCURY	Kacey Musgraves	19
3	4	WHO BOOTY COOL KID CARTEL/EPIC	Jonn Hart Featuring IamSUI	16
	5	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP	Icona Pop Featuring Charli XCX	4
	6	ALIVE KREWELLA/COLUMBIA	Krewella	3
	7	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	12
6	8	LOVE SOSA GLORY BOYZ/INTERSCOPE	Chief Keef	14
8	9	CUPS UME	Anna Kendrick	10
	10	NEXT TO ME CAPITOL	Emeli Sande	3
	11	HOLD ON ATO	Alabama Shakes	2
	12	GOLD SPARROW/EMI CMG/CAPITOL	Britt Nicole	3
NEW	13	DOMO23 ODD FUTURE	Tyler, The Creator	1
15	14	REMEMBER WHEN (PUSH REWIND) THINKSAY	Chris Wallace	10
	15	SAY YOU'RE JUST A FRIEND CHASE/REPUBLIC	Austin Mahone Feat. Flo Rida	2
25	16	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	13
10	17	CRYING ON A SUITCASE 19/COLUMBIA NASHVILLE	Casey James	25
23	18	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/EMI CMG	Chris Tomlin	6
	19	HATE BEIN' SOBER GLORY BOYZ/INTERSCOPE	Chief Keef Feat. 50 Cent & Wiz Khalifa	10
RE	20	WHISKEY ELEKTRA NASHVILLE/WMN	Jana Kramer	2
NEW	21	CLARITY INTERSCOPE	Zedd Featuring Foxes	1
20	22	10,000 REASONS (BLESS THE LORD) SIXSTEPS/SPARROW/EMI CMG	Matt Redman	29
19	23	BELLAS FINALS: PRICE TAG/DON'T YOU (FORGET ABOUT ME)... UME	The Barren Belles	11
RE	24	MY LOVE IS ALL I HAVE P MUSIC/RECA	Charlie Wilson	4
RE	25	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	4

### REGIONAL HEATSEEKERS #1 ALBUMS™

**PACIFIC**  
UNTAMED BEAST  
SALLIE FORD & THE SOUND OUTSIDE

**WEST NORTH CENTRAL**  
BEYOND HELL/ABOVE HEAVEN  
VOLBEAT

**MOUNTAIN**  
BEYOND HELL/ABOVE HEAVEN  
VOLBEAT

**EAST NORTH CENTRAL**  
DON'T BE S.A.F.E.  
TRINIDAD JAMES

**MID ATLANTIC**  
PINNACLE OF BEDLAM  
SUFFOCATION

**SOUTH CENTRAL**  
DON'T BE S.A.F.E.  
TRINIDAD JAMES

**SOUTH ATLANTIC**

1	CONNOR CHRISTIAN & SOUTHERN GOTHIC	New Hometown
2	TRINIDAD JAMES	Don't Be S.A.F.E.
3	RUSSELL MOORE & IIRD TYME OUT	Timeless Hits From The Past: Bluegrassed
4	HOLLY WILLIAMS	The Highway
5	CARBON LEAF	Ghost Dragon Attacks Castle
6	SUFFOCATION	Pinnacle Of Bedlam
7	ALPOKO DON	The Ol' Soul EP
8	SHINEE	Dream Girl: The Misconceptions Of You
9	VOLBEAT	Beyond Hell/Above Heaven
10	BEN HOWARD	Every Kingdom

**NORTHEAST**

1	SUFFOCATION	Pinnacle Of Bedlam
2	SHAI HULUD	Reach Beyond The Sun
3	THE STEELDRIVERS	Hammer Down
4	VOLBEAT	Beyond Hell/Above Heaven
5	BEFORE YOU EXIT	I Like That (EP)
6	LADY LAMB THE BEEKEEPER	Ripely Pine
7	THE BAD PLUS	Made Possible
8	ICEAGE	You're Nothing
9	SHINEE	Dream Girl: The Misconceptions Of You
10	STRFKR	Miracle Mile

British singer Jamie Lidell charts his third entry on Heatseekers Albums as his new self-titled Warp set debuts at No. 27 with a little more than 1,000 sold, according to Nielsen SoundScan. The 39-year-old singer—who echoes everyone from Stevie Wonder to Prince—is on tour in Europe, but returns stateside on March 28. He'll then play a string of shows in America and Canada through April 14.

