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PATTI PAGE DEAD AT 85

Patti Page, the topselling female singer of the 1950s who made her mark with the hits "Tennessee Waltz" and "(How Much Is That) Doggie in the Window," died Jan, 1 in her California home. Page was a force on Billboard's charts from the late 1940s through the early 1980s, and charted top 10 pop hits in nearly every year of the '50s. She will receive a posthumous Lifetime Achievement Award at next month's Grammy Awards.

>>>TIËSTO MOVES TO **RED LIGHT**

Tiësto has joined Red Light Management under its founder, Coran Capshaw, The shift makes the Dutch DJ/producer the first major EDM artist to link up with a major manager from outside the genre. It also ends his long-time management relationship with Complete Control, the Brooklyn-based company that helped build him into a social media and touring powerhouse, and the most-sponsored artist in dance music. AM Only remains Tiësto's booking agency.

>>DIGITAL GROWTH ASIDE, U.K. ALBUM SALES DROP

U.K. digital album sales grew by 14.8% to 30.5 million units last year, up from 26.6 million. But that wasn't enough to staunch the steady decline of album sales, according to figures released by trade group BPI. **Overall album sales** were down 11.2% in 2012, to 100.5 million units, with CDs once again bringing in the lion's share, accounting for 69% of overall album sales.

Reporting by Keith Caulfield, Kerri Mason Richard Smirke and the Associated Press.

PFRO

TOURING BY RAY WADDELL

Azoff Exits Live Nation

With a reputation as a freewheeling entrepreneur, Irving Azoff's departure from the world's top live-biz company didn't surprise insiders

t's a new year. Irving Azoff is tweeting again, and Live Nation Entertainment is proceeding without the charismatic artist manager legend as chairman.

Citing the "smothering" constraints of operating within a public company, Azoff resigned abruptly on New Year's Eve so he could take advantage of 2012 tax rates while uncertainty still prevailed regarding the fiscal cliff.

But uncertainties about the future of Live Nation Entertainment, the world's largest concert promoter, ticketing company (Ticketmaster) and management company (Artist Nation, formerly the Azoff-steered Front Line Management Group) were quickly assuaged when Live Nation shares closed up 4% on Wall Street when the market opened Ian. 2. Its stock price closed at \$9.99, up by 1.3%, on Jan. 4.

And Live Nation CEO Michael Rapino, largely credited with the vision of the company's business model both before and after the merger with Ticketmaster two years ago that brought Azoff to the party (see story, page 6), appears to have a firm hand on the wheel.

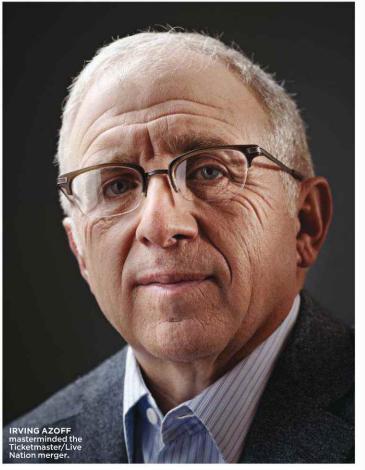
Few insiders expected Azoff to be in it for the long haul. A freewheeling, entrepreneurial sort, Azoff's style always seemed

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ill-suited to appeasing a board and investors, and more attuned to mega-deal-making, including the deal of deals that united Ticketmaster and Live Nation in the first place. So while Azoff's walking away 18 months before his contract ended looks sweetincluding cash, stock, the right to manage such acts as the Eagles and engage in specific areas of the music business-and the force of his personality cannot be overstated, the impact of his departure seems negligible, at least in the early going.

Live Nation earns most of its adjusted operating income from ticketing, sponsorship and advertising. In the first nine months of 2012, the latest period for which the company reported earnings, Front Line (which Live Nation now refers to as Artist Nation) accounted for \$33 million, or 8,3%, of the company's \$396.6 million adjusted operating income. Ticketing generated \$226 million while sponsorship and advertising did \$137.8 million. Concerts, in spite of drawing \$2.9 billion in revenue, had razor thin margins, generating just \$60.4 million of adjusted operating income.

Azoff's departure is felt most in the management division. He takes his key staffers and such clients as the Eagles, Van Halen,



Steely Dan and Christina Aguilera with him, but his role in overseeing the group of independent management companies that made up Front Line was significant. Though the respect, clout and idea equity he carries was a powerful resource, Azoff always stressed that the management companies acquired in rolling up Front Line retained autonomy. Front

Line/Artist Nation now falls completely under Rapino's purview, and for his part, Rapino's strategy seems to be to let the managers do what they do. And with powerful managers

like Ken Levitan (Vector), Clint Higham (Morris Management), Howard Kaufman (HK Manage-

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PHOTOGRAPH BY BRYCE DUFFY

BILLBOARD | JANUARY 12, 2013

ment), Peter Rudge (Octagon), Clarence Spalding (Spalding Entertainment) and others, along with their hugely successful and diverse rosters of more than 250 artists, such an approach would seem prudent. You can't replace Irving Azoff,"

Rapino says, "but the good news



UPFRONT

is underneath that division is a powerhouse of individual experienced managers who have over 200 artists on their rosters, experienced pros who have been running their own businesses for years." (Billboard reached out to several managers for comment, all of whom declined.) Regarding the management division, beyond its impact on cash flow, Rapino adds, "Artists are central to our business, and having the largest management company is a unique benefit to our business model."

For his part, leaving behind the powerful group of managers and artists he assembled, rivaled only in the management business by Coran Capshaw's Red Light Management, seems to be Azoff's biggest—perhaps only—regret. "The sad part is I would have preferred to have purchased all of Front Line and kept the whole team together, because I dearly love all the artists and other managers at Front Line," Azoff says. "But it just didn't make any sense. There was no way to get that deal done."

So while Azoff says that sealing the merger between Ticketmaster and Live Nation was the highlight of his tenure at Live Nation, he now views selling Front Line to Ticketmaster two years earlier as a mistake. "If I had it to do over again, I never would have merged with Ticketmaster," Azoff says. "Further down the line I ended up in a situation where I had to break up Front Line because I merged with a public company, and now I can't figure out a way to buy it back. I really wish we would have kept it a pure management play."

Noncompete clauses prohibit Azoff from "buying it back," at least in its current form. The details in Live Nation's U.S. Securities and Exchange Commission filing regarding Azoff's departure explain that he can sign a new established artist in limited circumstances and can represent up to five new less-established artists in both 2013 and 2014, defined as having gross revenue exceeding \$5 million and less than \$5 million in the previous 12 months, respectively. Azoff can represent an unlimited number of emerging acts, or those artists who have "no prior revenue" from the music business, although he says "it's too early to predict" whether he will sign and develop new acts. "I love the representation business. I'd like to maybe expand that beyond just music."

But despite the (relatively short) three-year noncompete, a few influential players in the music biz who spoke with Billboard off the record feel strongly that Azoff will try to buy back or rebuild a management group.

Meanwhile, Live Nation moves forward in a volatile landscape, and its future is, more than ever, linked with its top investor, John Malone's Liberty Media, one of Live Nation's largest shareholders prior its acquisition of Azoff's 1.7 million shares, and now owning a 26.4% stake. "Any time you have a big shareholder continue to buy shares and think long term, it's a great gift for any public company," says Rapino, who sees a vote of confidence in Liberty's move to "step up and buy Irving's shares, invest more in the company and, more importantly, play along with us, meaning they are standing by as we've been rebuilding."

Additional reporting by Glenn Peoples.

RAPINO STABLE FORCE AT LIVE NATION

Live Nation Entertainment CEO unfazed by latest executive shift

zoff comes. Azoff goes. Michael Rapino sticks to the plan. Though less flamboyant and certainly more press-shy than recently exited Live Nation Entertainment chairman Irving Azoff, CEO Rapino has shown staying power and resolve since being named head of the world's largest promoter, emerging from relative anonymity to a spotlight that only gets brighter with Azoff's departure. Days before Azoff resigned, Rapino re-upped for another five years.

The focus to a large degree shifted from Rapino to Azoff when Live Nation merged with Ticketmaster and Azoff's Front Line Management Group nearly three years ago, but few could argue that the genesis of the vision that is the Live Nation business model belongs to Rapino. The success of that model remains to be seen, as Live Nation has yet to show a consistent profit, but Rapino believes innovations in ticketing to be rolled out this summer will crack the code to delivering return to shareholders on the foundation of Live Nation Entertainment's dominance across the live music, venue, sponsorship, merchandising and direct-to-fan spaces.

The three legs of Rapino's stool are a global footprint, maximizing sponsorships and owning the consumer relationshipi.e., ticketing, Despite cyclical downturns in the business and public criticism, Rapino has staved remarkably on point, and points out in an exclusive interview with Billboard that the plan didn't change significantly when Live Nation merged with Ticketmaster. After all, Live Nation famously didn't re-up its broad ticketing contract with Ticketmaster in 2008, opting instead to build and launch its own ticketing company, Live Nation Ticketing. That move seems savvy in retrospect, as it set in motion a chain of events that led to the merger with Ticketmaster, with the addition of the cash flow of Front Line managers as a bonus.

