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

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- De Calibre Music
- Dueños del Negocio Music Group, Los
- Edimupa Publishing
- Editora San Ángel
- EIP Music
- Ekko Worldwide Music Publishing
- Envivo Publishing
- Ev-Web Music
- Gazul Producciones SLU (SGAE)
- Just One Way Music
- Letras de Oro Music
- Los Dueños del Negocio Music Group
- Los Magnilitos Music
- Mostlyadsongs
- Nuestro Music
- Palabras de Romeo
- Ramirez López Music Publishing
- RodeoMan Music
- SACM Latin Copyright
- Songs of Hit Publishing
- Songs of Peer
- Sony/ATV - EMI
- Telemundo Music Publishing
- The Development Artist Management
- Tito El Patrón Publishing
- Topazio Musical
- Tres Islas Music
- Tulum Music
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- Universal Music – MGB Songs
- Universal Música
- Versatil Latin Music
- VMP Publishing
- WB Music Corp.
- Wise W Publishing

WRITERS NOT PICTURED:
- Royal Barba (SACM)
- Agustín Barreto Andrés Eduardo Castro
- Alexis Román Estiz
- Pedro Antonio José González
- John Graham Hill
- Jesús Santos Lugo
- Ney de Niro
- Erik Mahmood Noell (SGAE)
- Carlos Enrique Ortiz
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Kendrick Lamar performing at the Fader Fort at South by Southwest on March 13.

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

GARY OVERTON

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

BRETT ALPEROWITZ

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

JOHN MAYER

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

MARK FENWICK

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THIS WEEK ON BILLBOARD.COM
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Timberlake seemed to have been on every media platform in the run-up to his new album, but it was strategic ubiquity, not scatter-shot, and it’s paid off

By Matt Diehl

As Justin Timberlake’s highly anticipated album The 20/20 Experience was on course to break early 2013 records, with sources estimating sales north of 800,000 in its first week, his label and management team started celebrating its balancing of multiple media-channel ubiquity against the risk of overexposure for the pop star. The push behind 20/20 was a combination of traditional major-label tactics and innovative multimedia strategies—all driven by a hands-on, couture approach to the entire process from Timberlake and his circle of advisers, including longtime manager Johnny Wright and the M2M Construction marketing firm. 20/20’s campaign would ultimately include branding/sponsor partnerships with the likes of Target and Bud Light (for which Timberlake was named the brand’s “creative director”). Prerelease streaming and other awareness campaigns were coordinated with e-tailers like...
iTunes and Amazon; appearances were set across major media—from a weekday stint on “Late Night With Jimmy Fallon” to a ratings-smash hosting gig on “Saturday Night Live” to a bravura Grammy Awards performance, as well as Timberlake’s own Target-sponsored TV special broadcast on the CW. Pointed radio spots in partnership with Clear Channel and CBS Radio saturated airwaves in the days before release, and many surprise announcements—a secret concert tied to Super Bowl weekend, a summer stadium tour with Jay-Z—ramped up buzz. Then Timberlake said he would release a follow-up album this fall, and a source confirms there will be a new video to accompany the record.

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

Even more surprising is how the entire campaign unfolded in public during two months starting in January, with almost no leaks or deviation from message. Wright gives credit for that to Corson and RCA CEO Peter Edge. The secrecy surrounding the project actually grew to become its biggest asset. As anticipation built, RCA senior VP of Sales and Marketing Bob Anderson found “the viral aspect and word-of-mouth was going to take over the marketing strategy, and it worked in our favor. Whether or not Justin’s recording again, or just going to do films, became the topic of conversation going into the fourth quarter.”

That aspect paid off at retail as well, according to Brad Schelden, indie buyer for the Hollywood location of Amoeba Music and buyer for the chain’s website. “As the marketing escalated, we’ve had more and more people asking about the album,” he says. A key element of the awareness approach, according to Wright, was familiarizing fans with the new music. “As the plan came together, [we thought] instead of doing [first single “Suit & Tie”] when it was all over, doing a weekly gig on ‘Saturday Night Live’ or ‘Jimmy Fallon,’ why don’t we have him perform different songs each time?” Wright says. “We figured at some point the album would get out, but we wanted to deliver it first in a virtual way. And then we have the relationship with iTunes where we agreed to allow them to stream the album a week before it was released.”

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

By Glenn Peoples

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

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

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

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

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

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

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

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

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

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

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

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

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

By Glenn Peoples

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

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

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

An individual subscription for Rdio with mobile usage costs $6.99 per month in the United States and 14.90 Brazilian reals ($7.62). They’re similar in U.S. dollars but hardly on par when the two countries’ gross domestic product (GDP) are taken into account.

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

Here are some other examples. The monthly music subscription fee is £9.99 ($15.10) in the United Kingdom; $15.10 is also the going rate in Turkey and South Korea. Because of the difference in the latter two countries’ GDPs, spending $15.10 a month for a music service in Turkey is like spending $51.13 in the United States. Meanwhile, the $15.10 price tag in South Korea would feel like $23.21 in the States. Clearly one price does not fit a global market.

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

Sources: Nielsen’s “The Mobile Consumer” report (February 2013), CIA World Factbook

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

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

Music is a key component of Samsung’s strategy, especially since music goes hand in glove with mobile devices like the Galaxy S4 and Galaxy tablets. As a result, the company is doubling its Music Hub team in Palo Alto, Calif., to 200 employees by the end of the year, hiring a combination of engineers and business development staff to broaden the product’s distribution, both internationally and across more Samsung devices, says Daren Tsui, who heads up Samsung’s music initiatives in Silicon Valley.

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

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

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

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Samsung Media Picture Now In Focus

Korean giant doubles music team

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

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

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

6:45 AM
Arrive at my office for calls with Sony and Universal. We walk through the implications of new digital business models for our clients, who are getting squeezed between labels and publishers.

8:00 AM
Another call with one of the top venture capital firms in New York considering a sizable investment in a major digital music service. It’s unusual, because VCs are still skittish about investing in this space.

10:30 AM
A regular video conference with my team of lawyers to discuss performance right organizations. Most of us eat lunch during these meetings because there’s no other time to grab a meal.

11:00 AM
Speak with a videogame developer about a new strategy for an innovative interactive platform.

12:00 PM
Check in with Neil Young. We’re doing licensing work on his new music service, Pono.

2:00 PM
Meet with a startup client to discuss funding a multimedia music product to replace the physical CD. There are tremendous opportunities for new experiences beyond a collection of 12 tracks.

3:00 PM
Call the director of the Alliance Theatre in Atlanta to discuss an upcoming fund-raiser. Many plays started there and went global—Elton John and Tim Rice’s “Aida” as well as “Ghost Brothers of Darkland Country,” a collaboration between John Mellencamp and Stephen King.

4:00 PM
Head to the airport to catch a flight to London for three days of meetings with publishers. Maybe on the flight I can catch a little more sleep.

—Alex Pham
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The Deal

AEG Comes Off The Block

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

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

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

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

RECORD COMPANIES
Sony Music Entertainment names Liberty Lucken VP of sales at Epic Records and Lise Brende VP of reporting for analytics and research, U.S. sales. Lucken was senior director of sales for Sony Music’s Amazon team, and Brende was president of Warner Bros. Records.

Island Def Jam Music Group promotes Yvette Davila to VP of mis5how promotion. She was senior director of street promotion.

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

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


PUBLISHING
Imagem Music promotes Amanda Schupf to director of A&R, ups Steve King to director of creative services and names Shari Reich director of A&R. Schupf and King were managers, and Reich was A&R director at Warner Bros. Records.

Peer music promotes Mary Megan Peer to president of Asia Pacific and strategic markets. She was managing director of peer music’s Buenos Aires office.

TV/FILM
Nickelodeon promotes Joel Fisher to VP of music and talent operations. He was director.

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

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

BMG appoints Robert Stegmiiller VP of copy-right. He was GM of Warner/Chappell Germany, Switzerland & Austria.

—Mitchell Peters, exec@billboard.com

Further Dealings

A deal for Australian promoter Paul Dainty and Virgin Music to promote an 18-date North American Rolling Stones tour has fallen through, and on March 19 AEG Live stepped in to promote the shows, sources say. The Stones will still roll, and an announcement for the tour—which still hasn’t been officially confirmed—will likely come before the end of the month. Sources say that a deal with Dainty/Virgin was in place, but the promoters couldn’t come to financial terms with the band on a guarantee believed to be in the $80 million range. Dainty and Virgin ponied up an estimated $25 million to present the band’s five 50th-anniversary shows late last year, and those shows grossed a total of $78.7 million and sold 73,702,000 tickets. While that would seem like a strong profit, margins on Stones shows are especially tight, given the huge production values and other show costs. A pay-per-view live broadcast from the Newark, N.J., show that was part of the deal did less-than-spectacular business, according to sources . . . Online music service eMusic merged on March 18 with e-book distributor K-NFB Reading to form the new company Media Arc, which will “offer a comprehensive source of more than 17 million songs, 40,000 audio books and 600,000 e-books,” according to a statement. eMusic and K-NFB will remain as operating units of the new company, the statement said. Terms of the deal weren’t disclosed. eMusic CEO Adam Klein said he would “move on” from his post at the company. In a statement, eMusic said, “As a new company, eMusic and K-NFB will leverage their combined technologies and expertise to create a consumer-centric interface that makes discovering, interacting with and purchasing all kinds of media content more accessible and seamless for consumers.”...Hastings Entertainment cut its red ink in half for the year by posting net income of $12.1 million, or 15 cents per diluted share, on sales of $416.1 million, for the fiscal fourth quarter that ended Jan. 25. That performance contrasts with $8.4 million in losses in the prior year’s fourth quarter, when sales were $153.1 million. The black ink in the fourth quarter helped Hastings significantly narrow its loss for the year to $89.3 million, or $1.44 per diluted share, on revenue of $462.4 million, from the $176.6 million loss, or $2.03 per share, the chain posted in the prior fiscal year when sales were $496.4 million. In a statement, Hastings chairman/CEO John Marmaduke attributed the 12.9% decline in sales to the growing digital delivery of home entertainment, rental kiosks and subscription-based services. Moreover, the company finished the year with three fewer stores while comparable-store sales declined 5.1% during the year.

The Rolling Stones performing at the 02 Arena in London on Nov. 25, 2012.

A Life-Changing Symphony

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

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

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

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

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

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

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

—Leila Cobo

MARCH 30, 2013 | WWW.BILLBOARD.BIZ
Think Tank

Start Me Up
Portrait of the artist as a young tech company

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

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

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

After an artist releases his or her initial recording, the act may catch on with a growing group of passionate early adopters and, based on this traction, the team might attract outside investors. In much the same way a venture capitalist adds expertise and additional funding to a startup, on the music side a label or larger management firm can do the same. Attorneys, agents and others in key supportive roles may join the team later.

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

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

Wesley Verhoeve is founder of Family Records and mensite GNTLMN.com. He writes about the intersection of music, tech and great customer experiences across different industries on his blog, WesleyVerhoeve.com.
The Long Re-Tail

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

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

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

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>InCREMENTAL</th>
<th>REVENUE</th>
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<tbody>
<tr>
<td>$564 M</td>
<td>$3.4 B</td>
</tr>
<tr>
<td>$2.6 B</td>
<td>$2.0 B</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$4.6 B</td>
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For all other fan segments, For only one artist

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

<table>
<thead>
<tr>
<th>VERY LIKELY</th>
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<td>37%</td>
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<td>19%</td>
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<td>15%</td>
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<td>12%</td>
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<table>
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<tr>
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<tr>
<td>35%</td>
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<td>32%</td>
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Source: Nielsen's "The Buyer and the Beats: The Music Fan and How to Reach Them"

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

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

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

Obviously, the expense involved in hiring world-renowned animators to create original artwork and employ green screens for AR imagery doesn't come cheap. Nevertheless, Piedmont believes the technology is also open to newer acts. "A band could do AR on the cheap," he says. "When Bon Jovi does something, they do it 150%. But a smaller act could use a still image or a video in their AR campaign for close to nothing."

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

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

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

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**MARCH 30, 2013 | WWW.BILLBOARD.BIZ**
Gary Overton
Chairman/CEO,
Sony Music Nashville

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

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

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

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

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

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

“When someone told Edison he had failed 10,000 times to invent the light bulb, he replied, ‘I have successfully found 10,000 that won’t work.’”
Road Warriors & Freedom Fighters

Kenny Chesney

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

1 Country titan Kenny Chesney kicked off his tour in Tampa, Fla., on March 16. Backstage he visited with Florida’s radio elite. In the back row, from left: WQYK Tampa Bay’s Mike Culotta, WWKX Orlando’s JR Shuman, WOYK’s Jay Roberts, WPDY Lakeland’s Mike James, WFLC Tampa Bay’s Travis Daily and wife Christine, and Columbia Nashville’s RJ Meacham. In the front row, from left: WQYK’s Hank Dole, WQNE Jacksonville’s Michelle Chase, WPDK Port St. Lucie’s Tyler Herring, WPBG Orlando’s Zen Davis, WFUS Tampa Bay’s Travis Daily and wife Christine, and Columbia Nashville’s Jeri Cooper.