—Keith Caulfield

# Country

March 9  
2013  
billboard

HOT COUNTRY SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART
4	2	1	<b>#1</b> SURE BE COOL IF YOU DID S.HENDRICKS (R.C.LAWSON,C.TOMPKINS,J.ROBBINS)	Blake Shelton WARNER BROS./WMN		8
1	1	2	WANTED D.HUFF,H.HAYES (T.VERGES,H.HAYES)	Hunter Hayes ATLANTIC/WMN	▲	53
2	3	3	BETTER DIG TWO D.HUFF (B.C.LARK,S.MCANALLY,T.ROSEN)	The Band Perry REPUBLIC NASHVILLE	●	17
3	5	4	ONE OF THOSE NIGHTS B.GALLIMORE,T.MCGRAW (L.LAIRD,R.C.LAWSON,C.TOMPKINS)	Tim McGraw BIG MACHINE		17
8	4	5	<b>AG</b> TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,J.KEAR,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE		15
10	6	6	TORNADO J.JOYCE (N.HEMBY,D.MAID)	Little Big Town CAPITOL NASHVILLE		22
7	7	7	CRUISE J.MOI (B.KELLEY,T.HUBBARD,J.MOIC,RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	31
5	6	8	EVERY STORM (RUNS OUT OF RAIN) G.ALLAN,G.DROMAN (G.ALLAN,M.WARREN,H.LINDSEY)	Gary Allan MCA NASHVILLE	●	26
6	12	9	DOWNTOWN P.WORLEY,LADY ANTEBELLUM (L.LAIRD,S.MCANALLY,N.HEMBY)	Lady Antebellum CAPITOL NASHVILLE		5
11	11	10	SOMEBODY'S HEARTBREAK D.HUFF,H.HAYES (A.DORF,L.LAIRD,H.HAYES)	Hunter Hayes ATLANTIC/WMN	●	18
15	13	11	I DRIVE YOUR TRUCK K.JACOBS,M.MCCLURE,L.BRICE (J.ALEXANDER,C.HARRINGTON,J.YEARY)	Lee Brice CURB		12
14	12	12	WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN,SHELBACK,D.HUFF (T.SWIFT,MAX MARTIN,SHELBACK)	Taylor Swift BIG MACHINE	▲	28
22	13	13	<b>DG</b> MAMA'S BROKEN HEART F.LIDDELL,C.AIN,AYG,WORF (B.C.LARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE		9
18	14	14	MERRY GO 'ROUND L.LAIRD,S.MCANALLY,K.MUSGRAVES (K.MUSGRAVES,J.OSBORNE,S.MCANALLY)	Kacey Musgraves MERCURY		26
23	20	15	GET YOUR SHINE ON J.MOI (T.HUBBARD,B.KELLEY,R.C.LAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE		19
21	16	16	BEGIN AGAIN D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	22
9	14	17	THE ONLY WAY I KNOW M.KNOX (D.L.MURPHY,B.HAYSLIP)	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW	●	19
17	18	18	TIP IT ON BACK B.BEAVERS,L.WOOTEN (J.KENNEDY,R.COPPERMAN,J.M.NITE)	Dierks Bentley CAPITOL NASHVILLE		28
20	19	19	PIRATE FLAG B.CANNON,K.CHESEY (R.COPPERMAN,D.L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		4
25	22	20	GIVE IT ALL WE GOT TONIGHT I.BROWN,G.STRAIT (M.BRIGHT,P.DONNELL,T.JAMES)	George Strait MCA NASHVILLE		14
19	21	21	BLOWN AWAY M.BRIGHT (J.KEAR,C.TOMPKINS)	Carrie Underwood 19/ARISTA NASHVILLE	▲	37
24	22	22	IF I DIDN'T HAVE YOU N.V.(S.L.HOMPSON,K.J.HOMPSON,J.SELLERS,P.JENKINS)	Thompson Square STONE CREEK		17
16	21	23	HOW COUNTRY FEELS D.GEOGE (V.MCGEE,H.W.MOBBLEY,N.THRASHER)	Randy Houser STONE CREEK	●	44
27	25	24	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE		7
26	26	25	I CAN TAKE IT FROM THERE J.STROUD (C.YOUNG,R.AKINS,B.HAYSLIP)	Chris Young RCA NASHVILLE		15
32	26	26	<b>SG</b> LIKE JESUS DOES J.JOYCE (C.BEATHARD,M.CRISWELL)	Eric Church EMI NASHVILLE		5
28	28	27	CHANGED D.HUFF,RASCAL FLATTS (G.LEVOX,N.THRASHER,W.MOBBLEY)	Rascal Flatts BIG MACHINE		7
31	31	28	MORE THAN MILES D.HUFF (J.EFON,B.GILBERT)	Brantley Gilbert VALORY		10
30	30	29	SHE CRANKS MY TRACTOR B.BEAVERS,L.WOOTEN (D.LYNCH,B.BEAVERS,T.NICHOLS)	Dustin Lynch BROKEN BOW		12
29	32	30	HOPE ON THE ROCKS T.KEITH (T.KEITH)	Toby Keith SHOW DOG/UNIVERSAL		13
33	31	31	WHISKEY S.HENDRICKS (C.GRAVITT,S.MZELL)	Jana Kramer ELEKTRA NASHVILLE/WMN		8
13	27	32	HIGHWAY DON'T CARE B.GALLIMORE,T.MCGRAW (B.WARREN,B.WARREN,M.IRWIN,J.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE		3
41	36	33	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE		4
36	35	34	CAN'T SHAKE YOU M.SERLETIC (T.GOSSIN,S.BENTLEY,J.T.SLATER)	Gloriana EMBLEM/WARNER BROS./WAR		17
35	34	35	ANYWHERE WITH YOU J.MOI,R.C.LAWSON (B.HAYSLIP,D.L.MURPHY,J.YEARY)	Jake Owen RCA NASHVILLE		5
38	36	36	DON'T RUSH D.HUFF (B.SANDERS,N.HEMBY,L.D.CHAPMAN)	Kelly Clarkson Featuring Vince Gill 19/RCA/COLUMBIA NASHVILLE		14
40	37	37	AMERICAN BEAUTIFUL P.WORLEY (A.HENNINGSEN,B.HENNINGSEN,C.J.HENNINGSEN,B.BEAVERS)	The Henningsens ARISTA NASHVILLE		5
42	40	38	RUNNIN' OUT OF AIR J.LEO (M.JENKINS,S.MCANALLY,J.OSBORNE)	Love And Theft RCA NASHVILLE		6
39	38	39	ONLY GOD COULD LOVE YOU MORE D.BRAINARD,J.L.NIEMANN (J.L.NIEMANN,L.BRICE,J.STONE)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE		8
47	43	40	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY		4
34	47	41	HOME TO ME D.HUFF (C.SMITH,B.HAMRICK)	Sarah Darling BLACK RIVER		4
		42	<b>1994</b> M.KNOX (THOMAS RHETT,L.LAIRD,B.DEAN)	Jason Aldean BROKEN BOW		1
	41	43	RED D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	17
	46	44	DON'T YA C.DESI,EFANO (B.ELDREDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN		3
48	45	45	RUNNIN' OUTTA MOONLIGHT D.GEOGE (D.DAVIDSON,J.K.LOVE,LACE.A.GORLEY)	Randy Houser STONE CREEK		5
46	42	46	MOONSHINE ROAD K.BROOKS (K.BROOKS,L.SATCHER)	Kix Brooks ARISTA NASHVILLE		12
45	44	47	BRUISES ESPIONAGE (P.T.MONAHAN,E.LIND,A.B.IORKLUNT)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH		6
		48	MORE TRUCKS THAN CARS C.MORGAN,P.DONNELL (C.MORGAN,P.DONNELL,C.WISEMAN)	Craig Morgan BLACK RIVER		7
NEW		49	DAYUM, BABY J.MOI (T.HUBBARD,B.KELLEY,R.C.LAWSON,D.L.MURPHY)	Florida Georgia Line Featuring Sarah Buxton REPUBLIC NASHVILLE		1
NEW		50	REDNECK CRAZY J.CATINO,J.KING (J.KEAR,M.IRWIN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE		1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART	
1	1	<b>#1</b> TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	18	
2	2	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		3	
7	3	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times		12	
	4	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	72	
	5	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	24	
	6	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		5	
	7	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	43	
	8	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	19	
	9	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	81	
	10	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	83	
	11	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	33	
	12	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	69	
	14	RANDY HOUSER STONE CREEK/BMG	How Country Feels		5	
	13	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		11	
	15	LEE BRICE CURB	Hard 2 Love		44	
	16	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	147	
	18	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	47	
	18	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		44	
	19	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks		17	
	20	AARON LEWIS BLASTER/WMN	The Road		15	
	21	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Home		55	
	22	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL/UMG	NOW That's What I Call Country: Volume 5		37	
	20	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	36	
	17	CONNOR CHRISTIAN & SOUTHERN GOTHIC ROCKET SCIENCE VENTURES	New Hometown		2	
	25	<b>PS</b> KATIE ARMIGER COLD RIVER	Fall Into Me		6	
	31	DUSTIN LYNCH BROKEN BOW/BMG	Dustin Lynch		27	
	27	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Own The Night	▲	76	
	27	CHRIS YOUNG RCA/SMN	Neon		85	
	29	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer		38	
	30	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		78	
46	31	HOLLY WILLIAMS GEORGIANA	The Highway		3	
36	32	COLT FORD AVERAGE JOES	Declaration Of Independence		30	
29	33	KELLY WILLIS & BRUCE ROBISON PREMIUM/THIRTY TIGERS	Cheater's Game		2	
	34	TIM MCGRAW CURB	Tim McGraw & Friends		5	
	35	JAMEY JOHNSON MERCURY/UMGN	Living For A Song: A Tribute To Hank Cochran		19	
	36	GEORGE STRAIT MCA NASHVILLE/UMG	Icon: George Strait		76	
40	37	EASTON CORBIN MERCURY/UMGN	All Over The Road		23	
	38	HUNTER HAYES ATLANTIC/WMN	Live (EP)		4	
	39	LOVE AND THEFT RCA NASHVILLE/SMN	Love And Theft		31	
	40	SCOTTY MCCREERY 19/MERCURY/INTERSCOPE/UMGN	Clear As Day	▲	73	
61	41	BLACKBERRY SMOKE SOUTHERN GROUND	The Whippoorwill		29	
65	42	<b>HG</b> KRIS KRISTOFFERSON K RECORDS	Feeling Mortal		4	
	43	THE TIME JUMPERS ROUNDER/CONCORD	The Time Jumpers		7	
	44	JOSH TURNER MCA NASHVILLE/UMGN	Punching Bag		37	
	42	CHRIS CAGLE BIGGER PICTURE	Back In The Saddle		35	
	46	LIONEL RICHIE MERCURY/UMGN	Tuskegee	▲	48	
	47	THE LACS BACKROAD/AVERAGE JOES	190 Proof		47	
	51	CHARLIE DANIELS SONY MUSIC CMG	Country: Charlie Daniels		3	
	49	SOUNDTRACK ATLANTIC/WMN	Footloose (2011)		74	
	50	GLORIANA EMBLEM/WARNER BROS./WMN	A Thousand Miles Left Behind		30	