By not renewing with Ticketmaster, "it gave us the move on the chess board that got Ticketmaster to the table for us to get a deal done to help us kind of speed up that



strategy, with scale, through the merger," Rapino says. "The vision was never paramount on whether we had a management division. It was, 'The concert promoter owns the front door called the ticket. You elevate that ticket experience with the consumer, you have a relationship, you can start selling more tickets and advertising."

Rapino lights up—as much as the lowkey Canadian ever does—when discussing the prospects that will come from revamping Ticketmaster's platform.

"A lot of the innovations [are] around

owning the customer relationship, developing loyalty programs, doing better direct-relationship marketing with these fans, really using that database and that handshake to sell more tickets," he says. "We've been a bit on hold ... because our old technology just wasn't equipped for us to innovate. We're now halfway through, and will launch in July our new mobile and online features at Ticketmaster, which are our first new products to come from the platform, and they'll start to become real steps forward in delivering a cleaner, better solution for fans to buy concert tickets, share them, print them at home, exchange them on mobile devices, transfer them—all of the technology that lets us bring that into the year 2013."

Azoff isn't the first charismatic chairman Rapino has outlasted. After a wave of high-profile multirights deals with the likes of Madonna, U2, Jay-Z and Shakira, former Live Nation chairman Michael Cohl, who rose to prominence as promoter of the Rolling Stones' world tours between 1989 and 2005, stepped down amid speculation that he and Rapino clashed on the direction of the division Cohl headed, Live Nation Artists (Billboard.biz, June 20, 2008). Live Nation Artists remains with the Roc Nation partnership with Jay-Z and the multirights deals, and now it appears that the Front Line group of managers will be folded in.

Another key player in Rapino's past and future: Arthur Fogel, Live Nation chairman/ CEO of global touring. Like Rapino, Fogel is a low-key Canadian who worked with Cohl, and also like Rapino, Fogel just re-upped for five years (Billboard.biz, Dec. 16, 2012).

Fogel's role in steering Live Nation is under the radar but clearly significant. His tours with Live Nation have grossed more than \$2.5 billion combined during the past seven years, according to Billboard Boxscore, and Fogel has steered five of the top 10 highest-grossing tours of all time. Tops among them is the biggest tour ever, U2's 360°, which grossed more than \$736 million, with attendance of 7.2 million, according to Boxscore.

As to the vacant chairman position, Rapino couldn't be lured into stating whether he was interested in the post, though he did say that the company would like to have the position filled by the next board meeting. Not surprisingly, he's bullish on the year. "I just got 3.6 million [stock] options in my new deal," he says. "That means I'm betting over the next 12-18 months the new pieces of the puzzle at Ticketmaster come to life and this business grows to higher levels. It's time to finish the play." —RW

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UPFRONT

BRANDING BY ANDREW HAMPP

Returning To Motor City

Chrysler teams with Berry Gordy and 'Motown: The Musical' in the first national campaign of its kind

The first time Chrysler debuted its "Imported from Detroit" tag line, it was at the end of a cinematic Super Bowl spot featuring music and an on-camera appearance by Eminem. But for its latest ode to the Motor City, Chrysler is both paying homage to an iconic record executive and embarking on a first-of-its-kind marketing partnership in the process.

A new Chrysler TV campaign stars legendary Motown founder Berry Gordy, who also happens to be the co-producer and main character of "Motown: The Musical," debuting on Broadway in April (previews begin March 11). The spot from Chrysler ad agency Wieden & Kennedy, tilded "Who We Are," showcases Gordy in a 2013 Chrysler 300 Motown Edition, a limited-edition sedan that comes equipped with 100 preloaded tracks from the Motown catalog. (Fittingly, Marvin Gaye & Tammi Terrell's "Ain't No Mountain High Enough" serves as the spot's soundtrack.)

More than just a car ad, the new Chrysler campaign also doubles as the first national commercial for a Broadway musical before it opens, ending on a shot of Gordy driving up to the musical's Lunt-Fontanne Theatre and featuring several seconds of promotion for the show. "Motown: The Musical" will also be "powered by Chrysler" as part of a marketing partnership that will see Chrysler branding in the show's ads and other promotional materials.

The partnership actually dates back to 2010, when Chrysler marketing chief Olivier Francois first conceived the "Imported from Detroit" idea and met with execs from Universal to discuss potential partnership ideas, including the installation of Beats by Dr. Dre speakers in Chrysler vehicles and Eminem's Super Bowl appearance.

Doug Morris, current Sony Music chairman/CEO and former head of Universal Music Group, was also part of those meetings and is a producer of "Motown: The Musical" along with Gordy and Broadway vet Kevin McCollum ("Rent," "In the Heights," "Avenue Q"). Once Gordy shared the narrative of "Motown: The Musical" with Francois and Chrysler brand president/CEO Saad Chehab, the plans for a partnership, well, accelerated.

"This was an idea that was waiting to happen that we all agreed on," Chehab says, "that these two transformative brands could come together and really tell a story about America."

In fact, part of Gordy's original vision for Motown came during his days of working in an automotive plant for Ford—a detail that's written into the show and presented little issue for Chrysler. That Francois originally hailed from France and worked at Chrysler's Italian cousin Fiat before leading Chrysler's American resurgence also dovetails nicely with Europe's own early adoption of the Motown sound. "The music wasn't originally

being broadcast from the BBC. It was on pirate radio," McCollum says, "and Olivier will be the first to tell you that he was influenced by the power of Detroit for Chrysler. Sometimes you need a person from another country to remind you how great America is."

National brands have supported Broadway musicals on occasion, most notably Visa's sponsorship of the touring production of Billy Joel musical "Movin' Out," but not to the extent that Chrysler is marrying itself to "Motown." "To basically be in movie theaters and national broadcast, not just buying the New York area—we've never seen this before," McCollum says. "We don't know what it's going to do."

OTOM

KOTOW

And though sister brand Fiat has dabbled in music by teaming with Jennifer Lopez and sponsoring the Fader Fort at South by Southwest in the past, Chrysler has kept its own music partnerships close to home. Chehab says the brand will renew its sponsorship of the Detroit Jazz Festival this summer, with a New Yorkbased event celebrating the premiere of "Motown: The Musical" also in the works.

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"We're very much in tune with arts and music," Chehab says, "and we'd like to continue our efforts to bring attention to the city by marketing both the cars and the city itself."

TV BY PHIL GALLO

Soundtrack Of Their Lives

HBO's 'Girls' releases album designed to capture the spirit and style of its first season and upcoming second run

The tracks that constitute the first soundtrack for HBO's "Girls," due Jan. 8 on Fueled by Ramen/Atlantic, reflect the modern bohemian environs that surround the show's quartet of young New Yorkers. Songs are culled from the first season and the second, which begins Jan. 13, and as expected, the second season starts with plenty of indie rock, hip-hop, club music and Michael Penn's gentle acoustic score. More mainstream music, though, is on the way. "Sometimes 1 struggle with what fans want to hear," says Aperture Music's Manish Raval, who supervises the show's music with his partner Tom Wolfe. "In season two you'll find we use a lot of very mainstream music in very big spots, the antithesis of the



indie-rock placements. I felt a responsibility to find cool music. That's a reason people reacted to the show, but what's right for the show is what's right for the moment, and you'll see a lot of different stylistic choices."

The selection process, Raval says, is unlike other shows he works on, such as NBC's "Community" and Fox's "New Girl." Three-quarters of the selections come from mixtapes, YouTube clips and MP3s circulated among the team making the music decisions: Raval, Wolfe, Aperture music library chief Jonathan Leahy, executive producers Judd Apatow and Jenni Konner, and star/creator Lena Dunham.

Among prominent placements early in season two are Grouplove's song recorded for the show. "Everyone's Gonna Get High": Icona Pop's dance track "I Love It": the Count Five's 1965 nugget "Psychotic Reaction": and Duncan Sheik's 1996 single "Barely Breathing." "We're into finding crazy things, stuff that's really out there," Raval says. "You can't slack off and you can't just listen to what's pitched to us. We have to find great stuff [Dunham] hasn't heard—I feel like there's a responsibility thereand if at the end of the process we need a song, we do it the traditional way."

Raval sometimes licenses a

dozen tracks per episode—the show has never used any production library tracks—made possible by a budget three times larger than any of Raval's network programs. "I don't think [HBO] anticipated there would be such a reaction to the music," he says. "If we post a link to a song on YouTube, I would see 15 pages of comments related to the song's use on 'Girls.' It has captivated [an audience] in a completely different way [than other shows]."

A revelation about "Girls" occurred for Raval while working on the first season's third episode, specifically a loft party scene initially filled with "wallto-wall art party music, very down and very indie and probably very realistic to the situation." That's when a music supervisor has to work some magic, massaging the reality of an onscreen situation to enhance the storytelling. "We did a 180 with the music-brought in Pitbull, Ghostface Killah and Black Lips."

When it came time to assemble an album, Raval, Wolfe and soundtrack producer Kevin Weaver focused on end-credits songs and the tracks specially recorded for the show, most of them from the upcoming season. Of the 14 tracks on the standard edition of *Girls—Volume 1*: Music From the HBO Original Series, four were recorded specifically for the show. A digitalonly deluxe edition has five exclusives, among them Tegan & Sara's cover of the Rolling Stones' "Fool to Cry" and fun.'s "Sight of the Sun."