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

3 “Suit & Tie” crooner Justin Timberlake sports the requisite outfit at the Target-presented iHeartRadio album release party for The 20/20 Experience at Los Angeles’ El Rey Theatre on March 15. From left: Clear Channel Media and Entertainment’s John Hogan, multimedia personality Ryan Seacrest, CCM E’s Tom Poleman, Timberlake and CCM E’s John Sykes, Owen Grover and Tim Castelli.

4 Guatemalan superstar Ricardo Arjona (third from right) greets the SBS Entertainment crew after his sold-out March 9 performance at the Miami Arena. From left: SBS Entertainment’s Richard Lum, Lucas Pilla, Albert Rodriguez, Raul Aravon and Joseph Garcia.

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

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

7 Madonna donned the Boy Scout uniform to present CNAN’s Andrew Cooper with the Vito Russo Award at the 24th annual GLAAD Awards on March 16 in New York. “You are an excellent journalist … but the reason that I love you is that you are a freedom fighter,” Madge praised him. “You are a badass motherfucker.”
After the United States and Britain, Sweden is the third-largest exporter of music in the world. Yet a single act still looms staggeringly large in its pop mythology, and in April, ABBA—which is estimated to have sold more than 400 million records worldwide—will be appropriately honored, when an eponymous museum (abbaatemuseum.com) opens May 7 in the capital of Stockholm.

The ABBA Museum is actually co-owned by Benny Andersson. Centrally located in Sodermalm, it regularly hosts screenings and fashion events. The Lydmor (lydmor.com) was formerly central to the Stureplan nightlife scene, but moved to a mellower location in 2008. It’s still a magnet for stars like Gavin DeGraw and Lady Gaga. And the sleek Hilton Stockholm Slussen (thegrandhotel.se) was formerly a former Art Deco cinema, currently co-owned by Benny Andersson.

The young duo Cazzette represent the new face of the Swedish electronic scene. The pair’s November debut album, Eject, was the first to be released exclusively on Spotify, and was met with glowing reviews. “We really loved playing the Globe (globearenas.se) in spring and summer,” Apostle Archer says. “The energy at those massive parties is amazing.” Singer/pianist Amanda Noir signed to Labrador Records at just 16 years old in 2010. The following year, her debut single “House,” a synth-driven slice of endearing eccentricity, found her being compared to Kate Bush and Bat for Lashes. Her self-titled debut album, produced by Philip Ekström of Gothenburg’s Mary Onettes, was a wonder of lavish Pet Sounds–like production, found her being compared to Kate Bush and Bat for Lashes. Her self-titled debut album, produced by Philip Ekström of Gothenburg’s Mary Onettes, was a wonder of lavish Pet Sounds–like production.

Perhaps the buzziest is sister act First Aid Kit, signed to the Knife’s Biqibid Records. The band’s rustic folk sounds have won it a devoted following, and a cover of Fleet Foxes’ “Tiger Mountain Peasant Song” immediately endeared the duo to the Seattle band. For Johanna and Klara Söderberg, Stockholm’s Debaser is “the ultimate rock club. Perfect capacity—800 people—so you can connect with everyone in the room.”

Stockholm is a stay-out-all-night city, especially in spring and summer. Tensta mentions Sodermalm’s Marie Laveau (marieleaveu.se) as “having the best bartenders.” Owman’s favorite places are “Debaser Slussen and Debaser Medis (debaser.se), both for live shows and DJ’ing.” Ultra Records electro stars Rebecca & Fiona say that “Berms (berms.se) is a big, beautiful venue and great place to play.” It’s located in the boutique hotel of the same name. Those looking for cutting-edge indie sounds can check out Mosebacke Etablissement (mosebacketemat.com), attached to Sodra Teatern. Glamour seekers head to F12 (f12.se), attached to upscale Normalm restaurant Fregatten, and to Café Opera (cafepoera.se), which has hosted the likes of Madonna, OutKast and Lenny Kravitz. —Ken Scruatto
Ryan Hadlock’s Northwest Sound Emporium

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

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

Today, Hadlock runs the spacious, wood-paneled studio that his parents Joe and Manny Hadlock built on a farm outside Seattle in 1977. The studio still relies on much of the gear they purchased years ago, including the Trident TSM console, Neve BCM-10 sidecar and Teletronix LA-2 amplifier, as well as a number of instruments donated or simply left behind by artists, among them a 1966 Gretsch guitar and a 1977 Steinweg grand piano.

In the last two-and-a-half decades, the roster of acts recording there has included Soundgarden, Foo Fighters, Modest Mouse, Fleet Foxes, Gossip and Brandi Carlile. But Hadlock, who has boundless enthusiasm for everything musical, is best-known as the producer of the Lumineers’ self-titled 2012 debut album, which received Grammy Award nominations this year for best Americana album and best new artist. The set peaked at No. 2 on the Billboard 200 in January.

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

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

**Name:** Ryan Hadlock

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

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

**Bet you didn’t know:** Hadlock’s parents operate a studio in San Pancho, Mexico, near Puerto Vallarta. “We built this studio ourselves. It’s a family operation.”

**PHOTOGRAPHS BY JOSE MANDOJANA**
SXSW 2013: Brand Harder

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

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

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

For years, there’s been an undercurrent of criticism about SXSW’s growth. The shows with A-list musicians breed perilously long lines; the corporate sponsors detract from the festival’s core mission of discovery. Yet attendance continued to spike to all-time highs for the Interactive portion, for which registration leapt 25% (or 50,000) to more than 30,000 official badge holders. And the sponsors clearly feel the festival remains vital—all of 2012’s sponsors returned this year (and many more). SXSW itself even raced to partner with some of the biggest non-sanctioned showcases from previous years—Warner Sound, Filter, Citi and Vice’s showcases all became official this year, while the Fader Fort enjoyed its second year as a legit function.

Beyond the big-budget activations from Citi, Chevy, Myspace and others, many brands opted to create their own destination venues. Sonos, for example, set up an Austin version of its L.A.-based Soho Studio in three houses off 6th Street, creating a 300-capacity venue where fans could enjoy artists like Robert Glasper and Erykah Badu, free haircuts from Rudy’s Barbershop and workshops.

Sonos director of worldwide culture marketing Fede Schillmoeller chose SXSW for the brand’s first non-L.A. activation because “it’s one of the very few, if not the only, major global music events, and a very interesting one. There’s the pure conferences and an offering of free car rides to busy attendees.

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

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

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

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

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

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

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

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

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

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

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

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

- “The Punk Singer,” Sini Anderson’s look at feminist icon Kathleen Hanna of Bikini Kill and Le Tigre, and how health issues curtailed her career.
- Elise Salomon’s “Los Wild Ones,” about Rob Kennedy’s Los Angeles label Wild Records and young Mexican-American artists rooted in rockabilly.
- First-time director Reuben Atlas’ “Brothers Hypnotic,” which follows the eight brothers in the Hypnotic Brass Ensemble as they play the streets of New York and their hometown of Chicago, then the concert halls of Europe.

MARCH 30, 2013 | BILLBOARD.BIZ
MEASURING THE BUZZ

The top 20 breakout acts according to social media metrics

BY EMILY ZEMLER

2 Tori Kelly

LABEL Taos Cressida/Columbia
MANAGEMENT Leila Steinberg
CURRENT PROJECT "Whoa" single and video
NEXT UP Doris LP

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

Tori Kelly sure had a large concentration of powerful songwriter Tori Kelly ("we"
CURRENT PROJECT Handmade Songs by Tori Kelly
MANAGEMENT Scooter Braun
LABEL Toraay Records

2013 SXSW WRAP

2013 SXSW WRAP

2013 SXSW WRAP

3 Fredo Santana

LABEL Glory Boyz Entertainment
MANAGEMENT Glory Boyz Entertainment
CURRENT PROJECT Fredo Kruger mixtape
NEXT UP Glory Boyz LP

Fredo Santana has been known as one of Chief Keef’s Glory Boyz cohorts (and Keef’s cousin)—until now. The heavily tattooed rapper offered a few rowdy shows during SXSW, highlighted by Friday night’s LiveMixtapes.com showcase, and the Fader Fort. The latter was the most talked-about, with the rapper, accompanied by Flying Lotus, performing his new Wu-Tang-influenced single "Whoa."

3 Chance the Rapper

LABEL Unsigned
MANAGEMENT Pat Corcoran
CURRENT PROJECT 10day mixtape
NEXT UP Debut LP

Chance the Rapper has gained 17,438 new social media followers during the week. The set, dubbed “Road to Ultra,” also featured Just Blaze.

6 Fedde Le Grand

LABEL Ultra
MANAGEMENT Susanne Wolffensperger, Kai Horstmann
CURRENT PROJECT "Long Way From Home" single
NEXT UP Coachella

Captivating a SXSW that featured much more EDM than in years past, veteran Dutch house DJ/remixer Fedde Le Grand rolled into Austin early with a late-night show at La Zona Rosa that helped him gain 17,438 new social media followers during the week. The set, dubbed “Road to Ultra,” also featured Just Blaze.
7 Lianne La Havas
- **CURRENT PROJECT**: Single “Look at the Sky”
- **NEXT UP**: CoACHELLA

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

**CURRENT PROJECT** Is Your Love Big Enough? / LP

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

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

9 Flosstradamus
- **CURRENT PROJECT**: Classick mixtape
- **NEXT UP**: Markus Dravs-produced debut LP

New York-by-way-of-Detroit rapper Angel Haze backed her online hype with six raw sets at SXSW, most notably at the Pandora Porch and the annual One Night in Austin, a homecoming of sorts for the Mercury Prize, gained new fans at SXSW thanks to her daytime performance at the Warner Sound party, an evening set at Empire Auto and a show at the Belmont, where she had a packed house singing along to breakup songs.

10 Kat Dahlia
- **CURRENT PROJECT**: Self-titled EP
- **NEXT UP**: My Garden LP

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

“I took the train to the studio one day and Sylvia’s head of A&R Amanda Berkowitz was there with some producer friends,” Dahlia recalls. “The way she was looking at me, I didn’t know if she wanted to make out with me or punch me in the face. But the next day she played Sylvia three of my songs and she signed me right there on the spot.”

At SXSW, Dahlia turned a sprawling conference with more than 2,500 artists into her personal coming-out party, playing seven shows, including Fader Fort and a pop-up performance with Kendrick Lamar.

Her secret weapon was “Gangsta,” a fiery autobiographical debut single that makes its chart debut this week at No. 25 on Billboard’s R&B Songs. “Gangsta” is a showcase for Dahlia’s one-two punch of feral, island-inflected croon and edgy, emotionally direct lyricism—qualities that translate naturally in front of a live audience.

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

Dahlia is Vested in Culture’s flagship artist, and the upstart label is putting its full muscle behind the singer. Banner ads for her self-titled, three-song EP, released the week before SXSW, are plastered over YouTube, Spotify and Facebook, Twitter, SoundCloud and YouTube accounts during the week of SXSW. Twitter traffic is a measure of SXSW-specific tweets—that is, mentions of the artist’s official Twitter handle or his/her name along with a mention of SXSW or the official SXSW hashtag. The time period set for all captured data was between 12:01 a.m. March 12 and 12 a.m. March 18. Artists were eligible for this list if they have yet to appear in the top 50 of a major Billboard chart (not including featured artist appearances on other artists’ tracks).

**Methodology**

This list of the top 20 SXSW breakouts was tabulated by Billboard using a blended score of increases to an artist’s fan base and the amount of SXSW Twitter mentions of that artist, using data provided by music analytics firm MusicMetric. Fans gained is measured as the number of fans added to artists’ Facebook, Twitter, SoundCloud and YouTube accounts during the week of SXSW. Twitter traffic is a measure of SXSW-specific tweets—that is, mentions of the artist’s official Twitter handle or his/her name along with a mention of SXSW or the official SXSW hashtag. The time period set for all captured data was between 12:01 a.m. March 12 and 12 a.m. March 18. Artists were eligible for this list if they have yet to appear in the top 50 of a major Billboard chart (not including featured artist appearances on other artists’ tracks).

KAT DAHLIA AND EARL SWEATSHIRT PHOTOGRAPHS BY RYAN MUIR

MARCH 10, 2013 | WWW.BILLBOARD.BIZ
2013 SXSW Wrap

**Bands**

**15 Emerica**
- Label: Laboratorio Fantasma
- Management: Evandro Fiotti
- Current Project: "Quero Ver Quarta Feira" single
- Next Up: Coachella

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

**16 Rudimental**
- Label: Big Beat
- Management: Stack House Management
- Current Project: "Waiting All Night" single
- Next Up: Home LP

East London EDM crew Rudimental gained a sizable online following following its recent single “Feel the Love” and collaborations with Angel Haze and Alex Clare. The quartet’s SXSW debut with seven gigs and additional acoustic sets. The Los Angeles alt-rock quintet played for Pharrell Williams and others at the Columbia Records showcase and opened for Depeche Mode at the Filter party, where the highlight of the evening was the group rocking on while one of its speakers caught fire. “We don’t know what natural disaster could make us stop playing,” drummer Bryan Sammis told Billboard with a laugh.