## Shelton's 'Cool' Climbs To No. 1

As Blake Shelton prepares for the March 26 release of his 10th studio album, *Based on a True Story*, the set's lead single "Sure Be Cool If You Did" becomes his 13th, and quickest, No. 1 on Hot Country Songs (eight weeks). The track is Shelton's first leader since "Over" reigned for two weeks in September, a month before the ranking's methodology changed from measuring core country radio audience to a streaming, digital download and an expanded radio panel hybrid. Under the previous formula, Shelton's quickest No. 1 ascent was 10 weeks with "Honey Bee" in 2011.

"Cool" logs a third cumulative week atop Country Digital Songs with 71,000 sold, according to Nielsen SoundScan, rises 10-7 on Country Airplay (28 million audience impressions, up 9%) and ranks as the week's fourth-most-streamed country title (up 28%), according to Nielsen BDS. Shelton's new album precedes his Ten Times Crazier tour, which begins July 19 in Virginia Beach, Va.

In more dour chart news, Mindy McCready draws her first Billboard chart ink in three years following her Feb. 17 suicide. Her debut single "Ten Thousand Angels" enters Country Digital Songs at No. 31 (12,000), while "Guys Do It All the Time" bows at No. 39 (10,000). The former rose to No. 6 on Hot Country Songs in June 1996, while follow-up "Guys" became her only No. 1 on the list three months later. "Guys" and "Angels" were the third- and sixth-most-streamed country songs of the week, up by 78% and 98%, respectively. —Wade Jessen

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay, audience impressions, as measured by Nielsen BDS. Sales data, as compiled by Nielsen BDS. Songs are defined as current if they are newly-released titles, or longer-released widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still reading in the Billboard 200's top 100. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2013 Prometheus Global Media, LLC, and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
DATA COMPILED BY  
nielsen  
SOUNDSCAN  
BDS









DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
?	1	<b>#1</b> FLAVOR MERCURY CLASSICS/DG/DECCA CLASSICS	Tori Amos	10
	2	<b>GG</b> I COULD BE THE ONE LE7ELS/ASABLANCA/REPUBLIC	Avicii vs Nicky Romero	5
	3	OH MAMA HEY TOMMY BOY	Chris Cox + DJ Frankie Feat. Crystal Waters	6
	4	AY MAMA MIA MVA	Mayra Veronica	6
	5	RUM AND RAYBANS BELUGA HEIGHTS/E1/C	Sean Kingston Feat. Cher Lloyd	8
	6	CLARITY INTERSCOPE	Zedd Feat. Foxes	10
	7	TURN AROUND CAPITOL	Conor Maynard Feat. Ne-Yo	7
	8	EVERYBODY'S BEAUTIFUL MAF	Miasha	8
	9	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	11
	10	WE ARE YOUNG AUDACIOUS	Vassy	14
	11	SO HIGH CASH MONEY/YOUNG MONEY/REPUBLIC	Jay Sean	7
11	12	THE LUCKY ONES ISLAND/IDJMG	Kerli	14
	13	AS YOUR FRIEND WALL	Afrojack Feat. Chris Brown	4
	14	REST OF MY LIFE DTP/DEF JAM/DJMG	Ludacris Feat. Usher & David Guetta	5
	15	BEAT DON'T STOP ROSEMI	C-Rod Feat. Jason Walker	7
9	16	VA VA VOOM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	11
	17	C'MON KEMOSABE/RCA	Ke\$ha	4
	18	BEAM ME UP (KILL-MODE) AT NIGHT	Cazette	3
	19	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	6
	20	HOLD ME MIND TRAIN/TWIST'D	Ono Feat. Dave Aude	4
	21	SORRY EPIC	Ciara	11
25	22	CLOSER VAPOR/WARNER BRDS.	Tegan And Sara	6
21	23	TRY RCA	P!nk	7
23	24	JAH NO PARTIAL DOWNTOWN	Major Lazer & Flux Pavilion	7
	25	FOREVER DAUMAN	Ralph Rosario Feat. Frankie	3
	26	SEXY PEOPLE (THE FIAT SONG) RCA	Arianna Feat. Pitbull	2
	27	REWIND ROCK SOCIETY	Skye Stevens	4
24	28	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	7
13	29	BEAUTY AND A BEAT SCHOOL BOY/RAYMOND BRAUN/ISLAND/DJMG	Justin Bieber Feat. Nicki Minaj	13
29	30	ONE AND ONLY ROYAL POP	Cherry Cherry Boom Boom	10
	31	OVERLOAD CARRILLO	Julissa Veloz	4
	32	GIMME ALL (RING MY BELL) INESSA LEE	Princess X	3
27	33	DAYS TURN INTO NIGHTS NETTWERK	Delerium	10
42	34	RIGHT NOW SRP/DEF JAM/DJMG	Rihanna Feat. David Guetta	5
35	35	UP & UP YME	Haddaway Feat. Mad Stuntman	9
34	36	HE'S MY BITCH SEA TO SUN	Traci Lords vs The House Rejects Feat. Brian Lucas	8
31	37	SUPERCHARGED INNOVATION	Kwanza Jones	10
36	38	I LOVE IT RECORD COMPANY / EN/BIG BEAT/ATLANTIC/RRP	Icona Pop Feat. Charli XCX	12
<b>HOT SHOT DEBUT</b>	39	NEXT TO ME CAPITOL	Emeli Sande	1
43	40	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	18
	41	I LIKE IT LOUD CITRUSONIC STEREOPHONIC	Carmen Electra Feat. Bill Hamel	2
	42	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	2
30	43	CATCH MY BREATH 19/RCA	Kelly Clarkson	11
	44	LET THERE BE LOVE RCA	Christina Aguilera	2
	45	KNOW YOUR NAME TONIGHT FLAMINGO	Scotty Boy & DJ Red Feat. Ajay Popoff	2
<b>NEW</b>	46	HERE WITH YOU D EMPIRE	Asher Monroe	1
39	47	I FOUND YOU GLOBAL TALENT/MERCURY/DJMG	The Wanted	12
<b>NEW</b>	48	HEAVEN VENUSNOTE/COLUMBIA	Depeche Mode	1
37	49	DOOM AND GLOOM THE ROLLING STONES/UME/INTERSCOPE	The Rolling Stones	8
28	50	LEAVING ASTRALWERKS/CAPITOL	Pet Shop Boys	12