Santigold's "Girls" is the first single, promoted at alternative rock radio and used in HBO's online and on-air promotional spots. HBO has cut a montage of show footage featuring the track for use as a viral marketing tool, and Atlantic shot a music video for release around the album's street date.

Atlantic's Weaver, who has a history with HBO (he won a best compilation soundtrack for visual media Grammy for "Boardwalk Empire"), says the cable network "understands how to utilize co-op marketing opportunities to help connect the audience to the soundtrack release." The soundtracks, he wrote in an email, involve "minimal cost and zero risk."

"We saw [this] as being a great fit for the Fueled by Ramen brand, which, as a label, has always prided itself on being culturally impactful and forwardthinking," Weaver wrote. "And with the inclusion of a new track from fun., it made perfect sense to have this album become an FBR release."



MOTOTIC

DIGITAL BY GLENN PEOPLES

A Merry Digital Christmas

U.S. download sales broke new records during the festive week, but December was mixed overall

igital track sales set a single-week record of 55.7 million units sold during Christmas week, according to Nielsen SoundScan, beating the previous record of 47.7 million set the week ending Dec. 28, 2008.

Digital sales experienced the typical post-Christmas bounce. When viewed against the same week in 2011, the final week of the year ending Dec. 30, 2012—seemed to show big gains over the final week of 2011.

But there's a catch. The final week of 2012, as measured by SoundScan, included Christmas Day and all the purchases that come with it. The prior Christmas Day, a Sunday, fell on the last day of the second-to-last week of the year. In other words, a year-to-year comparison doesn't analyze weeks that both include Christmas Day.

When viewed within a longer time frame, digital sales in December 2012 were mixed. Track sales for the last two weeks of the year were down 4.1% compared with the same period in 2011, while digital album sales were up 9.4%. This two-week period covers Christmas Day in both years and gives a more accurate view of the annual increase than a one-week sales period. During the last four weeks of 2012, digital track sales were down 1.2% while digital album sales were up 8.3%.

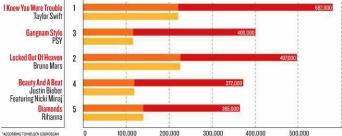
Gift cards are the driving force behind post-Christmas digital sales. Total gift card spending was expected to rise to \$28.8 billion in 2012, according to the National Retail Federation, up from \$17.2 billion in 2003. The NRF found that 81.1% of holiday shoppers expected to buy at least one gift card in 2012, up from 80.2% in 2011 and 77.3% in 2010.

Judging from the week's biggest winners, youths were the biggest recipients of gift cards. Taylor Swift's *Red* was the top digital album of the week after an increase of 481% to 131,000 units, according to SoundScan. Her song "I Knew You Were Trouble" sold 582,000 units, the fourth-best week ever for a digital track.

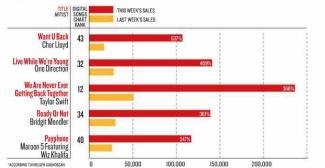
One Direction and Justin Bieber also had big weeks. The boy band's most recent album, *Take Me Home*, increased 386% to 54,000 digital units while its March release Up All Night rose 389% to 24,000. Bieber's *Believe* jumped 357% and sold 31,000 digital albums, making it the 12thbest-selling album of Christmas week.



LARGEST UNIT GAINS AMONG THE 50 TOP-SELLING DIGITAL SONGS



LARGEST PERCENTAGE GAINS AMONG THE 50 TOP-SELLING DIGITAL SONGS (Week ending Dec. 30, 20/2)*





It's been a hectic year for Facebook, which spent \$1 billion buying Instagram in April, then raised \$16 billion from its initial public offering a month later. In October, it also recorded more than 1 billion active users per month. That's one out of seven people on the planet.

About two dozen music applications came along for the wild ride—not that many, considering that there are hundreds of thousands of apps on Facebook. Most have benefitted from the organic growth of Facebook's own user base. For example, Deezer's Facebook user base tripled in 2012. Clear Channel's iHeartRadio monthly active users from Facebook grew by a factor of 30. And BandPage's shares tripled in the fall.

But it's also been a bumpy ride for some who struggled to keep up with the social network's tinkering of its News Feed algorithm, which decides which posts to show each user and, therefore, determines its massive flow of traffic.

Facebook manager of strategic partnerships Ime Archibong is the person most responsible for the social network's music and video strategy. A former IBM engineer, Archibong joined Facebook in 2010. He manages relationships with such companies as Spotify, Hulu, Deezer, Clear Channel and Netflix, to name a few. A hip-hop and R&B fan who grew up in Kansas, Archibong says his musical tastes expanded considerably after he started working with music app developers.

Here's an edited version of his conversation with Billboard.

With regards to music, what were your primary objectives for 2012?

We spent most of the year making sure the foundation was in place with how Facebook and social intersect with music. Making sure that iHeart, Deezer and Spotify were leveraging the Open Graph in interesting ways. Now [that] you have the foundation in place, the fun begins.

What would you say are the pieces of that foundation, exactly?

The pieces line up in two basic pillars. One is making sure my music identity was represented on my Timeline. That was a critical piece. That didn't happen until 2012. The second is the News Feed. We wanted to be able to take my listening and aggregate it in a way to make it compelling. The News Feed picks up on the Open Graph action, so we look for context. Is the person listening a lot to a single artist? Are they spending a lot of time on one radio station? Are they listening heavily to one particular album? We'll be thinking about this in the next year.

8 Now that that's in place, what's in your sights for 2013?

We'll dive in and try to solve the issue of discovery. We're now leaning into the idea that we can be a destination for social music activity and discovery. In the past, Facebook.com/ music was just an aggregated view of what friends were listening to. In the last couple of



months, we added status messages from artists that they liked, as well as conversations from friends around music. That destination, along with the News Feed, is what we'll think more about in 2013. We want to add more pieces of context to let people tell rich, engaging stories around music.

What has the effect of Timeline been on band pages?

Timeline allows artists to build out a richer and more robust story about their careers. I've seen plenty of artists posting pictures of when they fell in love with music or talking about their first concert.

(5) There's been some grumbling from brands and bands that traffic and reach declined once Timeline was made mandatory and Facebook changed its News Feed algorithm this year. Can you explain what happened?

Essentially, with any product we do, we revisit the News Feed and make sure it surfaces the most engaging pieces of content for our users. The algorithmic change was about increasing engagement. If folks weren't engaging in those pieces of content, we didn't show them. This helped reduce spam. For 1 billion different people with 1 billion priorities, this can be tremendously challenging. Do I show this person a post from his grandmother? Or a Rihanna update? It's a tough problem to solve.

6 Fair enough. Are there things bands and brands can do to increase their reach?

As long as the messages are engaging, they will continue to get the reach that they are looking for. Also, visual content always does well and performs well. It can be an exclusive picture of you preparing backstage for your concert. The other thing to think about is what content works well for you. Go to the music dashboard and look at what fans are doing.

MOBILE: For 24/7 news and analysis on your cellphone or mobile deivce go to: mobile.billboard.biz.

JANUARY 12, 2013 | www.billboard.biz | 9

UPFRONT

DIGITAL BY ALEX PHAM

CES 2013: Content Shapes Hardware's Future

This year's electronics extravaganza will put content makers at the forefront

onsumer electronics in recent years have become more than just high-powered circuitry. They're also about the content.

That means media, which used to play a supporting role as a sort of Vanna White showing off the features of the latest gadgetry, has become a rock star in its own right.

At this year's Consumer Electronics Show (CES) in Las Vegas, you will be just as likely to find examples of devices designed specifically around the characteristics of the media they transmit, as the other way around. In other words, the best technology will often be the items that can make themselves disappear and put the content front and center.

Hardware specs, however, remain quite relevant. The art of making consumer electronics transparent, elegant and dead simple is much harder than it looks. That's why ashow like CES exists. Thousands of companies around the world vie each year at the show to prove that they've got the formula right though only a handful do.

With 3,000 exhibitors and more than 150,000 expected attendees during four days starting Jan. 8, the show will be a primordial soup of controlled chaos. And at 1.9 million square feet of convention floor space that equals the area of 32 football fields, this year's CES will be the largest in its 47year history.

As with most years, the show can be analyzed through overarching themes. Here are a few to help decode this year's event.

EVERYTHING BECOMES EASIER FOR CONSUMERS

"If it isn't wireless or ready to go out of the box, it's probably last year's model," says Richard Doherty, an analyst with the Envisioneering Group. "Everything will be wireless this year. There won't be screens, devices or music systems that don't have Bluetooth, WiFi or both."

Pairing devices or hooking them up to an Internet connection will be a lot less cryptic. Manufacturers want to take advantage of the fact that one-quarter of households worldwide have access to wireless Internet, according to a report by Strategy Analytics. In the United States, where media consumption is among the highest in the world, more than 61% of households have WiFi.

Why it matters: Devices will rely less on physical media and more on digitally distributed content for their utility and appeal. The ability to market through digital channels will be increasingly important as fewer consumers walk down the aisles of brick-and-mortar stores to explore their entertainment options.

"It's a double-edged sword," Digital World Research chief executive P.J. McNealy says. "Traditional brick-and-mortar will be increasingly disintermediated, which means content owners have to find new marketing and distribution channels. On the other hand, that represents new opportunities."

Indeed, one of the show's primary keynotes is "Brand Matters," which will assemble leading mar-



keting minds from AT&T, American Express, Samsung, Unilever, the Coca-Cola Co. and Salesforce. com to dissect how digital platforms are transforming the world of brand messaging.