**17 The Neighbourhood**
- Label: Columbia
- Management: Kirk Harding, Crowd Control Management
- Current Project: I’m Sorry EP
- Next Project: I Love You LP

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

**18 Gripin**
- Label: Avrupa Müzik
- Management: Sacit Papaküçü
- Current Project: "YCB" single and video
- Next Up: Untitled LP, world tour

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

**19 MS MR**
- Label: Columbia
- Management: Zeitgeist Management
- Current Project: "Fantasy" single and music video
- Next Up: Secondhand Rapture LP

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

**20 XXYYXX**
- Label: Relief in Abstract Records
- Management: Jered Dowden
- Current Project: XXYYXX LP
- Next Up: Spring European tour

Marcel Everett, the 17-year-old production prodigy from Orlando, Fla., who goes by XXYYXX, closed out Brooklyn Vegan’s SXSW showcase on Friday night, compelling the drunken masses with his lo-fi bedroom electro music, which helped online followers spark by 6,361.
BEST OF THE FEST
From panels to parties, to all-night rock’n’rolling

1 Billboard’s Bill Werde and Clive Davis at SXSW Interview: Clive Davis.
2 Skeletonwitch at Pitchfork Presents: Show No Mercy.
3 Guards’ John Fredericks (left) and Richie James Follin at the Warner Sound showcase.
5 SESAC’s Trevor Gale (far left) with the band Five Knives.
6 Musician Mayer Hawthorne (left) and Scooter Braun attend the Universal Music Group cocktail party hosted by Samsung Galaxy Club.
8 VH1’s Tom Calderone, “Downloaded” director Alex Winter and VH1’s Rick Krim and Brad Abramson (from right) at the VH1 party.
9 Iggy Pop tore it up with the Stooges at the Vans showcase.
10 Diplo played Myspace’s secret show at the CopperTank Events Center.

‘Each Day Was Seven Pages’
Brett Alperowitz—VP of A&R at Republic Records and GM of Casablanca Records—on his SXSW battle plan

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

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

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

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

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

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

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

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

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The Digital Downside

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

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

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

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

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

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

“You actually see the penny rate,” Price said. “That’s insane.”

But most artists are likely to adjust. If recorded music provides little revenue, entrepreneurs will find other opportunities to make music a more viable career. For example, new business models can help generate revenue that people expected to make from recorded music. The new trend is selling experiences—everything from artist meet-and-greets to Skype chats—to the more supportive fans (see story, page 16).

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

—Glenn Peoples

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

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

4 The band Royal Teeth and INgrooves Fontana executives hang at Buffalo Billiards. Clockwise, from left: INgrooves Fontana’s Matt Burns; Royal Teeth’s Gary Larsen and Josh Hefner; INgrooves Fontana’s Robb McDaniels; Royal Teeth’s Andrew Poe, Nora Patterson and Steve Billeaud: band manager Bert Landry and Royal Teeth’s Joshua Wells.

5 Kendrick Lamar and Spotify’s Britt Morgan-Saks.

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

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

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

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

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

11 A rejuvenated Billie Joe Armstrong of Green Day led his band through a raucous set at Austin City Limits Live.
Backbeat has always been about reflecting the music business community, and with that in mind, Billboard.biz has launched an audience-generated Instagram Backbeat section. We received a record number of submissions during South by Southwest—more than 400—from panels, performances, backstage hangs and on-the-street encounters—and here we present the best (minus some stunning barbecue shots).

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

1. Converse’s Geoff Cottrill (left) and Jed Lewis. (From @geoffcottrill)
2. Spotify’s Gary Liu (left) and Songza’s Eric Davich. (From @ericsongza)
3. Vevo’s Doug McVehil, Rio Caraeff and Michael Cerda (from left) attend the Vevo TV launch event. (From @riozilla)
4. Columbia’s Rob Stringer (crouching in front) with his label crew and members of the Neighbourhood at Depeche Mode’s after-party at the Brazos Theatre. (From @shirleyhalpeppn)
5. From left: Funkmaster Flex, Talib Kweli and Songza’s Eric Davich. (From @ericsongza)
6. From left: The Orchard’s Tierney Stout and Jeff Stempeck with SoundCloud’s David Adams. (From @the_orchard)
7. The “Essential Music Royalties” panel, from left: Great South Bay Music Group’s Travis McFetridge, Reed Smith’s Tiffany Almy, Warner Music Group’s Scott Cupolo, Rondor Music Publishing’s Ashley Calhoun and GSBMG’s Rico Brooks. (From @ashleycalhoun)
8. Attending the American Assn. of Independent Music’s eighth annual SXSW breakfast are (from left) Tommy Boy’s Tom Silverman, A2IM’s Rich Bengloff, SoundExchange’s Mike Huppe, Dead Oceans’ Darius Van Arman, Merlin’s Charles Caldas, Yep Roc/Redeye’s Glenn Dicker and Razor & Tie’s Vic Zaraya. (From @shorefire)
9. Island Def Jam Music Group/Universal Republic’s Russell Fink and Xbox Music’s Christina Calio at MTV’s showcase featuring Youngblood Hawke. (From @scottperry)
10. Gary Clark Jr. (center) hangs with Warner Bros. Records’ Lori Feldman and Access Industries’ Alex Blavatnik at the Nikon Warner Sound showcase. (From @icalp)
11. Wayne Coyne of the Flaming Lips with Warner Bros.’ Lori Feldman. (From @loribethfeldman)
12. Charli XCX (right) with her publicist, Jordan Danielle Frazes of Atlantic Records. (From @loribethfeldman)
13. ASCAP presented the Music Matters showcase, hosted by Yahoo. From left: ASCAP’s Jennifer Drake, Usher, singer/songwriter Bridget Kelly, ASCAP’s Nicole George-Middleton and Pharrell Williams. (From @ascap_music)
Among the acts that have filed termination notices are (clockwise from far left) Bob Dylan, Paul McCartney, Carole King and Brian Wilson.

GOING FOR A SONG

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

BY ED CHRISTMAN

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

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

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

Publishing sources are concerned, but cautiously optimistic. That’s because termination notices don’t always lead to terminations—once a notice is on file, it doesn’t mean the song will automatically revert to the songwriter. And copyright law provides ample opportunity for publishers to renegotiate with songwriters who’ve filed notices.

Currently, perhaps the most noticeable claim on file is from McCartney, who has sent termination notices for more than 200 Beatles songs—including 62 filed on Dec. 22, 2010, and 36 filed on Dec. 27, 2011—to publisher Sony/ATV. Among the songs are “Yesterday,” “Michelle” and “A Hard Day’s Night.”

In some instances, songwriters like Dylan and Wilson filed terminations for 14 early songs and 15 songs, respectively, including tracks from the Beach Boys’ Pet Sounds and Dylan’s 1966 debut album.

The Beatles’ publishing is owned by Sony/ATV, through a deal the company did with Michael Jackson in 1995. Jackson bought the Beatles catalog of 250 songs as part of his acquisition of ATV for $47.5 million in 1985. He subsequently merged the ATV catalog with Sony Music Publishing in 1995, receiving $90 million in a 50% stake in the then-new entity.

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

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

Neither copyright law nor the termination process is exactly...
Return To ‘The Dark Side Of The Moon’

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

As Pink Floyd fans geared up to celebrate the 40th anniversary of The Dark Side of the Moon this month, the band’s manager, Mark Fenwick, confirmed to Billboard that the entire Pink Floyd catalog could revert to the band in December 2013.

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

“When the deal with EMI runs out in December 2013, all the masters, all the recordings will revert to the group,” Fenwick says. “We negotiated back in 2000 the rights to get all the early catalog back when the deal ran out in 2015.”

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

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

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

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

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

Copyright reversions became possible with the 1990 Copyright Act, which created two publishing rights terms of 28 years each. When the first term expired, if the original author didn’t apply for a renewal, the song copyright slipped into the public domain. Since the songwriters were the only ones who could extend the copyright, the second copyright term of 28 years became a way for the publishing to revert to the original authors. However, publishers soon found a way around the public domain/advertiser renewal process, by writing songwriting contracts that tied published rights for the first term of copyright and all renewal periods.

The 1976 U.S. Copyright Act added another 19 years to copyright, bringing the total to 75 years; and then the Sonny Bono Copyright Extension Act in 1998 added another 10 years for a total of 85 years for songs written prior to Jan. 1, 1978. That same Copyright Act also changed copyright terms for songs written on Jan. 1, 1978, or later, amending the term to life of author plus 50 years, and then with the Bono act, to life plus 70 years.

Consequently, the copyright term for songs written beginning Jan. 1, 1978, or later is 55 years for the first term, after which an author can file a termination notice to reclaim the copyright from the publisher, regardless of whether any subsequent deals were signed trying to tie up the song for longer than the initial term.

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

And reversion itself doesn’t wipe away previous deals, or transfer their terms to the writer reclaiming his or her copyright. When a reversion takes place, the songwriter only gets to create new licenses going forward, and only in the United States. The licenses issued by the original publisher stay in place under whatever terms they were issued, and whatever deals are cut outside the United States—and revenue from those licenses is paid to the publisher who gave the license, not the songwriter. Although the latter would get his or her normal songwriter’s share from whatever revenue those licenses derived.
John Mayer
photographed in Los Angeles
After a harrowing medical journey, during which he feared he’d never sing again, John Mayer is reborn with a new lease on life, and his first tour in three years

BY MATT DIEHL

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

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

"I actually referred [Zeitels] to Adele, and he did a great job with her," Mayer says. "My situation was different, however—more complex, and a lot more ambiguous." After extended periods of voice rest, it became clear Zeitels' combination of surgery and Botox injections (to paralyze Mayer's vocal cords and let them heal) fixed the problem brought on by stress on Mayer's voice from constant touring and performing, and a longtime struggle with acid-reflux disease. "The endurance was tough for me, but I started a new life. It's hard to believe that I'm healed, but just to make sure, I keep going back every two weeks for a recovery sitting in a brick-walled control room deep inside famed Los Angeles recording studio the Village. "Dr. Berke told John, 'I'm going to give you 17 units of Botox to really shut down your vocal cords and let them heal. I'm going to do it now—' I'll go right through into his neck. I asked him to leave the room and give us a minute. John and I looked at each other, and we both agreed we had nothing to lose."

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

What's most surprising about Mayer, though, is his

look, and it's the same—if not better." Today, Mayer is explaining his dillligenter road to recovery sitting in a brick-walled control room deep inside famed Los Angeles recording studio the Village. "Experience Mayer's dynamism in person. It makes clear how difficult it would be for him to put life on pause. Equal parts preppy and hunky, Mayer sports a compendium of earth tones—chambray jeans, rugged brown boots, beige buckskin mant- sack strapped across his chest, his trademark wide-brimmed hat resting on a nearby chair. While often appearing boyishly cute in photos, in the flesh he's twice as tall, a light brush of stubble covering an Affleck-worthy chiseled jawline. Up close, he appears almost disarmingly oversized, with surprisingly

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

large hands—a singer/songwriter squeezed into a quarterback's frame. What's most surprising about Mayer, though, is his

swift, analytical mind. Sometimes he appears deep in

thought, staring off into the distance as if to conjure his next burst of wit from the ether. At other moments, he fixes you with an intense gaze as he ardently rums

home his observations or insights. His height and

swiftness match his outsized charisma and voluble

personality: Mayer speaks rapidly, his New York-minute

patter a sharp contrast to the measured, soothing
tones he deploys on signature hits like "Daughters," which won the 2005 Grammy Award for song of the year and reached No. 19 on the Billboard Hot 100.

A true studio rat, Mayer's in his element at the Vill-
geage, excitedly detailing the cherry vintage audio gear surrounding him: "That's a New RM-8 Sidecar—never seen another one of them—and the board is an old Helios console, which is a material object of lust, in addition to being great-sounding. The Who, Led Zepp-
lin and the Beatles all used Helios, and they're very hard to find." The Village remains one of music's sa-
cred temples of hitmaking: Numerous gold and plati-
num discs of albums created here—from the Smash-
ing Pumpkins' Mellon Collie and the Infinite Sadness to

the Rolling Stones' Goats Head Soup to Steely Dan's

Pretzel Logic—line its halls, but it also holds particular-
ly personal history for Mayer. This is where he made

much of his 2007 multiplatinum album Continuum, as well as a follow-up EP, The Village Sessions. Forced back to square one, Mayer's ambition burns

in his grueling schedule.

"John's just been playing guitar for three years straight," McDonald says. "He's been onstage playing guitar for three years straight," McDonald says. "He's been onstage playing guitar for three years straight," McDonald says. "He's been onstage playing guitar for three years straight," McDonald says. "He's been onstage playing guitar for three years straight."
one of these."

That the 35-year-old singer/songwriter still composes set lists at all is a triumph considering the medi-cal roller coaster he’s just gotten off. Mayer’s condi-tion first revealed itself during the Born and Raised sessions, which were produced by veteran Don Was.