# Hits of the World

March 9 2013

## billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	ONE WAY OR ANOTHER (TEENAGE KICKS) SYCO	One Direction	
1	2	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
6	3	HARLEM SHAKE JEFFREE'S/MAD DECENT	Baauer	
12	4	MIRRORS RCA	Justin Timberlake	
4	5	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
7	6	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift	
5	7	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
3	8	I COULD BE THE ONE LE7ELS/POSITIVA/UNIVERSAL/VIRGIN	Avicii vs Nicky Romero	
8	9	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	
<b>NEW</b>	10	ONLY LOVE ISLAND	Ben Howard	

GERMANY				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
5	2	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
3	3	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
2	4	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	
<b>NEW</b>	5	SHE MAKES ME GO EXTENSIVE/BIMI	Arash Feat. Sean Paul	
<b>NEW</b>	6	GLORIOUS ZOO LAND/UNIVERSAL	Cascada	
7	7	BILDER IM KOPF AGGRO BERLIN/UNIVERSAL	Sido	
4	8	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX	
6	9	TROUBLEMAKER SYCO/EPIC	Olly Murs Feat. Flo Rida	
9	10	PEOPLE HELP THE PEOPLE 14TH FLOOR/WARNER	Birdy	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
2	2	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
5	3	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	
4	4	ONE DAY/RECKONING SONG TELMAVAR/FOUR/COLUMBIA	Asaf Avidan & The Mojos	
3	5	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
<b>NEW</b>	6	HARLEM SHAKE JEFFREE'S/MAD DECENT	Baauer	
6	7	GET UP (RATTLE) SPINNIN	Bingo Players Feat. Far East Movement	
10	8	HO HEY DIALTONE/DECCA	The Lumineers	
<b>NEW</b>	9	ON SE CONNAIT BOMAYE	Youssoupha Feat. Ayna	
<b>RE</b>	10	FEEL SO CLOSE FLY EYE/COLUMBIA	Calvin Harris	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	GONE NOT AROUND ANY LONGER STARSHIP ENTERTAINMENT	Sistar19	
<b>NEW</b>	2	WINTER LOVE GOLDENTHUMB	The One	
35	3	DREAM GIRL SM ENTERTAINMENT	SHINee	
2	4	SHOWER OF TEARS YMC ENTERTAINMENT	BAE CHI GI (Feat. Ailee)	
3	5	MONODRAMA A CUBE ENTERTAINMENT	Huh Gak (With Yoo Seung Woo)	
4	6	TEARS DOUBLE KICK ENTERTAINMENT	Leessang (Feat. Eugene of The SEEYA)	
5	7	DON'T YOU KNOW TAEWON ENTERTAINMENT	Davichi	
15	8	IS IT RAMYUN SBSCONTENT/SHIB	Akdong Musician	
7	9	1440 A CUBE ENTERTAINMENT	Huh Gak	
<b>NEW</b>	10	IF IT AIN'T LOVE BRAND NEW MUSIC	Verbal Jint (Feat. Ailee)	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
42	1	SO LONG! KING	AKB48	
23	2	MISTAKE! VICTOR	SMAP	
<b>NEW</b>	3	EMOTIONS NIPPON CROWN	Man With A Mission	
4	4	SPECTRUM UNIVERSAL	Zedd Feat. Matthew Koma	
<b>NEW</b>	5	THE NEVER ENDING STORY "KIMI NI HIMITSU WO OSHIEYOU" RHYTHMZONE	E-Girls	
37	6	SLIDE 'N' STEP PONY CANYON	KEITA	
63	7	BEAUTIFUL AON	Ayaka	
2	8	VOICE EMI	AI	
96	9	IMA WO IKITEKU KI/ODN	ASIAN KUNG-FU GENERATION	
1	10	MY RESISTANCE [TASHIKANA MONO] AVEXJ-MORE	Kis-My-Ft2	

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
<b>NEW</b>	1	ONE WAY OR ANOTHER (TEENAGE KICKS) SYCO	One Direction	
2	2	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
3	3	HARLEM SHAKE JEFFREE'S/MAD DECENT	Baauer	
<b>NEW</b>	4	MIRRORS RCA	Justin Timberlake	
1	5	I COULD BE THE ONE LE7ELS/POSITIVA/VIRGIN	Avicii vs Nicky Romero	
<b>RE</b>	6	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift	
7	7	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	
4	8	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
<b>NEW</b>	9	ONLY LOVE ISLAND	Ben Howard	
9	10	CLOWN VIRGIN	Emeli Sande	