SECOND SCREEN GETS FIRST BILLING

It's not just about using a tablet as an alternative remote control anymore. People are increasingly bringing along another screen with them when they turn on their TVs. Examples include sports fans who sit on their couches with their laptops, fingers ready to look up team statistics, player bios or a piece of esoteric trivia that suddenly becomes vitally important to settle a bet. For others, watching a movie or TV show now involves searching IMDB.com for credits or actor bios, or Wikipedia for plot summaries and behindthe-scenes gossip.

Why it matters: This extra piece of real estate will reshape entertainment in numerous ways that we're only now beginning to understand. It's not just ad space: It's also the ability to serve up companion content that further engages viewers and listeners in a powerful, interactive "lean-forward" manner. And it's an opportunity to wrap additional commerce in a way that's not intrusive to the content playing on the big screen.

APPLE'S INVISIBLE HAND WILL BE FELT

It's ironic that the largest consumer electronics company by revenue, Apple, has never exhibited at CES. Butthat doesn't mean Apple products aren't on display at the show.

One of the fastest-growing parts of CES is the iLounge Pavilion. The exhibit space opened in 2010 with fewer than 100 companies showing Apple peripherals within 25,000 square feet of space.

This year, iLounge will be one of the main events. More than 500 companies that make peripheral technologies for Apple devices have signed up to show their wares at CES. The pavilion is in such demand that its 120,000 square feet of exhibit space was sold out within three hours of becoming available, according to Jeremy Horwitz, editor-in-chief of iLounge, the online publication that organizes the pavilion with the Consumer Electronics Assn.

"Growth of Apple's entire product family and the strength of the brand has only increased" in the past few years, Horwitz says. "It went from a niche computer manufacturer to being the thought leader of consumer electronics. If you are an accessory developer today, you need to have a product that works with Apple devices."

The Cupertino, Calif., company's influence is so strong that merely the hint of its next moves are enough to cause convulsions in the \$206 billion consumer electronics industry. One clear example at CES this year is the rumored Apple TV set, which many believe could ship either late this year or in 2014.

"That has every company scared to death," Doherty says. "Everyone is scrambling now so they can be competitive when the Apple television ships."

Why it matters: Apple's success partly stems from its products' ease of use. This skill is particularly relevant because TVs have gotten exponentially complex. Not only are multiple devices plugged into the TV, all requiring their own remote controls with their Byzantine buttons, but the services available on a connected TV require more than just channel switching. There are music services that offer tens of millions of songs, streaming video services that have a bewildering array of options and gaming services attached to fullblown social networks, as well as thousands of apps and widgets.

SAMSUNG WILL SET THE PACE

Among the companies present at CES, Samsung will be one of the most influential. The company has evolved from challenger to champion in recent years, displacing Sony as the world's largest manufacturer of high-end TVs.

"They are the giant, bigger than the 800-pound gorilla," Doherty says, half-jesting. "Their booth last year crossed over several zip codes."

The Korean colossus currently makes screens for one of every two TVs and tablets sold in the world today, though not necessarily under its own brand. Its billion-dollar factories crank out screens, semiconductors and myriad components for other companies that assemble, package and sell the devices under their own brands.

"They have an edge over everybody else, because they actually make the parts internally," Doherty says. "That also means they are able to keep what they do under wraps because there aren't as many third-party companies working with them that can leak information. That makes Samsung the biggest wild card of the show."

Why it matters: Samsung put its toe in the content waters in 2012 when it bought mSpot, a mobile music streaming technology company in Silicon Valley. A few months later, it launched an all-in-one music streaming service for its mobile devices. With abundant resources, Samsung has the potential to become a powerful content platform.

Music Isn't Everywhere

Digital music hasn't quite lived up to its early promise of complete ubiquity, but there might be interesting solutions ahead

igital music has become a paradox: The more music can be found online, the more time it takes to find it. The concept of the "celestial jukebox." a single source for all the world's music is about simplicity. In reality, the jukebox is a mess-and just the type of problem bright programmers need to fix.

The term "celestial jukebox" is credited to law professor Paul Goldstein. Mentioned in the title of his 1994 book, "Copyright's Highway: From Gutenberg to the Celestial Jukebox," the term refers to a person's ability to summon 'a vast range of films, sound recordings and printed material" through packets of zeros and ones "linked by cable, fiber optics and telephone wires."

The term "heavenly jukebox" appeared in the September 2000 Atlantic Monthly article of the same name. The Napster-era article told of research by Sanford C. Bernstein & Co. Investment Research Group that predicted

by 2003 consumers would "rarely if ever" visit brick-andmortar retailers to buy CDs. It quoted Edgar Bronfman Jr. then Vivendi Universal vice chairman, say

ing in May 2000 that a person would soon have every book, movie, TV show and piece of music ever recorded with "just a few clicks of your mouse.

Even though Bernstein and Bronfman both had piracy on their minds, today's legal music services boast catalogs in ex-

ILUV SERVES ANDROID USERS

iPhone and iPod owners have so many accessories available to them it sometimes seems Android users have

been completely overlooked. Not quite, iLuv is one manufacturer that acknowledges Android's lead in smartphone market share by offering the MobiAir iMM377, a Bluetooth speaker and dock with a sliding platform that allows you to plug in the device whether the charging port is located on the top, bottom or side of the phone. The MobiAir iMM377 retails for \$119.99 and can be purchased at the iLuv website or at such retailers as Amazon and Bed Bath & Beyond.-GP



cess of 15 million tracks. Subscription services don't miss a chance to brag. Spotify tells potential customers "a world of music awaits." Deezer boasts

that its cata-

log exceeds 20

million tracks.

Rhapsody prom-

ises you can

"play exactly the

songs you want."

But the actual

xperience of

Digital GLENN

Domain

finding and listening to music in 2013 isn't exactly heavenly. There's no one place—legal or illegal-where all the world's music can be found. Instead, the Internet has lived up to its intended role as a fractured. mostly uncoordinated place that demands music fans look

in many different locations and

listen via numerous platforms.

iTunes has just about every release a music buyer could want-but it wasn't always that way. In April 2004, nearly a year after the iTunes music store launched in the United States with deals with the then-five major labels, it had signed up more than 200 independent labels and owned 70% of the digital download market but still had plenty of holes in its catalog (Billboard, April 14, 2004).

Since the Beatles (November 2010), Bob Seger (September 2011), Kid Rock (October) and AC/DC (November) recently ended their high-profile holdouts, iTunes has now become the de facto place to sell music. But it still lacks untold numbers of albums that haven't been released digitally, as well as bootlegs and collectibles.

Now the high-profile digital holdouts tend to be on subscription services. Taylor Swift's Red is available only for purchase (except for WiMP in Europe), Adele's 21 was absent from Spotify for 17 months, and the Black Keys' El Camino is not yet available on any U.S. subscription service. However, Metallica joined Spotify exclusively in December. And while some independent labels and individual artists remain holdouts, they're becoming more rare.

The tidiness of the celestial jukebox idea really breaks down with hip-hop and dance

music. Hip-hop mixtapes can be found at specialty sites like DatPiff and even artists' websites. They're not commercial releases and can't be licensed to the iTunes and Spotifys of t world. SoundCloud and Th future.fm are popular sourc for streaming DJ mixes. B because the music is stream and not downloaded, neith can be played using iTunes

Accessing the world's mu requires knowing where find it. "It's a lot of work, me work than people will put in says Jason Herskowitz, a c founder at Tomahawk, t open-source platform that lows people to listen to sor from such a variety of source as MP3s, Spotify, YouTub Last fm and other services w public APIs.

Innovative applications li Tomahawk can help bri the celestial jukebox closer reality. The application us a content resolver-a plu in-to search for a particu song on a music service. Co tent resolution means a sin desktop application will p music from more than a doz sources (both MP3 files a streaming audio) in a sea less experience.

"Music is everywhere. Y shouldn't have to be," H skowitz says.



BITS AND BRIEFS

SPOTIEY NOW ON ROKU

Spotify is now available on Roku, the popular set-top box that streams audio and video to TVs via the Internet. Although Roku is known more for video-Netflix is its No. 1 app-it also has apps by Pandora, Rdio, Tuneln, Slacker and Mog. The Spotify app is available on Roku 2 players and the Roku Streaming Stick, and will soon be available on Roku HD and Roku LT players in the United States and United Kingdom. However, this offer is for paying customers, not users of the free, ad-supported service. Roku boxes start at \$49.99 in the United States for the Roku LT.

CHRISTMAS HEATS **UP KINDLE SALES**

In December, Amazon's two Android-powered tablets. Kindle Fire HD and Kindle Fire, and its two e-readers, Kindle Paperwhite and Kindle, held the top four spots on Amazon's worldwide best-seller chart since their

releases, Cyber Monday, falling right after Black Friday. was the biggest day ever for Kindle sales, New Kindle Fire HD and Kindle Fire owners will be able to select from a media library that ended the year with more than 23 million songs, movies, TV shows, magazines, books and audiobooks, up from 19 million a year earlier.