"I was writing in a lower register—probably unknow-ingly because I couldn’t sing higher," Mayer says. "By January, I was like, ‘This is a cool gift.’ Then in April, I did a pop-in show at [New York standup haven] the Comedy Cellar, showing up really late after everyone had heard a bunch of comedy to play a few songs. That night, I heard myself sing and went, ‘Oh, this is new. If you don’t have an index for something in your mind, you go to the doctor.’"

The release date for Born and Raised was post-poned as Mayer initially underwent treatment to tame his acid reflux, and then began a series of pro-tracted vocal rests in hopes the condition would heal itself without surgery. By early 2012, Mayer had re-covered enough to finish the vocal tracks for Born and Raised. A March appearance at South by Southwest had even been confidently booked (Mayer had been discovered while performing at a SXSW showcase in 2003, along with some initial dates of a summer tour. Then disaster struck again. "John went into rehears-als for a few days, and felt something was still not right,” McDonald recalls. "Everyone said it was in his head, but the granuloma had returned."

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

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

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

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

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

Ripped Cords

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

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

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

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

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

"Injecting this gel will make vocal cords softer and change their pliability so singers can do things they could never dream of before," says Zeitels, who serves as director of the Center for Laryngeal Surgery and Voice Rehabilitation at Boston's Massachusetts General Hospital. "This gel could create 'super singers'; it's the equivalent of, say, a world-class pole vaulter operating in decreased gravity. We're on the edge of human trials. We may see this gel in five years—it's not a question of ‘if' but 'when.'" —MD
a series of solitary, cross-country road trips. During one of them, he bought a house in Montana’s Paradise Valley, moving much of his life to a quiet, beautiful idyll along the Yellowstone River. In surroundings considerably less paparazzi-thronged than his downtown New York digs, Mayer was able to reflect on a career many felt had gone off the rails.

In recent years, in fact, Mayer had grown better-known to the public as a singer for the celebrity tabloid weeklies than a musician. He’d become a Perrier Hilton staple due to a string of high-profile romantic entanglements ranging from Jennifer Aniston to Taylor Swift, who famously roasted him in songs like “Dear John.” (Mayer’s on-again, off-again relationship with Katy Perry, with whom he attended the 2013 Grammys, appears to have gone off-again just recently.) What proved most fatal, however, was Mayer’s mouth: Controversy seemed to follow whetever he opened it near a tape recorder. Most infamous was a 2010 Playboy interview where Mayer bouted racial and sexual taboos with all the subtlety of an M-80. Mayer says, “What a band to play guitar in. Your notes lyrically by far—a vivid tapestry of Allman Brothers—tough time, got a rough start/But I finally learned to put on the complete recordings of Miles Davis’ In a Silent Way, sat in Zac Brown as a ringer vocalist, but ended up singing songs like “If I Ever Get Around to Living” off Born and Raised with a voice quizzed intensity—to rapturous applause. “It was more of a symbolic than musical experience,” Mayer says. “I had half the voice I have now, but I got a little bit of that feeling of flight. And I hate to say this because it raises a lot of other questions, but it felt really good to be back onstage as a grownup. And as my voice started to come back, I really started to dial up the dream machine as far as I wanted from my upcoming tour.”

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

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

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

Mayer has had quite a while to meditate on this spectacle of sound and vision during his recent physical and spiritual rehabilitation. “Last Sunday night, I put on the complete recordings of Miles Davis’ In a Silent Way, sat in my chair with my dog sleeping on my feet. I poured myself a little Knob Creek to sip on and watched the Yellowstone River as the sun went down,” he says. “I looked up at the sky, I was planing this tour in my mind—I couldn’t have done that when it was unforeseen when and if it was going to happen. The greatest gift I now have in my life is the opportunity to play again, which is also the opportunity to dream again. My dreams were in escrow.”

—John Mayer

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

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

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

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John Mayer returned to singing onstage in January at a benefit concert for firefighters in Montana.
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MEXICO'S BELOVED SONGWRITER JOAN SEBASTIAN HAS TRIUMPHED AMID PERSONAL TRAGEDY

BY JUSTINO AGUILA

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

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

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

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

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

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

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

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

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

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

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

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

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

For Sebastian it was a way to make mon-ey for his family.

At one point, Sebastian even crossed the border illegally into the United States and found a temporary home in Chicago, where he worked as a dishwasher. Then he began selling cars. He was good salesman, but he wanted more. "I had to find another way to make it in life, so I returned to Mexico," Sebastian told interviewer Maria Elena Salinas on Univision's "Aquí y Ahora."

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

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

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

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

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

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

Sebastian is the father of eight children. Trigo de Jesus, his third oldest son, suffered a fatal gunshot to the back of the head after one of his father's shows in Texas in August 2006 while working crowd control. Another son, Juan Sebastian, was fatally gunned down in 2010 in Cuernavaca in Morelos, Mexico, at a night club after an altercation.

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

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

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

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

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

For the last two years, Sebastian has kept busy in the recording studio, and the famously private performer has also been enjoying time on his ranches. In fact, he's building a hotel next to his home as a way to keep locals employed. His 2011 album, Huevos Rancheros, was No. 1 for five weeks on Billboard's Regional Mexican Albums chart, and reached No. 3 on Latin Albums and No. 120 on the Billboard 200.

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

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

Televisa's Castillo says the artist's legacy will be as an intelligent and prolific writer who, through the years, has always had five to 10 hit songs for each new musical movement within regional Mexican. "If you look at his compositions over several decades within regional Mexican music, Joan Sebastian is there with his songs," Castillo says. "He dominates all these genres, and that's something that few people can do."

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

"He is a warrior," Alvarez says. "Despite all he's been through in his career and life, he's been able to separate the pain and continue moving forward. His songs are very special because of the way they're written, but that also goes hand in hand with the person we know as Joan Sebastian—a true fighter."
Joan Sebastian wears many hats, having written some of the most eloquent love songs in the Latin songbook. How does he do it? A conversation with the Mexican master of romance.

Your new album is titled 13 Celebrando el 13 (13 Celebrating 13). Why? I recorded a song called “Que Dios Rendiga” (God Bless), but I wasn’t sure what material to pair it up with. It’s a very unique song—kind of a valentine, but instead of the accordion it uses the tuba. I confess I have a lot of songs stored away, and when I went through my catalog, I liked a group of songs that had been recorded by other artists but I had never sung. I took 12 of those and, along with this one, we had the album concept. The 13 refers to 2013 and is a very significant number for me. When I’m on a horse, I even feel handsome. The horse is like my best accompaniment. The horse is my idea of a valentine, but I wasn’t sure what material to pair it up with. I discovered the most vital aspect of my music, because I started playing guitar at 13. The Gibson guitar made for me has 13 hearts, representing my eight children with five women. My name has 13 letters. And I’ve had exams that showed you’re in excel-

ent health. It’s amazing that you’ve never stopped performing for long. How have you dealt with this illness? I’ve returned to life three times, and I’ve fought hard. The hardest moment was the first time, when I gave it too much importance and I sat waiting for the doctor’s orders. That’s when I was closest to death. When I realized that the applause made me better, that my contact with my audience was what made me cling to life, I discovered the most vital aspect of my battle. I honestly think the story would be different if I didn’t have my fans’ support. You continue with your jaripeos [a kind of Mexican-style rodeo and horse show]. How important are those to you? It’s my biggest source of work. I do a jaripeo show every two weeks. Sometimes I’ll do three to four a week. I ride five horses during an hour-and-a-half. The horse is like my best accompaniment. When I’m on a horse, I even feel handsome.

Much regional Mexican music today deals with drug- and violence-related themes. Can romanticism still prevail? If you analyze my music or my themes, you’ll find feelings and romanticism. I have to underline that if I ever sang corridos, I did it with the aim of preserving our culture and traditions. But I was always very judicious when it came to details that spoke of death or tragedies. That’s always been the case with my music.

The songs on the album have been performed by Alejandro Fernandez, Vicente Fernandez and many of Latin’s biggest names. Do you write specifically for them? I never write songs for singers. I write for my muse, for the people that inspire me. If others interpret those songs it’s because, as a producer and composer, the songs work for them. What is your writing process? Ninety percent of my songs come from my own experiences. I first analyze my feelings; I let them mature and develop inside. And once that experience or feeling is assimilated, I write a melody—I think melodies are out there floating in the universe—and I marry it with my words, and I have feeling turned into song. I write everywhere. One time I was taking a shower and a song came to me that made me burst into tears. I thanked God I was in the shower because no one saw me cry.

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Friends In High Places

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

By Brad Wete

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

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

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

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

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

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

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

In the end, however, _Overgrown_ to achieve the top 10 debut Lipman hopes for—a goal he admits is “ambitious”—the music is going to have to speak for itself. It’s certainly saying plenty about one particular topic: love. Blake sang a bit about one’s guess. Blake’s thick, quivering voice swells up more in the past two years than ever in my life,” he says. “Overgrown sounds like an album written by somebody who has had love. It’s just something I have more in common with people now that I didn’t before.”

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

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

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

Numbers aside, Blake’s personal goal for _Overgrown_ is that it’s remembered. To him, all other measures are flawed. “There’s no indicating factor anymore,” he says. “You can’t really go on YouTube hits, because people buy them. You can’t really rely on record sales because people don’t buy them. And you don’t get paid by Spotify. I made [this album] for myself,” he adds. After all, as he’s learned, “It could end up anywhere.”
**Riding The Waves**

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

By Gary Graff

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

"Things have been good at radio, so of course we feel like we accomplished everything we wanted to," says Poulsen. "But I can honestly say that I feel very comfortable about the coming record. We feel like we've accomplished everything we wanted to make it.

The high hopes for the album were stoked by the success of 2010's Beyond Hell/Above Heaven, the group's first major-label U.S. release after Republic picked it up that year. The album hit No. 1 on Billboard's Heatseekers chart and has sold 200,000 U.S. copies, according to Nielsen SoundScan, fueled by rock-steady sales; it hasn't moved and has sold 202,000 U.S. copies, according to Nielsen SoundScan, fueled by rock-steady sales; it hasn't moved

Poulsen initially recruited to help produce the album. But after Caggiano, who left Anthrax last year to concentrate on production work, co-wrote and played on some of the tracks, Poulsen invited him to join Volbeat full-time.

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

Caggiano isn't the only new face on the album. King Diamond guests on the song "Room 14," while Sarah Blackwood of Walk Off the Earth appears on "The Lonesome Rider."

"The vocals are big, the drums are big, the guitars are big. It finally sounds like Volbeat should sound. We've sort of taken management firm. "The vocals are big, the drums are big, the guitars are big. It finally sounds like Volbeat should sound. We've sort of taken

Poulsen says. "We definitely pushed ourselves to a good limit.""This is the first of their albums to really capture what they're like live," says Rick Smith of Wild Justice, Volbeat's U.S. management firm. "The vocals are big, the drums are big, the guitars are big. It finally sounds like Volbeat should sound. We've sort of taken

"We're not going to jeopardize our brand," Chafe says. "They have an amazing story going on. That's the main reason they're here today. We all work as a team. Now, they have this music, which they need behind them. Chafe is prepping a new mixtape ahead of his latest mixtape Golden Army. The Plaza in 2011 and built momentum with a stream of high-fashion-featuring videos, class-tracking mixtapes and a recent series of high-fashion-featuring videos, class-tracking mixtapes and a recent series of

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"Turning a lot of people into lifelong fans once they've seen them live, and now that there's radio support, they'll turn a lot of people into lifelong fans once they've seen them live, and now that there's radio support, they'll
Freewheeling

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

By Justin Jacobs

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

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

Due April 9, Stories Don’t End, Dawes’ third album—their first on the band’s own HUB Records after leavingATO Records—is likely to put a halt to those comparisons. By Goldsmith’s admission, it’s a natural growth from 2009’s understated debut, North Hills, and 2011’s rawer Nothing Is Wrong, but with intimate production by Jackson Browne, the band’s first album to be a working rock band in 2013 is a godsend in itself.

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

“That’s all about control,” says Marc Reiter of Dawes’ management company, Q Prime. “They know what they want. For them to control their destiny at this point in their career is a blessing.”