CANADA				
BILLBOARD CANADIAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	THRIFT SHOP MACKLEMORE/WARNER	Macklemore & Ryan Lewis Feat. Wanz	
2	2	HO HEY DUALTONE/DINE ALONE	The Lumineers	
3	3	STAY SRP/DEF JAM/UNIVERSAL	Rihanna Feat. Mikky Ekko	
4	4	SCREAM & SHOUT INTERSCOPE/UNIVERSAL	will.i.am & Britney Spears	
5	5	I KNEW YOU WERE TROUBLE. BIG MACHINE/UNIVERSAL	Taylor Swift	
10	6	HARLEM SHAKE JEFFREE'S/MAD DECENT/WARNER	Baauer	
8	7	DAYLIGHT ASW/OCTONE/UNIVERSAL	Maroon 5	
11	8	INNER NINJA HALF LIFE/UNIVERSAL	Classified Feat. David Miles	
19	9	ONE WAY OR ANOTHER (TEENAGE KICKS) SYCO/COLUMBIA/SONY MUSIC	One Direction	
17	10	WHEN I WAS YOUR MAN ATLANTIC/WARNER	Bruno Mars	

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	HARLEM SHAKE JEFFREE'S/MAD DECENT	Baauer	
1	2	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
3	3	IMPOSSIBLE SYCO	James Arthur	
<b>RE</b>	4	BENEATH YOUR BEAUTIFUL SYCO	Labrinth Feat. Emeli Sande	
4	5	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
7	6	ONE WAY OR ANOTHER (TEENAGE KICKS) SYCO	One Direction	
<b>NEW</b>	7	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	
5	8	SAME LOVE MACKLEMORE	Macklemore & Ryan Lewis Feat. Mary Lambert	
10	9	LANTERNS EMI	Birds Of Tokyo	
6	10	GET UP (RATTLE) SPINNIN/ONELOVE	Bingo Players Feat. Far East Movement	

NETHERLANDS			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
	1	<b>THRIFT SHOP</b> Macklemore & Ryan Lewis Feat. Wanz	
1	2	<b>JUST GIVE ME A REASON</b> P!nk Feat. Nate Ruess	
6	3	<b>HARLEM SHAKE</b> Jeffree's/Mad Decent	Baauer
4	4	<b>ONE WAY OR ANOTHER (TEENAGE KICKS)</b> One Direction	
3	5	<b>SCREAM &amp; SHOUT</b> will.i.am & Britney Spears	
5	6	<b>STAY</b> SRP/DEF JAM	Rihanna Feat. Mikky Ekko
NEW	7	<b>TANGLED UP</b> GRANDMONO	Caro Emerald
7	8	<b>YEAR OF SUMMER</b> Q-DANCE	Wildstylez Feat. Niels Geusebroek
9	9	<b>LET HER GO</b> BLACK CROW/EMBASSY OF MUSIC	Passenger
RE	10	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars

BELGIUM			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
1	1	<b>THRIFT SHOP</b> Macklemore & Ryan Lewis Feat. Wanz	
9	2	<b>HARLEM SHAKE</b> Jeffree's/Mad Decent	Baauer
2	3	<b>SCREAM &amp; SHOUT</b> will.i.am & Britney Spears	
NEW	4	<b>JUST GIVE ME A REASON</b> P!nk Feat. Nate Ruess	
6	5	<b>STAY</b> SRP/DEF JAM	Rihanna Feat. Mikky Ekko
4	6	<b>ANOTHER LOVE</b> SONY MUSIC	Tom Odell
NEW	7	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars
8	8	<b>I COULD BE THE ONE</b> LE7ELS/UNIVERSAL	Avicii vs Nicky Romero
5	9	<b>CANNONBALL</b> BIP	Showtek + Justin Prime
3	10	<b>LET HER GO</b> BLACK CROW/EMBASSY OF MUSIC	Passenger

NEW ZEALAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
1	1	<b>JUST GIVE ME A REASON</b> P!nk Feat. Nate Ruess	
3	2	<b>HARLEM SHAKE</b> Jeffree's/Mad Decent	Baauer
2	3	<b>IMPOSSIBLE</b> SYCO	James Arthur
5	4	<b>ONE WAY OR ANOTHER (TEENAGE KICKS)</b> One Direction	
4	5	<b>SAME LOVE</b> Macklemore & Ryan Lewis Feat. Mary Lambert	
6	6	<b>STAY</b> SRP/DEF JAM	Rihanna Feat. Mikky Ekko
7	7	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars
8	8	<b>BENEATH YOUR BEAUTIFUL</b> SYCO	Labrinth Feat. Emeli Sande
NEW	9	<b>HEY PORSCHE</b> REPUBLIC	Nelly
10	10	<b>THANK YOU</b> COLUMBIA	MKTO

SWITZERLAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
1	1	<b>THRIFT SHOP</b> Macklemore & Ryan Lewis Feat. Wanz	
2	2	<b>STAY</b> SRP/DEF JAM	Rihanna Feat. Mikky Ekko
NEW	3	<b>HARLEM SHAKE</b> Jeffree's/Mad Decent	Baauer
4	4	<b>IMPOSSIBLE</b> SYCO	James Arthur
3	5	<b>SCREAM &amp; SHOUT</b> will.i.am & Britney Spears	
6	6	<b>BELLA VITA</b> HOUSEWORKS/GLOBAL/PHONAG	DJ Antoine vs. Mad Mark
5	7	<b>HALL OF FAME</b> PHONOGENIC/EPIC	The Script Feat. will.i.am
9	8	<b>BILDER IM KOPF</b> AGGRO BERLIN/UNIVERSAL	Sido
NEW	9	<b>SHE MAKES ME GO</b> EXTENSIVE/BIM!	Arash Feat. Sean Paul
7	10	<b>HO HEY</b> DUALTONE/ROGUE	The Lumineers