MOBILE ADS TO **ROCKET IN 2013**

Mobile advertising, vital to the future of the Internet radio market, could be ready to explode in 2013. eMarketer expects U.S. mobile advertising spending to grow to \$7.2 billion. The company revised its 2012 forecast in December from \$2.6 billion to more than \$4 billion due mostly to better-than-expected third-quarter mobile performance by Facebook and Google. An improved mobile ad market will help Pandora, third in mobile advertising behind Google and Facebook, better monetize its users' mobile listening.

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| 7 | 9 | 30 | PONTOON LITTLE BIG TOWN |
| 8 | 6 | 7 | LOCKED OUT OF HEAVEN |
| 9 | 12 | 40 | CALL ME MAYBE CARLY RAE JEPSEN |
| 10 | 17 | 29 | NO LIE 2 CHAINZ FEATURING DRAKE |
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UPFRONT LATIN

PepsiGets Behind **3BallMTY**

Brand teams regional Mexican rising act with multilayered deal targeting U.S. Hispanic market and Latin America

Pepsi has long associated itself with major, international music acts. But as part of its new global "Live for Now" platform. the soft drink giant is expanding its direction, embracing not just the mega stars, but also those on the rise who fit with the brand's image.

The newest addition to the Pepsi roster is Mexican DJ collective **3BalIMTY**, the trio that popularized the "tribal Guarachero" sound with its hit "Inténtalo." Its debut album of the same name on Universal Music Latin Entertainment was the top-selling regional Mexican album of the year on Billboard's year-end charts and the thirdbest-selling Latin album overall.

Beginning in early 2013, the group-comprising 20-yearolds Erick Rincón, Alberto



Choosing 3Ball fit well with Pepsi's global marketing strategy, which has new-music focus

and targets "iconic" stars (like Beyoncé), rising stars and developing artists that may not be signed vet. Pepsi felt 3Ball was the perfect rising star. "We have Beyoncé globally,

Latin

LEILA

Notas

but we also want to go into those markets we really care about, like U.S. Hispanic and Latin America," says Javier Farfán, senior director of cultural

branding for Pepsi beverages. "We were looking for those artists that could complement the work Beyoncé was doing." Pepsi's marketing team did

extensive research and found 3Ball popping "everywhere." In addition, Farfán says, "we found that young consumers-at least in U.S. Latinwere really gravitating toward dance music rather than the more traditional artists."

> Pepsi did an initial, smaller deal with 3Ball early in 2012, coinciding with the Billboard Latin Music Awards, which marked the group's debut on a major Span-

ish-language award show. The positive response led to further talks with UMLE, with whom Pepsi has a long associationand with which the group has a 360 deal that includes touring and sponsorships.

For the new campaign,

UMLE says, 3BallMTY has created a few tracks, and one of them will likely be tailored for the TV spot and overall campaign. The track will be available for download along with two other new songs.

Aside from the tremendous potential of the entire campaign to propel 3Ball to region-wide stardom, the TV campaign is particularly valuable as the group prepares its sophomore release, due in the spring. The group will begin recording the new album this month, once again with Toy Selectah as producer. The set is slated to include collaborations with Pitbull, Tucanes de Tijuana and Lila Downs.



Live From Mexico!

One Direction is latest global act to take advantage of rising competition among Mexico's concert venues

Justin Bieber and Bob Dylan have done it. Up next is One Direction, which is heading to Mexico in 2013. And if its global appeal is any indication, it will sell plenty of tickets in a country where venue competition is growing.

While such veteran Latin artists as regional Mexican singer Vicente Fernández. Spanish pop balladeer Alejandro Sanz and songstress Gloria Trevi dominate the concert scene in Mexico, the new slate of venues is appealing to international promoters lured by more options, from stateof-the-art facilities with superior sound quality to easily adaptable setups for smaller to bigger-sized crowds.

According to gross rankings compiled from Billboard



Boxscore reported from Nov. 9, 2011, through Nov. 13, 2012, the top 10 venues with capacities from 5.001 to 10.000 include Mexico Citv's Auditorio Nacional-ranking at No. 2 with more than \$46 million in grosses-and the 2-yearold Auditorio Banamex in Monterrey, Mexico, which landed at No. 8 by grossing \$9.6 million.

These venues are seeing the competition grow as new spaces—like Auditorio Black-Berry, Pepsi Center and Plaza Condesa, all in Mexico Cityhave opened in a window of about two years.

Auditorio Banamex, owned by the giant Ocesa company, reopened in 2010 after undergoing a \$20 million facelift, which included transitioning the building from an amphitheater to a traditional venue, giving it more flexibility in events ranging from concerts to conferences and even

speaking engagements by the Dalai Lama and new age guru Deepak Chopra.

"Auditorio Banamex is very flexible, and that's key," Ocesa Monterrey marketing manager Ricardo Haas Rivera says. "We can accommodate 2,500 to 8,000 people. In 2012 we had Kiss, Slaver, Enrique Iglesias and Vicente Fernández, among others." Haas Rivera says that one

vear after Auditorio Banamex opened, the number of events increased by 12%, and the goal for 2013 is to book even more events and shows.

In Mexico City, established venues and newer buildings are also feeling the competition. While venues range in size, it's buildings like the elegant Auditorio Nacional that still draw crowds with major names on the marquee. As a midsize venue, some of the biggest names have included Fernández, Robert Plant, Juan Gabriel and Trevi, who had four sellouts. But even as the venue has a loyal following, the marketplace is grow-

EN ESPAÑOL: All the great Latin music coverag you've come to expect from Billboard—in Spani .biz Go to billboardenespanol.com

ing with such new locations as Auditorio BlackBerry and

Pepsi Center. "What's happening in Mexico City is what's happening in other [Mexican] cities," says Victor Gonzalez, president of Universal Music Latin Entertainment, whose artists, like Trevi, often tour in Mexico. "There are more options today and at the same time you have major companies that want to see their names attached to new facilities, and that plays a big part in the new wave of venues.'

Gonzalez adds that these options appeal to a diverse group of consumers and artists alike who may opt for a certain venue, depending on the kind of show they want to give.

Mexico's venue growth is likely to continue, says Haas Rivera, who welcomes the expansion.

"New venues push us to do better, and that's healthy," Haas Rivera says. "It also indicates that there's a demand, and that's good for our industry." -Justino Áquila

will crown a winner between the ages of 7-14 with a Universal Music recording contract and a scholarship.

–Justino Águila

FVF

UNIVISION TAPS MAN MADE MUSIC

Univision has tapped sonic branding firm Man Made Music to create a new musical identity for the Hispanic media company to debut this month. Man Made's sonic identity for the brand includes creating a main Univision theme and music branding packages for sports, telenovelas and movie programming. New music will be used on Univision's multimedia platforms, including Univision Network, UniMás Network and Univision Radio. The sonic rebranding follows the recent debut of the company's new logo, representing Univision, the leading U.S. network for Latinos, as the "Hispanic heartbeat of America." -Judy Cantor-Navas

SONY MASTERWORK **BOWS BAJO FONDO** TANGO CLUB SONG

The first single off Sony Masterwork's anticipated album by Bajo Fondo Tango Club, the group led by Grammy and Oscar winner Gustavo Santaolalla, has been released in Argentina. Bajo Fondo premiered "Pide Piso" during a December concert in Ciudad Jardin Lomas de Palomar, the Buenos Aires bedroom community where Santaolalla grew up. The instrumental track by the tango electronica group was serviced to radio stations in advance of the 21-track album Presente, set for an April release, Santaolalla left Universal and his Latin alternative imprint Surco in early 2012 for a deal with Sony Masterworks that includes solo albums and recordings with Baio Fondo. - ICN

TELEMUNDO CASTING FOR LA VOZ KIDS

Singing competition "La Voz Kids," scheduled to air in the spring on Telemundo, is casting through early February in cities that include Phoenix, New York, San Antonio and Los Angeles. As part of "The Voice" franchise, the spinoff



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UPFRONT

WhatALong,Strange TripIt'sBeen

Grateful Dead legend Jerry Garcia has yet to be featured in a documentary-until now

alcolm Leo needs \$700.000 to turn two-and-a-half hours of footage of Jerry Garcia into a documentary. He already has \$300.000 committed to the project, leaving \$400,000 to go—figuring about half of the total funds will go to historical film and music rights that the Garcia estate doesn't control.

It's amazing that Garcia's story has gone untold, especially when you consider that documentarians have tackled nearly every other colorful icon of the 1960s and 1970s-Bob Dylan, the Doors, Bob Marley. Leo, who filmed Garcia during one extraordinarily lucid afternoon in 1987, started spreading word about his plans for the film a year ago. Having already attempted an overly ambitious crowd-funding effort, he's now hoping 12 months of publicity will get some Deadheads with deep pockets to join the cause.

Distributors have all expressed interest in the film—once there's a finished product. "I'm bringing my footage to the table," Leo says. "I feel 40% [of the film] will be comprised of that. We're not asking for the moon in funding; I just don't

want to retreat and not show the wide breadth of material that's out there."

Among the historical film clips Leo says might be included are rehearsals with Dylan and the Grateful Dead; a religious show Garcia appeared on in San Francisco in the early '70s; performances with Pete Townshend, Or-

nette Coleman and Carlos Santana; the Jerry Garcia Band's run on Broadway at the Lunt-Fontanne; the Dead on "Saturday Night Live"; and the 70th birthday celebration the San Francisco Giants hosted for Garcia that included the world's largest kazoo rendition of "Take Me Out to the Ballgame."