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

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

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

—TAYLOR GOLDSMITH, DAWES
**MUSIC**

**Reviews**

**Florida Georgia Line ‘Shines’ On**

Nashville duo Florida Georgia Line rapidly became a household name among mainstream country enthusiasts when first single “Cruise” hit the top of Billboard’s Hot Country Songs chart last year. With “Get Your Shine On,” the act’s follow-up from its Republic Nashville debut Here’s to the Good Times, the group gives “Cruise” fans what they want: another high-energy, hook-laden country-rock hybrid. A cracker of record-player feedback and plucky bass kick off the skankily produced track, which never extends itself beyond its self-constructed nonchalance. “Strawberry singer on her lips/Silver buckle hangin’ off her hips,” the lyrics begin before sliding into the glassy chorus. It would be nice to see FGL’s Brian Kelley and Tyler Hubbard get a little grittier with their next single, but for now, there’s nothing wrong with a shiny new toy for country radio to play with. —JM

**SINGLES**

**COUNTRY**

**Florida Georgia Line ‘Shines’ On**

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

**LIVE**

**ARTIST:** Atoms for Peace  
**VENUE:** Le Poisson Rouge, New York  
**DATE:** March 14

While on sabbatical from Radiohead, Thom Yorke and his supergroup Atoms for Peace made its U.S. debut at Le Poisson Rouge, running through a continuum of electro-squelched cuts from its full-length debut, Amok. Posed side by side, Yorke and famed producer Nigel Godrich commanded the sold-out crowd, sardined inside the intimate basement venue. Billed as a DJ set, the show was a bloopy algorithm of pre-recorded tracks topped with live instrumentation. A greasy-haired Yorke crooned along with them, manipulating live samples and dancing around the tiny stage as Godrich held court behind his computer. The duo, backed by moving visuals designed by Dutch artist Tarik Barri, ran through a dozen songs from Amok and Yorke’s 2006 solo project, The Eraser, extending and morphing tracks into grooved-out compositions. The hour-plus set concluded with the piping “Default”, though the audience remained as the duo segued into a traditional DJ set—the reward for a challenging, cerebral performance. —SKH

**LATIN**

**CARLOS VIVES FEATURING MICHEL TELÓ**

"Como le Gusta a Tu Cuerpo"  
**PRODUCTS:** Andrea Vivas, Carlos Vives  
**PUBLISHERS:** Sony Music Publishing (BMI)  
**WRITERS:** Carlos Vives, Andrea Castro

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

**POP**

**MICHAEL BUBLE**

"It’s a Beautiful Day"  
**PRODUCTS:** Bob Rock  
**WRITERS:** Michael Buble, Alan Changue, Amy Foster  
**PUBLISHERS:** Various

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


**Concert-Capturing Music Fans Unite Through Vyclone**

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

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

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

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

The 13-person, California-based company was founded by Joe Sumner and David King Lassman in January 2011, after securing $2.7 million in funding through Thrive Capital, Live Nation and DreamWorks. Vyclone has recently partnered with Microsoft's Internet Explorer to create an HTML5-based, touch- gesture-enabled browser version of the app. —WG

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**ALBUMS**

**FOLK**

**THE STAVES**

**PRODUCERS:** Glyn Johns, Ethan Johns

Atlantic Records

**RELEASE DATE:** March 19

The Staves are the main attraction on British sister trio the Staves’ full-length debut. The album offers an amalgam of American and Anglo folk styles, leaning more toward the former, but the girls are hardly wussy pushovers, as evidenced by man-sensational tracks like “Gotta Get Over,” “Gone Tomorrow” and “In the Long Run.” —GG

**COUNTRY**

**RACYE MUSGRAVES**

**PRODUCERS:** Kacey Musgraves, Shane McAnally, Luke Laird

Mercury Records

**RELEASE DATE:** March 19

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

**R&B**

**LADY**

**PRODUCERS:** Jeff Dynamite, Leon Michels

Truth & Soul Records

**RELEASE DATE:** March 19

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

**ROCK**

**DEVENDRA BANHART**

**PRODUCERS:** Devendra Banhart, Noah Georgeson

Nonesuch Records

**RELEASE DATE:** March 12

Banhart’s eighth studio album is his most accomplished—a coherent, blissed-out ride through a stylistic maze that includes “psychedelic” soft rock, tropicalia, disco and doo-wop. Using older equipment—a Taxman record player for example—gives the set a warm, lived-in and intimate feel, with an engaging playfulness throughout. —PG

**POP**

**ERIC CLAPTON**

**PRODUCERS:** various

Got Pitch/Bush branch/Surfdog Records

**RELEASE DATE:** March 12

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

**ROCK**

**MARNIE STERN**

**PRODUCERS:** various

Kill Rock Stars

**RELEASE DATE:** March 12

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

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**Shelton’s Life ‘Story’**

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

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

By Deborah Evans Price

A year after its initial release, “Gold,” the inspirational title track to Britt Nicole’s third album (Capitol/Sparrow), is enjoying a revival in new markets. The song, which sold 98,000 copies to date, according to Nielsen SoundScan, has jumped to No. 15 on Billboard’s Religious Airplay chart this week, based on airplay from 20 radio stations. “Gold” also picked up 19 additional spins on the religious Network Radio format this week.

Frank Turner Heads To The States

British indie-rock frontman Frank Turner is approaching the release of his fifth studio album, Tape Deck Heart, due June 18 on Xtra Mile/Polydor/Interscope.

“Because We Can” To The Rescue

British rockers Take That will release their comeback album, due in the U.S. on June 4, via RCA/BMI. The group, featuring singer Gary Barlow, announced the release date on March 6 during their live performance on “American Idol.”

Drake White Becomes A Dark Horse

Drake White’s “Simple Introduction” was due from Curb Records on March 12.

Battle Plan: Bon Jovi

Bon Jovi will take to the road in May, launching its first tour since 2009’s “Bounce.” The first week of the tour will include a two-night run at Madison Square Garden in New York City.

Frank Turner

MARCH 30, 2013

Frank Turner Turns Heads

British indie-rock frontman Frank Turner is approaching his first airline chart height, as the relaunching “Recovery” (Xtra Mile/Polydor/Interscope) gains below Alternative and Triple A. The song has been the frontman’s highest entry on the Triple A chart, at No. 61 the week of March 11-17, and has been a strong performer since Turner returned to the charts with “Swing It” on the Billboard charts.

Drake White

MARCH 30, 2013

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

Bon Jovi

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MARCH 30, 2013
Bon Jovi Bows At No. 1; Bowie’s Best ‘Day’ Ever

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

Bon Jovi scores its fifth No. 1 album on the Billboard 200 as What About Now debuts with 103,000 sold in its first week, according to Nielsen SoundScan. It’s the act’s third straight studio album to debut at No. 1, following The Circle (2009) and Lost Highway (2002). Bowie, on the other hand, starts with 55,000 at No. 14.

On Jovi’s debut, Billboard reported that industry sources were forecasting that Bon Jovi and Bowie were headed for Nos. 1 and 2, respectively. Initially there was a slim chance that Bowie was going to capture his first No. 1, but as the week progressed, while Bowie’s sales slowed, Bon Jovi’s sales continued to rise, leading the way in terms of sales of 20/20 to the tune of 750,000 or more.

Debut Bonanza: The Billboard 200 hosts six debuts in its top 10 this week, the most arrivals in the region for four months. The last time there were more in a week was on Dec. 1, 2012, when seven albums arrived at No. 1 with 163,000 and 192,000, respectively.

Bowie’s album’s sales were driven by pre-orders placed at Target and other major retailers with an exclusive version of the album. It is expected that the album will take a large tumble on next week’s chart. Bowie’s album’s sales were driven by pre-orders placed at Target and other major retailers with an exclusive version of the album. It is expected that the album will take a large tumble on next week’s chart.

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Bowie, at least, it’s expected that the album will take a large tumble on next week’s chart.
This page from Billboard magazine features the Hot 100 chart for March 30, 2013. The chart includes information on songs that peaked at various positions, along with details on their artists, albums, and chart achievements. The chart also highlights album certifications and provides a snapshot of the music industry at that time.

### Chart Analysis
- **Harlem Shake** by Baauer remains at #1, followed by **Thrift Shop** by Macklemore & Ryan Lewis feat. Wanz at #2.
- **When I Was Your Man** by Bruno Mars moves up to #3.
- **Suit & Tie** by Justin Timberlake feat. Jay Z at #4.
- **Stay** by Rihanna featuring Mikky Ekko is steady at #3.
- **Started From The Bottom** by Drake is at #6.
- **I Knew You Were Trouble** by Taylor Swift at #2.
- **Scream & Shout** by Will.i.am & Britney Spears remains at #3.
- **Just Give Me A Reason** by Pink featuring Nate Ruess is up to #9.
- **Los Angeles** by Tori Kelly is new at #25.
- **I Love It** by Icona Pop featuring Charli XCX is at #13.
- **Beauty & A Beat** by Justin Bieber featuring Nicki Minaj is at #21.
- **Downtown** by La La Anthony is at #3.
- **My Songs Know What You Did In The Dark (Light Em Up)** by Fall Out Boy is at #4.
- **Sail** by AWOLNATION is at #28.
- **Bad** by Wale featuring Tiara Thomas is at #35.
- **Mama's Broken Heart** by Miranda Lambert is at #40.
- **Can't Hold Us** by Macklemore & Ryan Lewis feat. Ray Dalton is at #46.
- **Home** by Phillip Phillips is at #3.
- **One More Night** by Maroon 5 is at #5.
- **Diamonds** by Rihanna is at #2.
- **Two Black Cadillacs** by Carrie Underwood is at #41.
- **All Gold Everything** by Trinidad James is at #36.
- **Adorn** by Miguel is at #33.
- **Wagon Wheel** by Darius Rucker is at #47.
- **Some Nights** by Fun. is at #36.
- **Hall of Fame** by The Script feat. Will.i.am is at #25.

### Chart Notes
- The chart includes a variety of songs from different genres, showcasing the diverse music landscape of 2013.
- Certification symbols indicate album and digital downloads, providing insight into the success of each release.
- The chart notes mention the first artist to achieve Streaming and Digital Gainer accolades multiple times, highlighting the rise of streaming services and digital downloads.

### Additional Information
- **RIAA certification** notes physical shipments and digital downloads, with gold, platinum, and diamond levels.
- **Numeral noted with platinum symbol** indicates album’s multi-platinum level.
- **Latin albums** certified for physical shipments & digital downloads of 500,000 units.
- **Hot Digital Songs** chart includes data for week of 03.30.2013.

### Conclusion
This page offers a snapshot of the music industry in 2013, highlighting the top-performing songs and artists of the time. The chart data reflects the changing dynamics of music consumption, with a strong presence of digital downloads and streaming services.
### Data for week of 03.30.2013

#### Title: *I Drive Your Truck*
- **Artist:** Lee Brice
- **Peak Position:** 51

#### Title: *Get Your Shine On*
- **Artist:** Florida Georgia Line
- **Peak Position:** 50

#### Title: *MADNESS*
- **Artist:** Muse
- **Peak Position:** 53

**RE-ENTRY**

#### Title: *Somebody's Heartbreak*
- **Artist:** Hunter Hayes
- **Peak Position:** 54

#### Title: *Kiss You*
- **Artist:** One Direction
- **Peak Position:** 46

#### Title: *Loveeee Song*
- **Artist:** Rihanna Feat. Future
- **Peak Position:** 55

#### Title: *Alive*
- **Artist:** Krewella
- **Peak Position:** 57

#### Title: *Pirate Flag*
- **Artist:** Kenny Chesney
- **Peak Position:** 58

#### Title: *Gone, Gone, Gone*
- **Artist:** Phillip Phillips
- **Peak Position:** 59

#### Title: *Power Trip*
- **Artist:** J. Cole Featuring Miguel
- **Peak Position:** 60

#### Title: *R.I.P.*
- **Artist:** Young Jeezy Featuring 2 Chainz
- **Peak Position:** 59

#### Title: *Better Dig Two*
- **Artist:** The Band Perry
- **Peak Position:** 28

#### Title: *One of Those Nights*
- **Artist:** Taylor Swift
- **Peak Position:** 32

**NEW**

#### Title: *I'm Different*
- **Artist:** 2 Chainz
- **Peak Position:** 27

#### Title: *If I Didn't Have You*
- **Artist:** Thompson Square
- **Peak Position:** 61

#### Title: *Next to Me*
- **Artist:** Emeli Sande
- **Peak Position:** 65

#### Title: *C'Mon*
- **Artist:** Ke$ha
- **Peak Position:** 23

#### Title: *Neva End*
- **Artist:** Future
- **Peak Position:** 52

#### Title: *Tornado*
- **Artist:** Little Big Town
- **Peak Position:** 51

#### Title: *Give It All We Got Tonight*
- **Artist:** George Strait
- **Peak Position:** 73

#### Title: *Love and War*
- **Artist:** Tamar Braxton
- **Peak Position:** 57

#### Title: *Merry Go 'Round*
- **Artist:** Kacey Musgraves
- **Peak Position:** 63

**HOT SHOT **

#### Title: *One Way or Another (Teenage Kicks)*
- **Artist:** One Direction
- **Peak Position:** 13

#### Title: *Show Out*
- **Artist:** Juicy J Featuring Big Sean And Young Jeezy
- **Peak Position:** 25

#### Title: *Wicked Games*
- **Artist:** The Weeknd
- **Peak Position:** 53

#### Title: *Freaks*
- **Artist:** French Montana Feat. Nicki Minaj
- **Peak Position:** 77

#### Title: *I Can Take It From There*
- **Artist:** Chris Young
- **Peak Position:** 76

#### Title: *Battle Scars*
- **Artist:** Lupe Fiasco & Guy Sebastian
- **Peak Position:** 73

#### Title: *Kisses Down Low*
- **Artist:** Future
- **Peak Position:** 89

#### Title: *Hey Porsche*
- **Artist:** Nelly
- **Peak Position:** 42

#### Title: *Like Jesus Does*
- **Artist:** Eric Church
- **Peak Position:** 81

#### Title: *Who Booty*
- **Artist:** Jonn Hart Featuring TamSUL
- **Peak Position:** 66

#### Title: *Don't Judge Me*
- **Artist:** Chris Brown
- **Peak Position:** 67

#### Title: *Done...*
- **Artist:** The Band Perry
- **Peak Position:** 87

#### Title: *The Only Way I Know*
- **Artist:** Jason Aldean With Luke Bryan & Eric Church
- **Peak Position:** 40

#### Title: *Stubborn Love*
- **Artist:** The Luminers
- **Peak Position:** 70

#### Title: *So Many Girls*
- **Artist:** Di Drama Feat. Wale, Tyga & Roscoe Dash
- **Peak Position:** 90

#### Title: *Gold*
- **Artist:** Britt Nicole
- **Peak Position:** 83

#### Title: *More Than Miles*
- **Artist:** Brantley Gilbert
- **Peak Position:** 92

#### Title: *Rain Man*
- **Artist:** Rihanna Feat. Future
- **Peak Position:** 94

#### Title: *I'm Not Bout to Judge You*
- **Artist:** Tiara Thomas
- **Peak Position:** 33

---

### Additional Information

- **2 Chainz**
- **Artist:** 2 Chainz
- **Peak Position:** 27

- **Thompson Square**
- **Artist:** Thompson Square
- **Peak Position:** 61

- **Emeli Sande**
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- **Ke$ha**
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- **Little Big Town**
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- **George Strait**
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- **Artist:** Tamar Braxton
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- **Kacey Musgraves**
- **Artist:** Kacey Musgraves
- **Peak Position:** 63