# Boxscore

March 9  
2013  
billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$2,850,830 \$70/\$65	<b>SWEDISH HOUSE MAFIA</b> BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO FEB. 13-17	43,858 FIVE SELLOUTS	ANOTHER PLANET ENTERTAINMENT/LIVE NATION
2	\$2,170,103 \$179/\$149/\$107/\$57	<b>MARC ANTHONY</b> BARCLAYS CENTER, BROOKLYN, N.Y. FEB. 15-16	20,483 TWO SELLOUTS	CARDENAS MARKETING NETWORK
3	\$1,798,252 (22,813,700 PESOS) \$74.59	<b>VICENTE FERNÁNDEZ</b> ARENA VFG, GUADALAJARA, MEXICO FEB. 15-16	24,107 TWO SELLOUTS	OCESA-CIE
4	\$1,697,902 \$89.50/\$69.50	<b>GEORGE STRAIT, MARTINA MCBRIDE</b> ALERUS CENTER, GRAND FORKS, N.D. FEB. 16	20,054 SELLOUT	THE MESSINA GROUP/AEG LIVE
5	\$1,539,877 \$89.50/\$69.50	<b>GEORGE STRAIT, MARTINA MCBRIDE</b> XCEL ENERGY CENTER, ST. PAUL, MINN. FEB. 15	18,132 SELLOUT	THE MESSINA GROUP/AEG LIVE
6	\$1,277,250 \$89.50/\$69.50	<b>GEORGE STRAIT, MARTINA MCBRIDE</b> FIRST NIAGARA CENTER, BUFFALO, N.Y. FEB. 22	16,001 SELLOUT	THE MESSINA GROUP/AEG LIVE
7	\$1,118,500 \$89.50/\$69.50	<b>GEORGE STRAIT, MARTINA MCBRIDE</b> XL CENTER, HARTFORD, CONN. FEB. 23	14,798 SELLOUT	THE MESSINA GROUP/AEG LIVE
8	\$772,873 \$69.50/\$55/\$35	<b>MUSE, BAND OF SKULLS</b> ORACLE ARENA, OAKLAND, CALIF. JAN. 28	11,431 SELLOUT	ANOTHER PLANET ENTERTAINMENT, AEG LIVE
9	\$563,349 \$63.50/\$43.50	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> SPOKANE ARENA, SPOKANE, WASH. FEB. 21	9,914 SELLOUT	AEG LIVE
10	\$443,056 (5,464,878 PESOS) \$46.78	<b>SASHA, BENNY Y ERIK</b> TEATRO METROPOLITAN, MEXICO CITY FEB. 14-16	9,471 THREE SELLOUTS	OCESA-CIE
11	\$440,981 \$50/\$25.25	<b>LUKE BRYAN, THOMPSON SQUARE, FLORIDA GEORGIA LINE</b> ALLEN COUNTY COLISEUM, FORT WAYNE, IND. FEB. 21	9,549 SELLOUT	LIVE NATION
12	\$437,939 \$63.50/\$43.50	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> RIMROCK AIITO ARENA AT METRAPARK, BILLINGS, MONT. FEB. 19	7,711 SELLOUT	AEG LIVE
13	\$437,851 \$88.50/\$41	<b>KID ROCK, BUCKCHERRY, HELLBOUND GLORY</b> NEW ORLEANS ARENA, NEW ORLEANS FEB. 21	8,601 10,200	BEAVER PRODUCTIONS
14	\$421,569 \$63.50/\$43.50	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> TACO BELL ARENA, BOISE, IDAHO FEB. 17	7,254 SELLOUT	AEG LIVE
15	\$420,375 (5,464,878 PESOS) \$25.24	<b>ORQUESTA SINFÓNICA DE MINERÍA 35 ANIVERSARIO</b> AUDITORIO NACIONAL, MEXICO CITY JAN. 18, 20	16,658 19,040 TWO SHOWS	FUAAN FINANCIERA
16	\$408,650 \$97.50/\$47.50/\$27.50	<b>JOURNEY, LOVERBOY</b> ALLEN COUNTY COLISEUM, FORT WAYNE, IND. FEB. 10	7,617 8,040	LIVE NATION
17	\$401,780 (€304,425) \$64.67/\$33.42	<b>THE VOICE OF GERMANY</b> O2 WORLD, HAMBURG DEC. 27	10,250 13,958	KARSTEN JAHNKE KONZERTDIREKTION
18	\$400,754 (€303,060) \$59.51/\$33.06	<b>THE VOICE OF GERMANY</b> O2 WORLD, BERLIN DEC. 29	7,459 7,500	CONCERTBÜRO ZAHLMANN
19	\$387,748 \$66/\$46	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> WORLD ARENA, COLORADO SPRINGS, COLO. FEB. 13	6,263 SELLOUT	AEG LIVE
20	\$387,669 \$52.75/\$47.75	<b>RON WHITE</b> COBB ENERGY PERFORMING ARTS CENTRE, ATLANTA FEB. 1-2	7,974 THREE SELLOUTS	IN-HOUSE
21	\$384,497 \$63.50/\$43.50	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> YAKIMA VALLEY SUNDOME, YAKIMA, WASH. FEB. 22	6,719 SELLOUT	AEG LIVE
22	\$379,611 \$133/\$37.50	<b>KEVIN HART</b> TARGET CENTER, MINNEAPOLIS DEC. 21	5,016 10,074	LIVE NATION
23	\$369,881 \$59.75/\$30	<b>TRANS-SIBERIAN ORCHESTRA</b> VETERANS MEMORIAL ARENA, JACKSONVILLE, FLA. DEC. 13	7,955 8,670	LIVE NATION
24	\$366,479 (4,701,932 PESOS) \$76.38/\$25.72	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> PALACIO DE LOS DEPORTES, MEXICO CITY DEC. 10	7,690 12,000	OCESA-CIE
25	\$362,534 (€223,531) \$62.44	<b>STATUS QUO, BONNIE TYLER, EDDIE &amp; THE HOT RODS</b> O2 ARENA, LONDON DEC. 19	5,806 6,500	LIVE NATION
26	\$359,820 \$41.67	<b>LOUIS C.K.</b> FOX THEATRE, ATLANTA FEB. 2	8,635 9,246 TWO SHOWS	STEVE LITMAN PRESENTS, IN-HOUSE
27	\$354,283 (€273,728) \$38.83/\$29.12	<b>SILBERMOND, THE LOVE BÜLOW, TOM LÜNEBURGER</b> O2 WORLD, BERLIN DEC. 8	10,679 12,146	TRINITY MUSIC, UNDERCOVER
28	\$353,379 \$177/\$35	<b>THE CLEVELAND ORCHESTRA: BELL PLAYS BEETHOVEN</b> AORHENE ARSHT CENTER, KNIGHT CONCERT HALL, MIAMI JAN. 25-26	3,904 4,038 TWO SHOWS	IN-HOUSE
29	\$348,155 \$145/\$45	<b>CARIBBEAN FEVER MUSIC FESTIVAL</b> BARCLAYS CENTER, BROOKLYN, N.Y. DEC. 17	4,251 4,732	DEVONISH PROMOTIONS
30	\$347,586 (\$331,546 AUSTRALIAN) \$72.34	<b>ALEXISONFIRE, HOUSE VS. HURRICANE</b> HORDERN PAVILION, SYDNEY DEC. 11	5,436 SELLOUT	CHUGG ENTERTAINMENT
31	\$344,320 (4,348,285 PESOS) \$36.79	<b>RICARDO MONTANER</b> AUDITORIO NACIONAL, MEXICO CITY JAN. 24	9,358 9,565	OCESA-CIE
32	\$341,970 \$66/\$46	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> IST BANK CENTER, BROOMFIELD, COLO. FEB. 14	5,525 SELLOUT	AEG LIVE
33	\$340,000 \$50/\$40	<b>TIËSTO</b> ECHOSTAGE, WASHINGTON, D.C. DEC. 14-15	7,000 TWO SELLOUTS	PANORAMA PRODUCTIONS DBA GLOW
34	\$335,535 \$45/\$25	<b>SHINEDOWN &amp; THREE DAYS GRACE, P.O.D.</b> BRIDGESTONE ARENA, NASHVILLE FEB. 8	8,433 10,500	FRANK PRODUCTIONS, JAM PRODUCTIONS, NS2
35	\$333,200 \$59.50	<b>SOUNDGARDEN</b> FOX THEATRE, OAKLAND, CALIF. FEB. 12-13	5,600 TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT



## One Last Tour Is No. 1

Swedish House Mafia takes the top ranking on the weekly Boxscore chart with a \$2.9 million gross from five sold-out performances in mid-February at Bill Graham Civic Auditorium in San Francisco, one of the final venues on the EDM act's farewell tour.

Appropriately titled One Last Tour, the trio's final effort together is heading into its last month with a slate of shows booked in multiple New York venues. Following a Feb. 28 concert at the Hammerstein Ballroom benefiting Hurricane Sandy relief efforts, the act plays Madison Square Garden on March 1 and then Brooklyn's Barclays Center on the three following nights. All four shows are sold out.

After New York, only Los Angeles and Miami remain on the North American leg of the tour, which launched last November. The L.A. engagement runs the second weekend of March, when the trio headlines its Masquerade Motel event at Los Angeles State Historic Park. The final performances are set for March 15 and 24 in Miami: The group is booked on the main stage during both weekends of the Ultra Music Festival. The EDM fest, which is celebrating its 15th anniversary, runs March 15-17 and March 22-24 at Bayfront Park in downtown Miami.

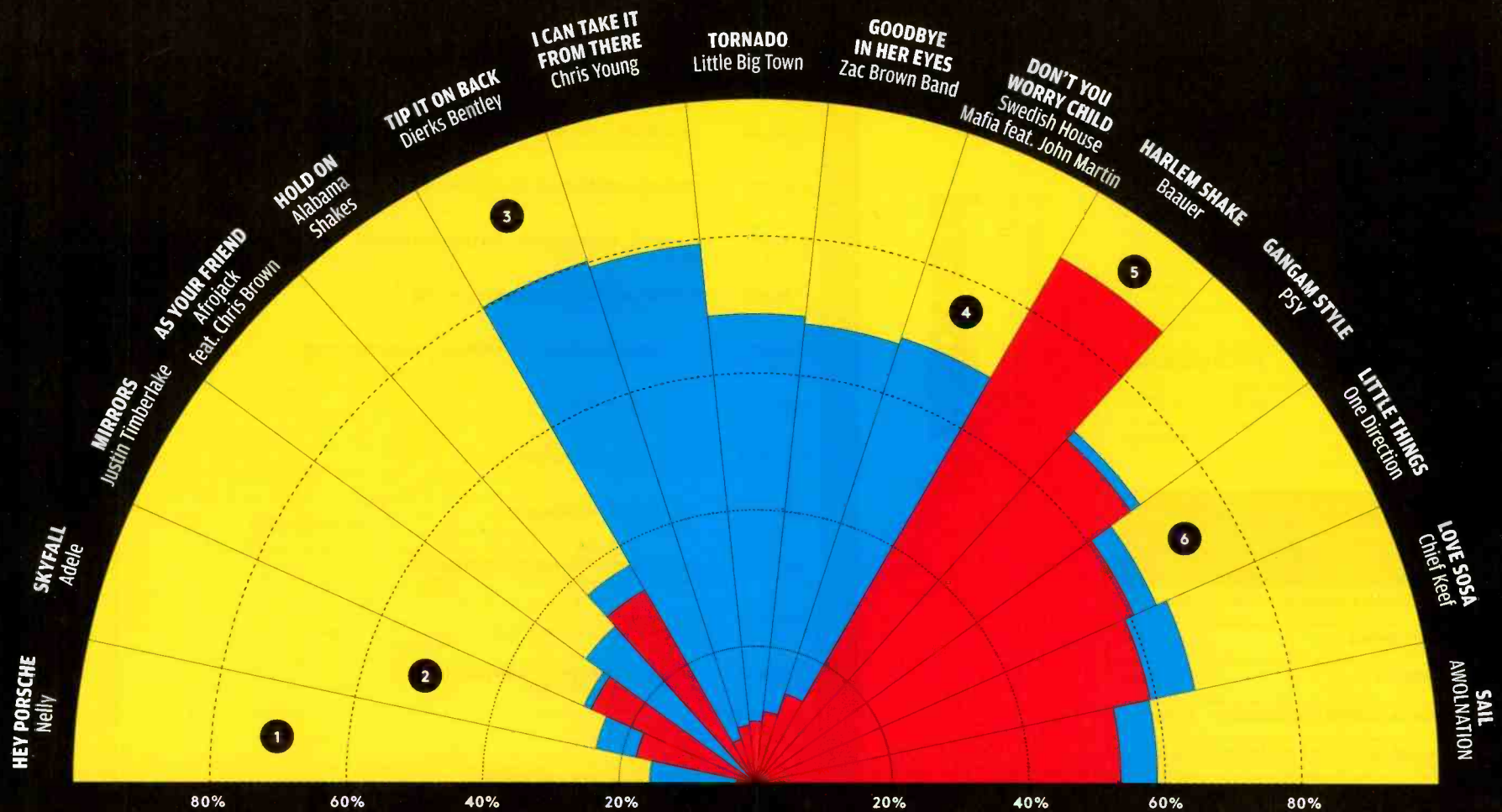
—Bob Allen

# CODA

## This Week's Trend Report: Billboard Hot 100 Songs, by Streams, Airplay and Sales

This week we look at the current Billboard Hot 100, specifically at which songs are powered more by sales, airplay or streams. The five on the far left of the chart are charting mostly due to sales, the five in the middle largely due to airplay, and the five on the right mostly because of streams.

**SALES**  
**AIRPLAY**  
**STREAMS**



**1**  
**NELLY**  
**Sales: 84%**  
**Airplay: 13%**  
**Streams: 3%**  
While it rises 26-24 in its fifth week on the Mainstream Top 40 radio airplay chart, it's a No. 15 entrance on Hot Digital Songs (99,000 sold, according to Nielsen SoundScan) that yields a No. 42 Billboard Hot 100 bow. In comparison, his No. 3-peaking 2010 Hot 100 hit "Just a Dream" began with 15 consecutive 100,000-plus sales weeks.