The core of the film, though, is this particular interview Leo originally shot for ABC after he had made the insightful documentaries "The

Beach Boys: An American Band" in 1985 and "This Is Elvis" in 1981. The footage is an impressive collection of observations and anecdotes, mostly about music, the formation of the Dead, drugs and Janis Joplin.

"I had no interest in being a rock'n'roll journalist. Maybe I was gifted, maybe it was a moment," says Leo, who started the project after legal hurdles with the estate were cleared. "Russ Carpenter who won the best cinematography Oscar for "Titanic"] was my director of photography, and I told Russ, 'Let the assistant cameraman get as much raw stock [of film] as possible.' We met at the Dead warehouse in San Rafael, Calif.; shot with two cameras. Jerry was so up and avuncular, full of charm. I just said, 'Listen, let's take this opportunity and I'd like you to be an actor of sorts with your own story.' Once he got going it was absolutely a miracle. Jerry's way of talking was almost like music. He would go on a riff; it was hypnotic. I want to filter [his story] through the cultural shifts that are the arc of the story."

Leo's timing couldn't have been better. Garcia, who died in 1995, had just recovered from a stroke, hit No. 6 on the



Billboard 200 with the Dead's In the Dark, scored the band's lone top 40 hit with "Touch of Grey" and toured arenas and stadiums with Dylan.

The wheel for the documentary was put in motion when Garcia's daughter, Annabelle, gave Leo the go-ahead in Au-

gust 2010 after seeing the interview. The estate opened its vaults, and Ice Nine music publishing and Grateful Dead Productions promised assistance and cooperation. Now, the next step is to film members of the Grateful Dead, as well as other musicians who worked with Garcia. with drummer Bill Kreutzmann's son Justin serving as a co-producer.

The last time Leo saw Garcia was around Thanksgiving 1988, about a year after the interview. The Garcia Band was performing at

the Wiltern in L.A. and Jerry invited him backstage after the show. (Leo's biggest regret is that he didn't film that meeting.)

"Jerry said to me, 'Some day you're going to do something quite good with that footage, aren't you, Malcolm?' What can you say? I took that as something to keep in mind," Leo recalls. "I have a sense to this day that I know him. If we didn't hit it off, I wouldn't have been presumptuous enough to say it. I did think if there was ever going to be a film done, I'd like to get in line to be the guy. Here it is, 25 years later."

FOR THE RECORD

In the Dec. 22 issue, a story misstated the location of George's Music Room in Chicago. It is located at the Midway Airport

In the Nov. 24 issue, in the Publishers Quarterly, the name of No. 1-ranked songwriter Johan Karl "Shellback' Schuster was listed incorrectly.

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HAS A TV AUDIENCE MOST SHOWS WOULD ENVY. BUT SALES OF 'IDOL' WINNERS HAD GONE COLD UNTIL INTERSCOPE'S **JIMMY IOVINE** SIGNED ON TWO SEASONS AGO. LAST YEAR'S VICTOR, **PHILLIP PHILLIPS**, SET A SALES RECORD. SO WHAT'S THE FUTURE FOR 'IDOL'— AND, FOR THAT MATTER, INTERSCOPE AND BEATS AUDIO, WHICH RECENTLY ACQUIRED MOG?

BY PHIL GALLO PHOTOGRAPHS BY AUSTIN HARGRAVE



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ANNA MARINE

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merican Idol," heading into its 12th season on Fox, began taping its Hollywood Week segments less than two weeks before Christmas. That's Jimmy Iovine's cue to step in and add on-air duties to his day job as chairman of Interscope Geffen A&M, offering blunt appraisals of the contestants' abilities and interpretations.

Unlike the new judging panel of Mariah Carey, Keith Urban and Nicki Minaj plus holdover Randy Jackson, Iovine stays away from the cattle-call auditions. "I have to give it up for the judges—guessing if anyone is any good by hearing them sing a cappella is too tough. I need to hear them with a band—or at least a piano," he says.

The last two seasons have seen lovine become the recordlabel talisman for "Idol," an element that existed only after Universal Music Group (UMG) took over the distribution of "Idol" winners' music from Sony Music after season 10. Iovine has given the show a producer's view that none of its judges or mentors possessed. "There's a big difference between being an executive and being a producer," he says, drawing a distinction between his perspective and that of former "Idol" judge Simon Cowell. "Since I was 19 years old I have told people exactly what I am thinking. I have never seen a reason not to. I was a brash kid giving John Lennon my opinion."

He's managed, though, to combine that gut-level producer's bluntness with a TV producer's understanding of what the talent-show audience wants that Cowell had. His performance critiques are consistently prescient, focusing on what a performer needs to do to stay in the competition, but also looking nine or 12 months down the line when a contestant might make the transition to recording artist. Coming off a year in which the former collection of judges— Jackson, Jennifer Lopez and Steven Tyler—went overboard with kindness, Iovine offered weighty honesty.

"What I like about 'American Idol' is that it still has the potential to create a star," he says. "The other singing shows I feel are more about the judges than the singers. It's a difficult competition: You're asking these singers to perform all sorts of styles—'60s, Broadway, rock'n'roll, country—and you're never going to have 10 singers do well in all those genres."

As far as creating stars goes, "Idol" has re-established itself as a career launching pad under lovine. The first "Idol" winner to have an Interscope release—season 10's Scotty McCreery—has sold 1.2 million copies of *Clear As Day* on Interscope/Mercury Nashville, according to Nielsen Sound-Scan. That's 1 million more than the 151,000 that season-nine winner Lee DeWyze sold of his RCA debut. And season-11 victor Phillips set a record for sales of his coronation song, "Home," which has hit No. 1 on six different Billboard charts and moved 3.3 million (see story, page 18).

That has as much to do with the development of a personality and style as the exposure that "Idol" provides. But the show hasn't become an A&R avenue for other finalists: Pia Toscano was signed to Interscope but dropped before her album was released, Haley Reinhart was cut after her debut underperformed, and there isn't yet a release date for season-11 runner-up Jessica Sanchez.

In fact, 17.2 million viewers or not, from Iovine's perspective, contestants from TV competition shows are at a disadvantage compared with a new artist signed through traditional channels. "People become famous before they have any music out, and that's unnatural," he says. "There's an expectation by the time they're releasing their first album, and all the audience knows are their covers." Iovine answered questions about "Idol," his growing Beats Electronics empire and Interscope from a temporary residence in Beverly Hills, Calif. He's opinionated and direct, forthcoming about the current state of the music business, which he doesn't feel can be righted through the digital and physical sales models. "Everything in the music industry needs to scale back until subscription takes hold." he says.

He holds off on addressing where Beats or its recent acquisition, the subscription service MOG, is headed. "Although I do believe it needs to evolve from where it is, I'm a true believer in the subscription model."

Iovine, in person, is no different from the producer/label executive seen in documentaries on Bruce Springsteen and Tom Petty, episodes of "Behind the Music" or on "Idol." Dressed in jeans and a dark, long-sleeved T-shirt, with a logoless ballcap worn reversed, he occasionally props his silver sneakers—"Gucci" stamped in all-caps across the soles—on a glass table. The conversation continually reverts to Iovine's obsession with sound.

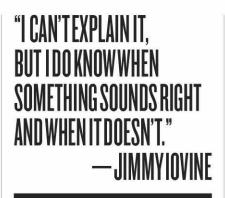
"I have no idea why I understand certain things about sound. I can't explain it, but I do know when something sounds right and when it doesn't. I care about sound," Iovine says. He repeats an assertion about Beats, the headphone and speaker company he started with Dr. Dre, as if he wants it carved on his tombstone: "We helped a generation discover sound."

Driven in part by artist marketing (like Lil Wayne sporting his signature Beats headphones at the MTV Video Music Awards) as well as product placement on "Idol," that generation has responded to the tune of a half-billion dollars in the United States—Beats sales account for about one-quarter of the overall headphone business. Iovine declines to specify what—if any—profit participation Interscope and UMG have in Beats beyond saying that Interscope, Beats and MOG are all connected. But his passion for Beats has an evangelical bent to it—he believes in music, and he believes in sound.

"Just about everything regarding sound in PCs is substandard," he says, praising Hewlett-Packard for being the first manufacturer to factory-install Beats speakers. "[Computer speakers] were made for voice, not music. You spend a lot of money on a computer and the audio components inside cost a couple of dollars. Why would you listen to music like that? Some computers even install the speakers facing down. I feel that Beats introduced quality sound to an entire generation who were brought up on inferior ear buds and computers. That's a point I like to make.

"Steve Jobs did a lot of great things at Apple and he created a great device, but he didn't tell anyone, 'Throw away these ear buds that cost 20 cents to make.'"

He reiterates a point he made early in 2012 when he was honored by the Recording Academy's Producers & Engineers



Wing—he approaches everything as if he's the second engineer. Translation: See a situation and create a solution.

Next up for Beats is the creation of an approach to subscription services. His complaint is the lack of curation, a human element within music-streaming services. To that end, one of the first appointments at MOG under Beats' ownership was that of Trent Reznor as chief creative officer. Iovine gives credit to Reznor's comments to the New Yorker about MOG and its future. The Nine Inch Nails founder called it a "second-generation Spotify," with music suggestions by connoisseurs, because "there's a real value in trusted filters," Reznor said.