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### Additional Notes

- "B*A*D"—Wale featuring Tiara Thomas

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### Chart Rankings

- **Top 100**
- **Top 20**
- **Top 10**
- **Top 5**

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### Chart Data Source

- Billboard Hot 100
- Billboard Country Songs

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### Chart Reprints

- For chart reprints call 212-493-4023

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### Chart Update

- Updated weekly on Billboard.com

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### Additional Reading

- "I'm Not Bout to Judge You, Don't Judge Me, You Ain't Gotta Really Sing About Your Rap Sheet:"

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### External Resources

- Billboard.com
- RIAA.com
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<th>ARTIST</th>
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**The Billboard 200**

Data for week of 03.30.2013

Go to BILLBOARD.COM/BIZ for complete chart data
Data for week of 03.30.2013  For chart reprints call 212.493.4023
Ed Sheeran, arguably one of the biggest breakout stars of the past year, sees his debut album, +, rise past the 500,000 sales mark this week, according to Nielsen SoundScan.

The set, which debuted at No. 5 on the Billboard 200 exactly 40 weeks ago, sold another 60,000 copies this week (up 85%), rising to No. 14 on the chart. Its large gain was spurred by half price pricing at Amazon MP3, which marked down the title to $5.99 for one day (March 15).

The album’s single “The A Team” was first a hit on the Triple A radio chart in April 2012, eventually rising to a No. 9 peak in January and February earlier this year. Its top 30 ranking at top 40 coincided with Sheeran’s exposure at the Feb. 0 Grammy Awards, where he was nominated and performed on the show. Sheeran is on tour with Taylor Swift through September. –Keith Caulfield

### Chart Data

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**New & Re-Entry Songs**

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<td>Adrenaline Mob</td>
<td>Coverta (EP)</td>
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<td>Swedish House Mafia</td>
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**Re-Entry Songs**

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**The Drifters**

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After almost 45 years, the vocal group returns to the chart (1,000, up 4%) after continued promotion at mass merchants. The act was last on the chart in the spring of 1968 with the No. 122 peaking The Drifters’ Golden Hits.

—Keith Caulfield
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Go to BILLBOARD.COM/BIZ for complete chart data
Juicy J’s ‘Show’ Starts

On Streaming Songs, Juicy J’s “Show Out,” featuring Big Sean and Young Jerey, scores the chart’s highest debut this week as it arrives at No. 36 (1 million U.S. streams, up 364%). The track climbs due to the popularity of its official music video, which premiered March 7. The Vevo clip contributed to the bulk of the song’s overall streams during the charting week. It’s Juicy J’s second track to premiere on Streaming Songs after “Bando a Make Her Dance” debuts at No. 26 during the week of Jan. 26.

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

The song sold 125,000 downloads during the charting week, according to Nielsen SoundScan—an 8% jump in weekly sales correlating with the video’s debut. The combination of sales and streaming shows the single to climb 16-1 in its eighth week on the Billboard Hot 100. —William Gruger

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**UNCHARTED™**

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| "It's Time"
by The Lumineers | 44 | 2 |
| "Pour It Up"
by Rihanna feat. Future | 44 | 3 |
| "Beauty & the Beat"
by Charli XCX feat. MØ | 44 | 4 |
| "Tangerine"
by The Weeknd | 44 | 5 |
| "Daddy" 
by Alan Walker | 44 | 6 |
| "Can't Feel My Face"
by The Weeknd | 44 | 7 |
| "Don't Hold On"
by Justin Bieber | 44 | 8 |
| "Hey Jude"
by The Beatles | 44 | 9 |
| "Till I Collapse"
by Eminem | 44 | 10 |
| "The Final Countdown"
by Europe | 44 | 11 |
| "Blinding Lights"
by The Weeknd | 44 | 12 |
| "Find Your Love"
by Wiz Khalifa | 44 | 13 |
| "Someone Else's Hero"
by Celine Dion | 44 | 14 |
| "Can't Stop"
by Red Hot Chili Peppers | 44 | 15 |
| "Sorry"
by Justin Bieber | 44 | 16 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 17 |
| "Can't Feel My Face"
by The Weeknd | 44 | 18 |
| "Can't Hold Us"
by Macklemore & Ryan Lewis feat. Ray Dalton | 44 | 19 |
| "On My Way"
by Wiz Khalifa feat. Demarco & Waka Flocka Flame | 44 | 20 |
| "What Do You Mean?"
by Justin Bieber | 44 | 21 |
| "Put Your Hands Up"
by Flo Rida feat. David Guetta | 44 | 22 |
| "The Final Countdown"
by Europe | 44 | 23 |
| "Blinding Lights"
by The Weeknd | 44 | 24 |
| "Can't Feel My Face"
by The Weeknd | 44 | 25 |
| "Daddy"
by Alan Walker | 44 | 26 |
| "Someone Else's Hero"
by Celine Dion | 44 | 27 |
| "Can't Stop"
by Red Hot Chili Peppers | 44 | 28 |
| "Sorry"
by Justin Bieber | 44 | 29 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 30 |
| "Can't Feel My Face"
by The Weeknd | 44 | 31 |
| "Can't Hold Us"
by Macklemore & Ryan Lewis feat. Ray Dalton | 44 | 32 |
| "On My Way"
by Wiz Khalifa feat. Demarco & Waka Flocka Flame | 44 | 33 |
| "What Do You Mean?"
by Justin Bieber | 44 | 34 |
| "Put Your Hands Up"
by Flo Rida feat. David Guetta | 44 | 35 |
| "The Final Countdown"
by Europe | 44 | 36 |
| "Blinding Lights"
by The Weeknd | 44 | 37 |
| "Can't Feel My Face"
by The Weeknd | 44 | 38 |
| "Daddy"
by Alan Walker | 44 | 39 |
| "Someone Else's Hero"
by Celine Dion | 44 | 40 |
| "Can't Stop"
by Red Hot Chili Peppers | 44 | 41 |
| "Sorry"
by Justin Bieber | 44 | 42 |
| "Shallow"
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| "Can't Feel My Face"
by The Weeknd | 44 | 44 |
| "Can't Hold Us"
by Macklemore & Ryan Lewis feat. Ray Dalton | 44 | 45 |
| "On My Way"
by Wiz Khalifa feat. Demarco & Waka Flocka Flame | 44 | 46 |
| "What Do You Mean?"
by Justin Bieber | 44 | 47 |
| "Put Your Hands Up"
by Flo Rida feat. David Guetta | 44 | 48 |
| "The Final Countdown"
by Europe | 44 | 49 |
| "Blinding Lights"
by The Weeknd | 44 | 50 |
| "Can't Feel My Face"
by The Weeknd | 44 | 51 |
| "Daddy"
by Alan Walker | 44 | 52 |
| "Someone Else's Hero"
by Celine Dion | 44 | 53 |
| "Can't Stop"
by Red Hot Chili Peppers | 44 | 54 |
| "Sorry"
by Justin Bieber | 44 | 55 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 56 |
| "Can't Feel My Face"
by The Weeknd | 44 | 57 |
| "Can't Hold Us"
by Macklemore & Ryan Lewis feat. Ray Dalton | 44 | 58 |
| "On My Way"
by Wiz Khalifa feat. Demarco & Waka Flocka Flame | 44 | 59 |
| "What Do You Mean?"
by Justin Bieber | 44 | 60 |
| "Put Your Hands Up"
by Flo Rida feat. David Guetta | 44 | 61 |
| "The Final Countdown"
by Europe | 44 | 62 |
| "Blinding Lights"
by The Weeknd | 44 | 63 |
| "Can't Feel My Face"
by The Weeknd | 44 | 64 |
| "Daddy"
by Alan Walker | 44 | 65 |
| "Someone Else's Hero"
by Celine Dion | 44 | 66 |
| "Can't Stop"
by Red Hot Chili Peppers | 44 | 67 |
| "Sorry"
by Justin Bieber | 44 | 68 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 69 |
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by The Weeknd | 44 | 70 |
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by Macklemore & Ryan Lewis feat. Ray Dalton | 44 | 71 |
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by Wiz Khalifa feat. Demarco & Waka Flocka Flame | 44 | 72 |
| "What Do You Mean?"
by Justin Bieber | 44 | 73 |
| "Put Your Hands Up"
by Flo Rida feat. David Guetta | 44 | 74 |
| "The Final Countdown"
by Europe | 44 | 75 |
| "Blinding Lights"
by The Weeknd | 44 | 76 |
| "Can't Feel My Face"
by The Weeknd | 44 | 77 |
| "Daddy"
by Alan Walker | 44 | 78 |
| "Someone Else's Hero"
by Celine Dion | 44 | 79 |
| "Can't Stop"
by Red Hot Chili Peppers | 44 | 80 |
| "Sorry"
by Justin Bieber | 44 | 81 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 82 |
| "Can't Feel My Face"
by The Weeknd | 44 | 83 |
| "Can't Hold Us"
by Macklemore & Ryan Lewis feat. Ray Dalton | 44 | 84 |
| "On My Way"
by Wiz Khalifa feat. Demarco & Waka Flocka Flame | 44 | 85 |
| "What Do You Mean?"
by Justin Bieber | 44 | 86 |
| "Put Your Hands Up"
by Flo Rida feat. David Guetta | 44 | 87 |
| "The Final Countdown"
by Europe | 44 | 88 |
| "Blinding Lights"
by The Weeknd | 44 | 89 |
| "Can't Feel My Face"
by The Weeknd | 44 | 90 |
| "Daddy"
by Alan Walker | 44 | 91 |
| "Someone Else's Hero"
by Celine Dion | 44 | 92 |
| "Can’t Stop"
by Red Hot Chili Peppers | 44 | 93 |
| "Sorry"
by Justin Bieber | 44 | 94 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 95 |
| "Can’t Feel My Face"
by The Weeknd | 44 | 96 |
| "Daddy"
by Alan Walker | 44 | 97 |
| "Someone Else's Hero"
by Celine Dion | 44 | 98 |
| "Can’t Stop"
by Red Hot Chili Peppers | 44 | 99 |
| "Sorry"
by Justin Bieber | 44 | 100 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 101 |
| "Can’t Feel My Face"
by The Weeknd | 44 | 102 |
| "Daddy"
by Alan Walker | 44 | 103 |
| "Someone Else's Hero"
by Celine Dion | 44 | 104 |
| "Can’t Stop"
by Red Hot Chili Peppers | 44 | 105 |
| "Sorry"
by Justin Bieber | 44 | 106 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 107 |
| "Can’t Feel My Face"
by The Weeknd | 44 | 108 |
| "Daddy"
by Alan Walker | 44 | 109 |
| "Someone Else's Hero"
by Celine Dion | 44 | 110 |
| "Can’t Stop"
by Red Hot Chili Peppers | 44 | 111 |
| "Sorry"
by Justin Bieber | 44 | 112 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 113 |
| "Can’t Feel My Face"
by The Weeknd | 44 | 114 |
| "Daddy"
by Alan Walker | 44 | 115 |
| "Someone Else's Hero"
by Celine Dion | 44 | 116 |
| "Can’t Stop"
by Red Hot Chili Peppers | 44 | 117 |
| "Sorry"
by Justin Bieber | 44 | 118 |
| "Shallow"
by Lady Gaga & Bradley Cooper | 44 | 119 |
| "Can’t Feel My Face"
by The Weeknd | 44 | 120 |