**2**  
**ADELE**  
**Sales: 76%**  
**Airplay: 6%**  
**Streams: 18%**  
The ratio of Adele's Hot 100 points this week for "Skyfall" are skewed heavily toward sales, since the tune profits from its win at the Academy Awards for best original song (Feb. 24). It sold 56,000 downloads for the week (up 56%).

**3**  
**DIERKS BENTLEY**  
**Sales: 20%**  
**Airplay: 73%**  
**Streams: 7%**  
The average title on this week's Hot Country Songs chart sports a 44% airplay/42% sales/14% streaming breakdown. So, this song's high radio share stands out. The track holds at No. 5 on Country Airplay with a 3% gain to 30.6 million audience impressions, according to Nielsen BDS.

**4**  
**SWEDISH HOUSE MAFIA FEATURING JOHN MARTIN**  
**Sales: 31%**  
**Airplay: 55%**  
**Streams: 14%**  
The EDM tune's Hot 100 points this week come mostly from airplay, although a handsome portion stems from sales. Lacking for the song is streams, as it peaked with that audience months ago, before its airplay kicked into high gear.

**5**  
**BAAUER**  
**Sales: 11%**  
**Airplay: Less than 1%**  
**Streams: 89%**  
Despite its comparatively microscopic percentage, airplay is building for the viral phenomenon. It ranks just below the Mainstream Top 40 airplay chart with a 314% increase. Aiding its airplay outlook: Warner Bros. is now promoting the song to radio (see story, page 8).

**6**  
**ONE DIRECTION**  
**Sales: 36%**  
**Airplay: 4%**  
**Streams: 60%**  
One Direction's singles tend to overperform in sales and streams compared with airplay. In fact, only its debut, "What Makes You Beautiful," has reached the Mainstream Top 40 top 10 (No. 5, last June). The group's devoted fans make up for the lack of airplay, however, with their cash and clicks.



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# billboard

## Who Really Won the Grammys?

### MIGUEL BREAKS OUT

BIGGEST SALES WEEK EVER FOR "ADORN," AS 28 MILLION VIEWERS (AND KELLY CLARKSON) CATCH UP TO THE BEST NEW SOUND IN R&B

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British **FEMALE SOLO ARTIST**

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for her album "OUR VERSION OF EVENTS"

150+ stations spinning "NEXT TO ME"

"Incredible" – ADELE

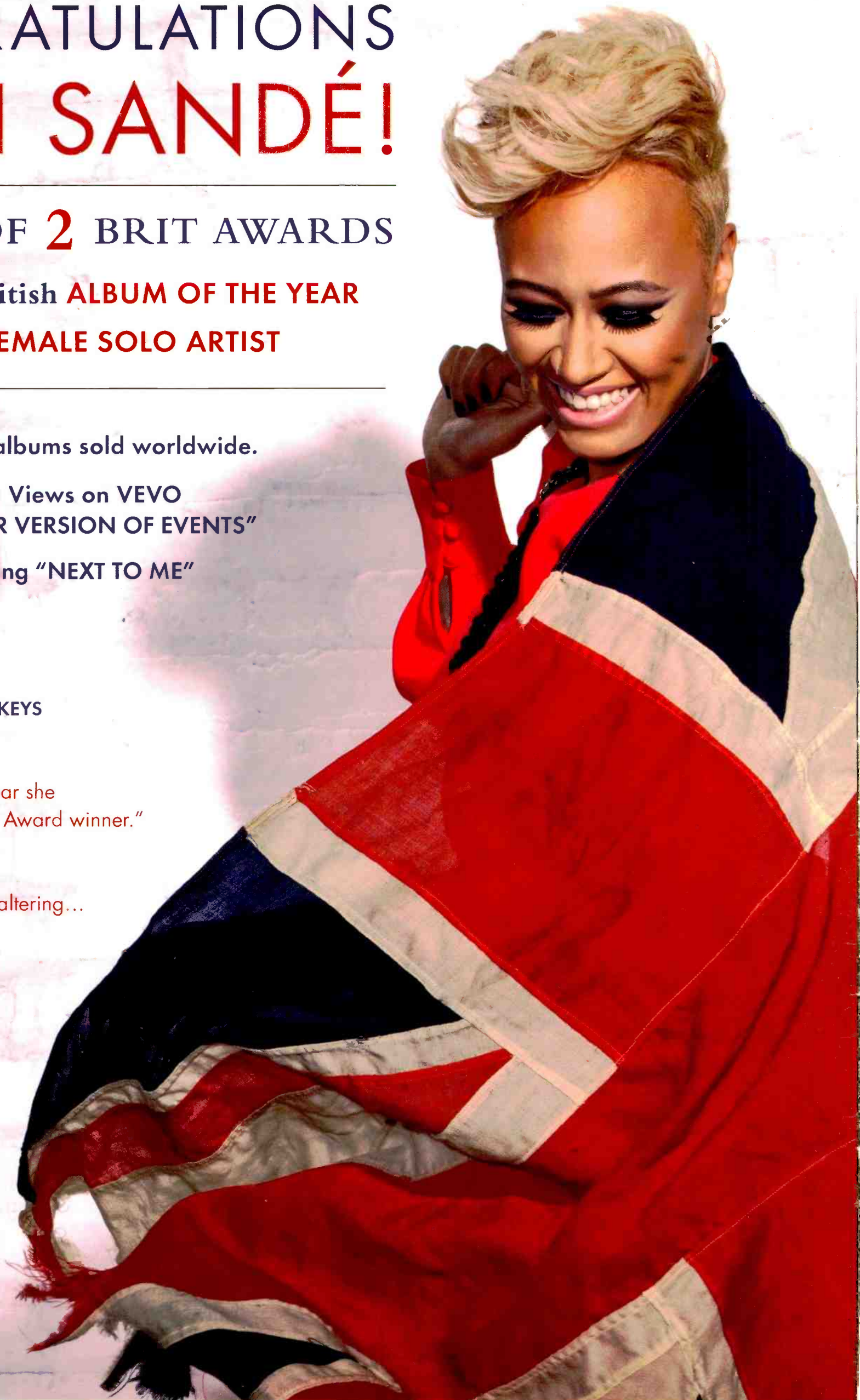
"Magnificent" – ALICIA KEYS

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I predict that by next year she  
will be a multi-Grammy Award winner."  
– ELTON JOHN

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weapons-grade"  
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This one is a stunner"  
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