Where it goes beyond that is anyone's guess. People involved with the project suggest its transformation will be transparent, with announcements made along the way during its transitional period.

"We bought it, we own it," Iovine says. How quickly will the next chapter of MOG unfold? "I can't say what it will look like a year from now. Dre and I listened to different headphones for two years before we knew we had a headphone company."

Founded in 2006, Beats created and then cornered a niche headphone marketplace with black, red and white products embraced by artists, athletes and their fans. Taiwanese smartphone manufacturer HTC paid \$309 million for a 51% stake in Beats in 2011, then sold back half of that investment last year for \$150 million, making lovine and Dre the principal owners again.

While developing MOG, critiquing "Idol" contestants and overseeing Interscope artists, Iovine is stepping away from the day-to-day operations of Interscope Geffen A&M as John Janick comes in as president/COO.

"The toughest thing was to find someone who was an entrepreneur and not just a technician with dreams of becoming an entrepreneur," Iovine says. "I needed somebody who had built their own label, managed it, seen artists grow and knew how to function in today's music industry and had the ability to function in a larger environment. John Janick was the perfect choice. The label is 20 years old and a founder is still running it. I care too much about this place to not give it the help it needs."

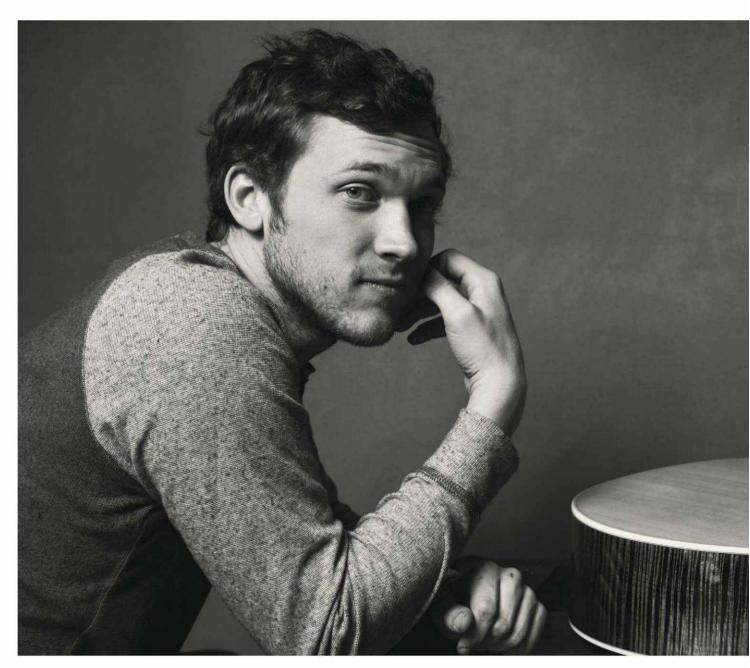
Janick co-founded and ran Fueled by Ramen for 16 years, signing such bands as Fall Out Boy, fun., Paramore and Panic! at the Disco. Since 2009, he also was co-president of Elektra Records.

Iovine considers him "a perfect fit," his experience similar to Iovine's at Interscope, which he founded in 1990 with Ted Field and financing from Atlantic Records. While Iovine's producing experience was largely in rock—he made albums with Lennon, Springsteen, Petty and the Heartbreakers, U2 and Stevie Nicks—the label's early years focused on hip-hop and R&B before expanding on the rock side with Nine Inch Nails, Marilyn Manson, No Doubt and others. Janick, however, is being handed a relatively young roster.

"Last year, we did really well with breaking new artists, which is something the company needs to focus on," Iovine says. "I'm really happy with what we did with Lana Del Rey, Kendrick Lamar and Imagine Dragons, and those will continue to grow this year. I'm also excited about a few artists who will be putting out their debut albums for us this year— Schoolboy Q, Jessie Ware and Jamie N Commons are a few that come to mind, but they're certainly not alone."

After the holidays, lovine had two more sound projects to attend to—his home and his car. While remodeling his house he was auditioning different high-end speakers—he's sticking with Bryston amplifiers—and he thinks a Cadillac Escalade will be the vehicle that replaces his 2005 Lincoln Navigator. In a city and industry that prides itself on the newness of its rides, lovine takes a bit of delight in having an older SUV.

"It's been tuned," he says, adding that it has been a struggle to get sound systems to work the way he wants in other cars. "We can get the Escalade to work if we move some of the seats."



'HOME' Expansion

PHILLIP PHILLIPS HAS TURNED THE TOP-SELLING CORONATION SONG IN 'AMERICAN IDOL' HISTORY INTO A GOLD ALBUM DURING THE FINAL WEEK OF 2012, THE MOST RECENT "American Idol" champion, Phillip Phillips, saw his debut album cross the half-million sold mark. It occurred at a rare moment of rest for Phillips, who was enjoying his first break after a ninemonth whirl of activity.

Phillips' The World From the Side of the Moon has sold 533,000 copies in six weeks, according to Nielsen SoundScan, making it the fastest-selling debut from an "Idol" winner since the self-titled debut from season-seven champ David Cook sold 811,000 copies in the same time span in 2008.

Where Phillips stands alone is in the success of a single first performed on the show. His coronation song, "Home," written by Drew Pearson and Greg Holden, has delivered at a level unlike any other track performed by a current "Idol" contestant. It has hit No. 1 on a host of Billboard charts like Hot Digital Songs, Rock Digital Songs, Adult Top 40 and Triple A and reached the top 10 on the Billboard Hot 100 (No. 7), Mainstream Top 40 (No. 8) and Adult Contemporary (No. 6), while selling 3.3 million copies, more than any other coronation song.

"The folks at Pulse Recordings brought me a great song and I knew it was perfect for Phillip," Interscope Geffen A&M chairman Jimmy Iovine says. "Then the Olympics came and"—he lets loose with what can best be described as a train whistle sound: "Woo-hoo!" NBC used "Home" as a music bed for Olympic coverage of the women's gymnastic team, which helped drive huge gains for the song nine weeks after it sold 278,000 in its debut week. The track leaped to 228,000 downloads sold the week of Aug. 5, up from 40,000, and sold more than 100,000 per week through Sept. 23. Top 40 airplay kicked in in mid-November and it again started posting sales of more than 100,000 units per week.

Phillips, speaking from his home in Leesburg, Ga., where he was resting for a couple of weeks before heading out on the road, says he realized it was a good song as soon as he heard it. The positive, when recording and performing it in the show's final week, was "that it didn't feel like a cover." The negative? I didn't have time to let it grow and become my own before we recorded it."

Touring with nine of his fellow "Idol" contestants from early July through mid-September, Phillips found himself growing more comfortable with the song, "After I had been playing it for quite some time I sat down and played it by myself, learning the ins and outs of the song and looked for a way to make it more of my own. I don't like playing songs straightforward—I like switching them up."

Phillips has a heavy-duty touring schedule coming up. He has 10 college dates in January with a four-piece acoustic band, 21 dates opening for Matchbox Twenty from Jan. 29-Feb. 27 and more

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TEAM PHILLIPS

Album: The World From the Side of the Moon Label: 19/Interscope Release Date: Nov. 19

Management: Brett Radin, 19 Entertainment Big Deals: Synchs in Beats Pill commercial ("Gone, Gone, Gone"), films "Trouble With the Curve" and "Parental Guidance" and ABC's "Extreme Makeover: Home Edition" ("Home")

Touring: College dates (January), opening for Matchbox Twenty (Jan. 29-Feb. 27) Publicity: Christine Wolff Site: PhillipPhillips.com

Tweets: @Phillips



college shows with an electric band from March through May.

The key for Phillips is to keep expanding musically, leaning on the training he got through jam sessions as teenager. "I always tell people that you have to play shows, you have to do what you can to get out there, and it can't be about the money," he says. "Jam out with a band for three or four hours. Do a live gig for food. You have to get out and do it." Part of that will be seen in the way he toys with "Hold On" and "Man on the Moon"—two of the five songs he wrote solo on his debut—in his concert sets.

Superficially, Phillips fits a stereotype of recent "Idol" winners—guitar strummers from the South who lean toward storybased songs and maneuver through the competition by staying within their comfort zones even during the themed weeks. It worked for season 10's teen country singer Scotty McCreery, season nine's folky finalists Lee DeWyze and Crystal Bowersox and the two winners before them, Kris Allen and Cook.

Phillips' distinction is that he's the first winner with a sound rooted in jam bands and folk-rock—an alternative to the styles covered on the Fox program. "This wasn't music you were hearing on the radio," Iovine says, referring to the show's run early in the year, which predated the pop acceptance of the Lumineers, Of Monsters and Men and the second Mumford & Sons album. "Phillip is a true artist and the fact that people are embracing his album shows they accept him as an artist."

"It's the evolution of the show," adds 19 Entertainment's Brett Radin, who works with talent on the program and is now Phillips' manager. "Slowly they have let these kids use their instrumentation and it's attracting more musically inclined performers. In R&B and country, nobody cares who writes the songs, but when you're dealing with more independent-type artists, people want to know that the artists are expressing themselves in the songs.

"Cyclically, these styles—country, Americana, whatever you want to call it, and I include Scotty in here, too—are surging organically. ["Idol"] has kids who are connecting with what's happening in contemporary music, so it's not as forced. And we're going to keep hearing that word, 'organic,' in 2013."