*Data for week of 03.30.2013 | For chart reprints call 212.493.4023*
**HEATSEEKERS ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
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<td>Creation/Destruction</td>
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<td>OFF WITH THEIR HEADS</td>
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**HEATSEEKERS SONGS**

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<td>BOY</td>
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<td>THE NEIGHBOURHOOD</td>
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<td>BEN HOWARD</td>
<td>Every Kingdom</td>
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<td>New Moon</td>
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<td>1</td>
<td>20</td>
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<td>LORD HURON</td>
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<td>Atlantic</td>
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**REGIONAL HEATSEEKERS #1 ALBUMS**

- **MOUNTAIN BEYOND MOUNTAIN**
  - VOLBEAT | 57
- **EAST CENTRAL NORTH**
  - MOLLY KILL | 11
  - DEVENDRA BANHART | 17
  - ALEX DAY | 31
- **SOUTH ATLANTIC**
  - VOLBEAT | 1
  - WILD BELLE | 5
  - DEVENDRA BANHART | 11
  - ALEX DAY | 17
  - KREWSSELL | 23

**HEATSEEKERS SONGS #1**

1. **ALIVE** | Krewe / 6
2. **NEXT TO ME** | Emeli Sande / 6
3. **LOVE AND WAR** | Tamar Braxton / 15
4. **MERRY GO ROUND** | Kacey Musgraves / 22
5. **WICKED GAMES** | The Weekend / 21
6. **WHO BOOY** | John Hart Featuring Yasmine / 19
7. **MAY GIRLS** | Ebonee Davis Feat, Tyga & Ne Yo / 16
8. **GOLD** | Britt, Nicole / 6
9. **LEVITATE** | Radiant / 4
10. **CUPS** | Amma Kershaw / 13
11. **LOVE SONGS** | Chead Reel / 17
12. **CLARITY** | Zedd Featuring Foxes / 4
13. **I COULD BE THE ONE** | Avicii vs Nicky Romero / 2
14. **WHISKEY** | Jana Kramer / 5
15. **I'M NOT THE ONLY ONE** | Sam Smith / 9
16. **CLOSER** | Tegan And Sara / 3
17. **MEN'S SOUL** | Chief Soul, DJ Will & Austin Kuhe / 13
18. **TAKE ME TO THE KING** | Tamela Mann / 13
19. **REMEMBER WHEN (PUSH REWIND)** | Chris Wallace / 13
20. **TROJANS** | Elgin & The Village / 16
21. **BLOOD RELATIONS ELEPHT THE LORD** | Realmot / 30
22. **LLEVY & CONTIGO** | Rodrigo Santos / 3
23. **WINGS** | Little Mix / 1
24. **SWEATER WEATHER** | The Neighbourhood / 1
25. **ZUMBA** | Don Omar / 3

**Vocalist Spencer Day claims his best rank yet on the Contemporary Jazz Albums chart as his fourth full-length, The Mystery of You, debuts at No. 6 with 1,100 sold, according to Nielsen SoundScan. The set, his second for Concord and first since 2009’s Ragged, also debuts at No. 39 on Heatseekers Albums. That release debuted and peaked at No. 7 on Contemporary Jazz. - Keith Caulfield**
**Hot Country Songs**

<table>
<thead>
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<th>Rank</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Sales, Streaming &amp; Airplay</th>
<th>Radio Airplay</th>
<th>Sales &amp; Streaming</th>
<th>Digital Sales</th>
<th>Total Sales</th>
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<tr>
<td>1</td>
<td>Blake Shelton</td>
<td>&quot;Sure I Do&quot;</td>
<td>71,000</td>
<td>18,000</td>
<td>85,000</td>
<td>6,000</td>
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<td>2</td>
<td>Lady Antebellum</td>
<td>&quot;Downtown&quot;</td>
<td>32,000</td>
<td>4,000</td>
<td>20,000</td>
<td>2,000</td>
<td>56,000</td>
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<tr>
<td>3</td>
<td>Miranda Lambert</td>
<td>&quot;Spiders &amp; Ghosts&quot;</td>
<td>24,000</td>
<td>2,000</td>
<td>12,000</td>
<td>1,000</td>
<td>37,000</td>
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<tr>
<td>4</td>
<td>Carrie Underwood</td>
<td>&quot;Two Black Cadillacs&quot;</td>
<td>18,000</td>
<td>1,000</td>
<td>9,000</td>
<td>1,000</td>
<td>28,000</td>
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<tr>
<td>5</td>
<td>Darius Rucker</td>
<td>&quot;Wagon Wheel&quot;</td>
<td>15,000</td>
<td>3,000</td>
<td>8,000</td>
<td>2,000</td>
<td>25,000</td>
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<tr>
<td>6</td>
<td>Lee Brice</td>
<td>&quot;I Drive Your Truck&quot;</td>
<td>12,000</td>
<td>1,000</td>
<td>6,000</td>
<td>1,000</td>
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<tr>
<td>7</td>
<td>Florida Georgia Line</td>
<td>&quot;Sippin' On Summertime&quot;</td>
<td>11,000</td>
<td>2,000</td>
<td>5,000</td>
<td>1,000</td>
<td>17,000</td>
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<tr>
<td>8</td>
<td>Hunter Hayes</td>
<td>&quot;Want You More&quot;</td>
<td>10,000</td>
<td>1,000</td>
<td>4,000</td>
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<td>15,000</td>
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<tr>
<td>9</td>
<td>Kacey Musgraves</td>
<td>&quot;Merry Go 'Round&quot;</td>
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<td>3,000</td>
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<tr>
<td>10</td>
<td>Florida Georgia Line</td>
<td>&quot;About To Go&quot;</td>
<td>8,000</td>
<td>1,000</td>
<td>2,000</td>
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**Top Country Albums**

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<th>Rank</th>
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<th>Title</th>
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<th>Radio Airplay</th>
<th>Sales &amp; Streaming</th>
<th>Digital Sales</th>
<th>Total Sales</th>
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<td>Luke Bryan</td>
<td>&quot;Kick The Dust Up&quot;</td>
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<td>165,000</td>
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<tr>
<td>2</td>
<td>Tim McGraw</td>
<td>&quot;Two Lanes Of Freedom&quot;</td>
<td>60,000</td>
<td>5,000</td>
<td>50,000</td>
<td>1,000</td>
<td>110,000</td>
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<tr>
<td>3</td>
<td>Taylor Swift</td>
<td>&quot;Red&quot;</td>
<td>45,000</td>
<td>3,000</td>
<td>36,000</td>
<td>1,000</td>
<td>82,000</td>
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<tr>
<td>4</td>
<td>Miranda Lambert</td>
<td>&quot;The Weight Of The World&quot;</td>
<td>30,000</td>
<td>1,000</td>
<td>20,000</td>
<td>1,000</td>
<td>51,000</td>
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<td>5</td>
<td>Tim McGraw</td>
<td>&quot;Sixteen Days&quot;</td>
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<td>&quot;Two Lanes Of Freedom&quot;</td>
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<td>&quot;Proud To Be Right Here&quot;</td>
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*Data for the week ending 5 March 2015.*
**HOT ROCK SONGS**

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<tr>
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<tr>
<td>#2 THE FLOYD</td>
<td>Imagine Dragons</td>
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<td>#3 I WILL WAIT</td>
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<td>#4 AG CARRY ON</td>
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**HOT ROCK ALBUMS**

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<td>#3 NEW YORK CITY</td>
<td>Eric Clapton</td>
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<tr>
<td>#4 SOUND CITY</td>
<td>Sound City - Heal to Heal</td>
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<tr>
<td>#5 MOODY &amp; SONS</td>
<td>Moby</td>
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**Additional Notes**
- The Soundtrack to the Dave Grohl-directed documentary "Sound City" debuts at No. 4 on Top Rock Albums with 37,000 copies sold, according to Nielsen SoundScan. The set marks the first soundtrack to inhabit the chart's top five since The Twilight Saga: Breaking Dawn Part 2, which soared in at No. 1 on Dec. 1.
- "The Sound City" soundtrack concurrently tops the top debut on Hot Rock Songs, where "From Can't to Can't" by Grohl (formerly of Foo Fighters, among other acts, Corey Taylor [Slipknot, Stone Sour], Rick Nielsen [Cheap Trick] and Scott Weeder [Kyuss] bow at No. 38. The track bounces 9-4 on Heritage Rock and debuts at No. 6 on Hard Rock Digital Songs (15,000), the album's best performance to date.
- The film tells the story of Sound City Studios in Los Angeles, which closed in 2011. Grohl recorded NIRVANA's Nevermind as a member of Nirvana there, while legendary rock acts including Fleetwood Mac, Tom Petty and Neil Young also recorded at the location.
- Meanwhile, following his performance of the 1974 Van Halen's "American Idol" (March 14), the series' reigning champion, Phillip Phillips, claims the top digital single award on Hot Rock Songs, where "Gone, Gone, Gone" jumps 15-2. It clings to 4 on Rock Digital Songs (16,000, up 25%), Phillips debut. The World From the Side of the Moon, meanwhile, is the Top Rock Albums Gained Gainer (544-3-0-0-0, up 900%). At No. 48 on Hot Rock Songs, Halestorm enters with "Freak Like Me." The track becomes the band's second No. 1 on Active Rock (see page 61), following last year's "Love Bites (Do What U O.D.)". — Gary Trust
Top R&B/Hip-Hop Songs™

| # | ARTIST/TITLE | WEEKS | PEAK | WEKLY CHART HIST |銷量
|---|-------------|-------|------|-----------------|-------
| 1 | STARTED FROM THE BOTTOM | 7 | 7 | 1-7 | 2-6
| 2 | MELODY | 5 | 5 | 2-5 | 4-9
| 3 | TONIGHT | 5 | 5 | 2-5 | 4-9
| 4 | LOVE ME | 3 | 3 | 1-3 | 2-3
| 5 | 2012 PROBLEMS | 5 | 5 | 2-5 | 4-9
| 6 | POUR IT UP | 3 | 3 | 1-3 | 2-3
| 7 | LONELINESS | 3 | 3 | 1-3 | 2-3
| 8 | I'M YOUR CHERRY ON TOP | 2 | 2 | 1-2 | 2-2
| 9 | BAD | 2 | 2 | 1-2 | 2-2
| 10 | ALL GOLD EVERYTHING | 1 | 1 | 1-1 | 1-1

Top R&B/Hip-Hop Albums™

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<th>WEEKS</th>
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<tr>
<td>2</td>
<td>MACKLEMORE &amp; RYAN LEWIS</td>
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<td>4</td>
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<tr>
<td>3</td>
<td>KENDRICK LAMAR</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>ALCIA KEYS</td>
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<td>5</td>
<td>LIL WAYNE</td>
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<td>6</td>
<td>ASAP ROCKY</td>
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<td>THE WEEKND</td>
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<td>8</td>
<td>WATSKY</td>
<td>2</td>
<td>2</td>
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<td>9</td>
<td>GRIND</td>
<td>2</td>
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Mindless Behavior

The young men of Mindless Behavior score their first No. 1 on Top R&B/Hip-Hop Albums with Sophomore offering "Unbreakable." Around the World, Selling 30,000 copies in its first week (according to Nielsen SoundScan), the No. 1 opening for the Los Angeles boy band's 2012 debut, #2 Girl, which opened at No. 2 with 34,000 copies, & did well on to spend $55,000 on the chart and has sold 276,000 copies total. Coinciding with the album's debut, latest single "keep her on the low" debuts at No. 8 in 2012. On YouTube, the video for "keep her on the low" has been viewed more than 2 million times since its premiere last month, while the clip for the album's lead single "mindless" has garnered 1.5 million views in slightly more than two weeks' time. Also debuting in the top 10 of Top R&B/Hip-Hop Albums is Bay Area rapper Wanz as "Wanz" with Billboard Charts at No. 6 (10,000 copies). His self-titled debut opened and peaked at No. 82 in 2013 with slightly more than 1,000 copies. Wanz was featured in the season of VH1’s "Russell Simmons Presents Def Poetry," and has won the Youth Spokes Teen Poetry Slam title as well as the Brave New Voices International Poetry Slam championships. -Randy Ramirez
## R&B Songs

<table>
<thead>
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<th>Title</th>
<th>Artist(s)</th>
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<tr>
<td>1</td>
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<td>Justin Timberlake Featuring Jay 2</td>
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<tr>
<td>2</td>
<td>GIRL ON FIRE</td>
<td>Alicia Keys Featuring Nicki Minaj</td>
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<td>DIAMONDS</td>
<td>Rihanna</td>
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<td>4</td>
<td>ADORE</td>
<td>John Legend</td>
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<td>LOVEKID</td>
<td>Rihanna</td>
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<td>NEXT TO ME</td>
<td>Emeli Sande</td>
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<td>LOVE AND WAR</td>
<td>Tamar Braxton</td>
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<td>WICKED GAMES</td>
<td>The Weeknd</td>
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<td>KISSES DOWN LOW</td>
<td>Kelly Rowland</td>
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<td>SIMPLY AMAZING</td>
<td>Trey Songy</td>
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<td>RIGHT HERE</td>
<td>Justin Bieber Featuring Drake</td>
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<td>TRUST AND BELIEVE</td>
<td>Ne-yo</td>
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<td>TAKE ME TO THE KING</td>
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<td>MY LOVE IS ALL I HAVE</td>
<td>Charlie Wilson</td>
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<td>M.I.A.</td>
<td>Oumou S S S</td>
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<td>CAN'T HOLD US</td>
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<td>DO YA</td>
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## R&B Albums

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## Rap Songs

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<td>MacMiller &amp; Ryan Lewis feat. Ray Dalton</td>
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<td>Trindal James</td>
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<td>BUGATTI</td>
<td>J. Cole featuring Miguel</td>
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<td>Future</td>
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<td>SHOW OUT</td>
<td>Juicy J featuring Big Sean and Young Jeezy</td>
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<td>DOPE</td>
<td>Tyga featuring Rich Ross</td>
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## Rap Albums

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<tr>
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<td>LOVE ME</td>
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<td>Mac Miller and Ryan Lewis feat. Ray Dalton</td>
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<td>Tyga featuring Rich Ross</td>
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### Billboard Chart Data

- For complete chart data, visit [BILLBOARD.COM/BIZ](http://BILLBOARD.COM/BIZ).
- Go to [BILLBOARD.COM/BIZ](http://BILLBOARD.COM/BIZ) for complete chart data.

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**Data for week of**: 03.30.2013 | **For chart reprints call**: 212.493.4023

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**March 30, 2013**

**R&B Songs**

**R&B Albums**

**Rap Songs**

**Rap Albums**

---

**Miguel Doubles Back To No. 1**

Despite staying put at No. 5 on R&B Songs, "Adorn" by Miguel (below) stage 2 on Adult R&B for a four-week atop the chart this week (see page 61). The singer's smash-hit lead last led to the top of the Hot 100, marking a seven-week hiatus from No. 1. While a seven-week stretch might seem like a long time within No. 1 status, two other tracks have experienced the same: they received 370,000 and 450,000 Twitter mentions, respectively.

"Adorn" by Miguel was the third most mentioned song on Twitter, compared to "Party in the USA" by Miley Cyrus (No. 1) and "Marry Me" by Maroon 5 (No. 2).

"Adorn" was also the most streamed song on Spotify, with 1 million YouTube views in six days.

---

**About**

[Adorn] is a song by American singer Miguel. It was released as the third single from his debut album, Trilogy, in 2012. The song is known for its catchy melody and Miguel's soulful vocals. It reached the top five on the Billboard Hot 100 chart and became one of Miguel's most popular songs. The song also received critical acclaim and won several awards, including the Grammy Award for Best Pop Solo Performance. It has been considered one of the finest R&B songs of the year.
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Data for week of 03.30.2013

Go to BILLBOARD.COM/BIZ for complete chart data
### Regional Mexican Airplay™

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### Regional Mexican Albums™

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### Traditional Jazz Albums™

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<td>CHARLES LLOYD / JASON MORGAN</td>
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### Smooth Jazz Songs™

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Data for week of 03.30.2013 | For chart reprints call 212.493.4023

Go to BILLBOARD.COM/BIZ for complete chart data
### Traditional Classical Albums

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<td>For Evergreen Berlin</td>
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<td>The Essential Collection</td>
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<td>SOUNDTRACK</td>
<td>Downtown Abbey</td>
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<td>The Essential Classical Stress Relief</td>
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### Christian Songs

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<td>Big Daddy Weave: Be Brave</td>
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<td>Matt Maher</td>
<td>Matt Maher: The King Is Here</td>
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<td>Newsboys</td>
<td>Newsboys: I Am Not Ashamed</td>
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<td>Audio Adrenaline</td>
<td>Audio Adrenaline: Faith in Your Eyes</td>
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<td>Hawk Nelson Feat: Unashamed</td>
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<td>Middle of Your Heart</td>
<td>for King &amp; Country</td>
<td>for King &amp; Country: Restored</td>
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### Christian Albums

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<td>DG AGOG</td>
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<td>AIR GUITAR (ULTRA MUSIC FESTIVAL ANTHEM)</td>
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<td>GIMME ALL DRING MY BELL</td>
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<td>YOUR TOUCH</td>
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<td>BACK TO LOVE</td>
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**DANCE/MIX SHOW AIRPLAY**

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<td>Calvin Harris, Ellie Goulding</td>
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<td>will.i.am &amp; Britney Spears</td>
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<td>AS YOUR FRIEND</td>
<td>Afrojack feat. Chris Brown</td>
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<td>I COULD BE THE ONE</td>
<td>Zedd feat. Foxes</td>
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<td>I E7ELS</td>
<td>Casablanca Records</td>
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<td>HOLD ME</td>
<td>Ono feat. Advocate</td>
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<td>Rihanna feat. David Guetta</td>
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<td>Armin feat. Pitbull</td>
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<td>AIR GUITAR (ULTRA MUSIC FESTIVAL ANTHEM)</td>
<td>Afrojack</td>
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<td>BACK TO LOVE</td>
<td>DJ Pauly D feat. Jay Sean</td>
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</table>
### DANCE CLUB SONGS

**US**

1. **AY MAMA MIA** - Mars Veronique
3. **SO HIGH** - Jay Sean
4. **BEAM ME UP (SKILL-MODE)** - Cazette
5. **BEAT DON'T STOP** - Chord Feat. Jason Walker
6. **I COULD BE THE ONE** - Avicii vs Nicky Romero
7. **HOLD ME** - One feat. Dave AuJe
8. **CLOSE TO** - Tegan And Sara
9. **GG HEAVEN** - Depeche Mode

**UK**

1. **EM MAMA MIA** - Chi Cè Chirrara Ft. Natali Mares
2. **FOREVER** - Ralph Rossoro Feat. Frankie
3. **BEST OF MY LIFE** - Labrinth Ft. Usher & Dido Gutt
c
4. **FLAVOR** - Tori Amos
5. **NEXT TO ME** - Emelie Sande
6. **GIMME ALL (RING MY BELL)** - Izzin
7. **RAKES THAT** - Dimm Vicky
8. **M'ON** - Kelia
10. **FEEL THIS MOMENT** - Pitbull Feat. Chris Aguilera
11. **HERE WITH YOU** - Alex Monroe
12. **LIKE IT LOUD** - Carmen Electra Feat. B!lliam
13. **LOCKED OUT OF HEAVEN** - Bruno Mars
15. **SCREAM & SHOUT** - will.i.am & Britney Spears
16. **LET THERE BE LOVE** - Christina Aguilera
17. **HARLEM SHAKE** - Baauer
18. **READY TO LOVE** - Kat Khi
19. **RIGHT NOW** - Rihannan Feat. David Guetta
20. **CLARITY** - Zedd Feat. Foxes
21. **REWARD** - Sky Stevens
22. **I LOVE IT** - Icona Pop Feat. Charli XCX
23. **KNOW YOUR NAME TONIGHT** - Toply-Bilby Feat. 7x
24. **JAM NO PARTIAL** - Major Laser & Flux Pavilion
25. **TRY** - P!nk
26. **FLY AWAY** - Guinevere
27. **POINTING FINGERS** - Stacey Jackson
28. **OVERLOAD** - Jenifa Veluz
29. **I NEED YOUR LOVE** - Calum Scott Feat. Cola Out
30. **GIRL ON FIRE** - Alicia Keys Feat. Nicki Minaj
31. **SOUL** - Brit Nicole
32. **WE ARE YOUNG** - Fun
33. **STAY** - Rihannan Feat. Mikky Ekko
34. **GLOWING** - Nikki Williams
35. **ANGEL** - Sarah Brightman
36. **DON'T STOP THE PARTY** - Pitbull Feat. TJR

### EURO DIGITAL SONGS

**US**

1. **MIRRORS** - Justin Timberlake
2. **THRIFT SHOP** - Macklemore & Ryan Lewis Feat. Wanz
3. **JUST GIVE ME A REASON** - Pink Feat. Nate Ruess
4. **ONE WAY OR ANOTHER (TEENAGE KICKS)** - Offspring
5. **WHEN I WAS YOUR MAN** - Bruno Mars
6. **POMPHEI** - Bastille
7. **LET HER GO** - Rihannan Feat. Mikky Ekko
8. **SCREAM & SHOUT** - will.i.am & Britney Spears
9. **HARLEM SHAKE** - Baauer
10. **GOLD** - Ariana Grande

**UK**

1. **NEW ONE** - One Direction
2. **THREAT TO INHERIT** - Dami Im Feat. P!nk
3. **JUST GIVE ME A REASON** - Pink Feat. Nate Ruess
4. **WE ARE YOUNG** - Fun
5. **MIRRORS** - Justin Timberlake
6. **BETTER THAN NOW** - One Direction
7. **ONE WAY OR ANOTHER (TEENAGE KICKS)** - Offspring
8. **THE NEXT DAY** - David Bowie
9. **WHAT ABOUT NOW** - Bon Jovi
10. **LET ME IN** - One Direction

### GERMAN ALBUMS

**US**

1. **THE NEXT DAY** - David Bowie
2. **WHAT ABOUT NOW** - Bon Jovi
3. **EXILE** - Harts
4. **KRANICH** - Bosse
5. **MAGNOLIA** - Chakaza
6. **MIT FREUNDLICHEN GRUEBEN** - Heros
7. **ALL THE LITTLE LIGHTS** - Black Dog Good Mood
8. **ENDLICH UNENDLICH** - MEGALOH
9. **ABENTEUER** - Andrea Berg
10. **THE NEXT DAY** - David Bowie

**UK**

1. **THE NEXT DAY** - David Bowie
2. **WHAT ABOUT NOW** - Bon Jovi
3. **OUR VERSION OF EVENTS** - Emeli Sande
4. **BAD BLOOD** - Bastille
5. **UNORTHODOX JUKEBOX** - Bruno Mars
6. **GRAFFITI ON THE TRAIN** - Stereophonics
7. **WAY TO THE TOP** - Mumford & Sons
8. **THE TRUTH ABOUT LOVE** - Pink
9. **EXILE** - Harts
10. **LES MISERABLES** - Soundtrack

### CANADA ALBUMS

**US**

1. **WHAT ABOUT NOW** - Bon Jovi
2. **THE NEXT DAY** - David Bowie
3. **SOUND CITY—REAL TO REEL** - Soundtrack
4. **THE TRUTH ABOUT LOVE** - Pink
5. **THE LUMINERS** - The Lumineers
6. **SPRING BREAK...HERE TO PARTY** - Luke Bryan
7. **PEOPLE, HELL AND ANGELS** - Jimmy Hendrix
8. **UNORTHODOX JUKEBOX** - Bruno Mars
9. **NIGHT VISIONS** - Imagine Dragons
10. **HERE'S WHERE I AM** - Daughtry

### AUSTRALIA ALBUMS

**US**

1. **WHAT ABOUT NOW** - Bon Jovi
2. **THE NEXT DAY** - David Bowie
3. **MARCH FIRES** - Birds Of Tokyo
4. **THE TRUTH ABOUT LOVE** - Pink
5. **SOUND CITY—REAL TO REEL** - Soundtrack
6. **ZION** - Hilltop Unidad
7. **THE HEIST** - Macklemore & Ryan Lewis
8. **FLUME** - Flume
9. **UNORTHODOX JUKEBOX** - Bruno Mars
10. **NO HAVEN** - The Neighbourhood

Data for week of 03.30.2013
**CONCERT GROSSES**

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<th>Title</th>
<th>Artist</th>
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Data for week of 03.30.2013 | For chart reprints call 212.493.4023

Go to BILLBOARD.COM/BIZ for complete chart data
THE TOP % GAINERS OF THE WEEK THAT HAVE ALSO GAINED IN EACH OF THE PREVIOUS TWO WEEKS.

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

HOW TO READ THIS GRAPHIC

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

BRUNO MARS
This Week: 5 (4.5 million)
Last Week: 6 (3.7 million)
2 Weeks Ago: 7 (3.5 million)
In addition to its streaming prowess, the song claims the Billboard Hot 100's Airplay Gainer award for a sixth consecutive week. The streak is the longest since "We Are Young" (featuring Janelle Monae) also linked six straight weeks last year. It's the best by a male since "Live Your Life" (featuring Rihanna) ran up six in a row in 2008.

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

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

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

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

This Week's Trend Report:
Biggest Streaming Songs Movers

CAN'T HOLD US
Macklemore & Ryan Lewis feat. Ray Dalton
35.3%

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A top ranked entertainment category app*

Who Really Won the Grammys?

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Bigest sales week ever for “Adorn,” as 28 million viewers (and Kelly Clarkson) catch up to the best new sound in R&B

PLUS: FIFTEEN PAGES OF GRAMMY PEOPLE, PICTURES & PERSPECTIVE

one of the most changing weekends of my life. Humbled

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dog
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