When 19 Recordings went through BMG and then Sony-BMG, then-chairman/CEO Clive Davis said the first 300,000 of any winner's album sales were "a souvenir of the show." Pushing sales beyond a half-million was the responsibility of the record company and owed to the material and the marketing. If one were to recalculate that based on album sales being two-thirds of what they were in 2002, the year "Idol" debuted, Phillips' start more closely resembles that of Carrie Underwood than Taylor Hicks.

"I knew what I wanted to do before I tried out for 'Idol," he says. "I had written a lot of the songs before the show. A few cowrites came up and [19 and Interscope executives] knew what they wanted and I think it met the expectations. They understood what kind of album I wanted to make."

One of those writing sessions was with Gregg Wattenberg, a writer on Daughtry's "It's Not Over," O.A.R.'s "Shattered (Turn the Car Around)" and Goo Goo Dolls "Let Love In" whose production credits include Train's "Hey, Soul Sister" and Five for Fighting's "Superman (It's Not Easy)." Together in Wattenberg's New York studio they wrote "Get Up Get Down" (with Derek Fuhrmann) and "Can't Go Wrong" with "Home" co-writer Pearson.

The sessions, Phillips says, "helped build our friendship he's a goofy guy and I'm a goofy guy—and when I had to come up with a producer, I mentioned him and we made it happen."

They had three weeks to make the album, and while Phillips co-wrote 10 of the 14 tracks, the label put some songs in front of him he didn't care for. After he discarded a few of 19's selections, he was handed "Gone, Gone, Gone" from the pen of Wattenberg, Fuhrmann and Todd Clark; it is his second single. "I'm glad we switched," he says. "The other ones made me want to scream."

On days off during the "Idol" tour, Radin says, Phillips flew to Los Angeles, New York and Nashville to participate in songwriting sessions arranged by Radin and the A&R executives on *The World From the Side of the Moon*: lain Pirie and Myles Lewis for 19 Recordings and Larry Jackson for Interscope.

"Phillip was headstrong about the type of album he wanted to make," Radin says. "We want [the winners] to become the artists they want to be and we set him up to be a collaborator—that's part of the business today. Things really clicked with Gregg Wattenberg and they barreled through it. It was an immersion of trust [for Phillips]. It isn't always this easy with these kids."

Phillips says he was surprised at how stressful the making of the album was, yet was pleased how Wattenberg "taught me a lot about production, but let me make a lot of the decisions."

One could say that somewhat resembled his run on "Idol," songs from which he believes will remain in his concert sets— Billy Joel's "Movin' Out," Usher's "Nice & Slow," Stevie Wonder's "Superstition" and Phil Collins" "In the Air Tonight." His attitude toward "Idol," he believes, was different from most contestants. It wasn't until he saw season 10's Casey Abrams, the double bassist/singer who favored Ray Charles and jazzy interpretations of pop (and finished in sixth place), that he could even envision trying out.

"I honestly didn't think people would like me—I didn't care what happened on the show," he says. "It never seemed like a competition. I always made sure I was having fun and the band was having a good time. I didn't give in to what some people give into—the fame. I went in, played the song and went back and got in bed. I hope it opens doors for other [non-pop singers] to do the show."



CAN NEW JUDGES STEM RATINGS SLIDE?

THE THREE DOMINANT SINGING COMPETITIONS on TV will have new faces to welcome in their next editions. Mariah Carey, Nicki Minaj and Keith Urban step in as judges on "American Idol" beginning Jan. 16. Shakira and Usher climb into giant red chairs at NBC's "The Voice" on March 25. And, come fall, Simon Cowell will have two new faces to replace Antonio "L.A." Reid and Britney Spears at "The X Factor" on Fox.

With so many shakeups, will the shows look any different, see ratings improve or produce music stars?

"Idol" opens the season fighting a perception war. It attracted an average audience of 17.2 million viewers during its 11th season last year, but episodes were down by as much as 25% in the ratings, according to Nielsen data.

Importantly for advertisers, the show slipped last year in the coveted 18-49 demographic. In April and May, when "Idol" and "The Voice" were in their livecompetition phases, the Fox program was pulling in 6 million more viewers per episode, but only about 1 million more in the demo. Again, the "Idol" demo dip was in the area of 2.6 million fewer viewers per show than in the preceding season, the first that featured the judging trio of Steven Tyler, Jennifer Lopez and Randy Jackson.

However, "Idol" performance shows were No. 2 last year, trailing only NBC's "Sunday Night Football," with the results show coming in third, according to Nielsen. "The Voice" was No. 8. "The X Factor" sagged in ratings when it went to live competition in November (only 7.6 million viewers with 3.3 million in the demo) and gained only 900,000 viewers in its final month versus an increase of 1.6 million at "The Voice."

The success of "Idol" the last two years owes, to some degree, to the strengths of the singers as genre artists. It was more pronounced in season 10, when country act Scotty McCreery was crowned, than last year, but the audience got a clear look at singers who could work a particular musical space. Contestants on "The Voice" this past season congregated closer to the middle of the road. "The X Factor" opted to crown a country singer over a gifl group and a 13-year-old with a considerable vocal range.

Backstage at the three shows, opinions about every aspect of them are debated frequently among those gathered on their sets. "The Voice" wins points for providing organized access to coaches and talent; "The X Factor" is praised for its production values and Simon Cowell's wit. "Idol," however, will be known as the show where contestants become recording artists. Eight singers were signed after season 10 and the top two from season 11 wound up at Interscope. Winners of the 2011 editions of "The X Factor" and "The Voice" have yet to release debut albums more than a year since the shows wrapped. —*PG*



One To Grow On

Indie rapper/producer duo Macklemore & Ryan Lewis use grass-roots support and unorthodox partnerships to capitalize on unexpected smash 'Thrift Shop'

By Steven J. Horowitz

ACKLEMORE AND HIS PRODUCER PARTNER RYAN Lewis call their own shots. During the past year, the Seattle-based hip-hop duo independently skyrocketed to fame on the strength of rigorous touring, social-media savvy and word-of-mouth marketing, all without major-label aid. Upon releasing their debut, *The Heist*, in October, the album entered the Billboard 200 at No. 2 with 78,000 copies sold and has moved 213,000 copies to date, according to Nielsen SoundScan.

Following a sold-out 50-date tour through December, the duo is now applying its independent ethos to radio to build lead single "Thrift Shop," a horn-festooned anthem celebrating fashionable frugality, to unexpected heights. The self-directed video for the track hit YouTube on Aug. 29 and has since racked up almost 42 million views. Backed by radiopromotion muscle from Alternative Distribution Alliance and Warner Bros., the song sits at No. 10 on the Billboard Hot 100 and No. 2 on the Hot R&B/Hip-Hop Songs chart. Now in its ninth week, it bullets at No. 17 on Alternative, No. 18 on Rhythmic and No. 27 on Mainstream Top 40, which helped propel the unlikely hit to 1.1 million downloads.

Macklemore (born Ben Haggerty) initially met with ADA, an independent distribution arm of Warner Bros., last summer after associates at respected indie labels Sub Pop and Rhymesayers tipped the company to his momentum. Both parties agreed to a one-album deal for the company

to handle distribution of *The Heist* on physical and digital platforms. For Macklemore and Lewis, who run their self-titled limited liability company, keeping complete control over their properties and maintaining artistic integrity were key benefits in partnering with ADA.

"They really let us mold our own deal and they're very open to different ideas and ways of working together," says Macklemore, who first met Lewis through Myspace roughly five years ago. "This is the first time that we'd gone with a distribution company and brought in anybody else. They've turned into family, and you hope that when you open the doors and embrace the idea of working with new people that they turn into individuals who are friends."

Days after the video for "Thrift Shop" debuted, alternative radio organically began picking up the track, with WBRU Providence, R.I., serving as the first Alternative chart reporter to give it a spin on Sept. 2. After the clip clocked more than 4 million YouTube views in less than a month and the album's impressive Billboard 200 debut, Macklemore agreed to a one-off deal with ADA for at least three months to service the song in the alternative market. ADA sent the song to key tastemakers, and the response was so overwhelming that it expanded its servicing across stations within the format—an unusual approach for the company, according to ADA president David Orleans.

"While that hasn't been our history, it's our present and future,"

Orleans says, noting that typical single campaigns span between 10 and 12 weeks ahead of an album's street date. "We didn't do the deal because we thought we had a radio hit; we thought we had an album, a touring band, a band that was synced up with a huge social network, and that in itself was interesting enough for us to be very enthusiastic about the project. Then we got into it and were like, 'Holy shit! Maybe we've got a radio record."

As the song gained traction at alternative, pop and rhythmic formats independently turned to "Thrift Shop" without heeding to a campaign. Roughly one month ago, Macklemore and his manager, Zach Quillen (formerly of the Agency Group), saw an opening to amplify the track's success and connected with Warner Bros. to sign a similar one-off deal to service the other two formats.

Macklemore explains that their groundwork afforded them leverage in negotiating with Warner. Playing to sold-out venues across the country, he has built his success both offline and on, touting 267,000 Twitter followers, 476,000 Facebook likes and 169,000 YouTube subscribers. "Warner had never done this," Macklemore says. "That's the interesting thing about where the music industry is right now: You have major labels that are willing to take unconventional approaches because the old model is crumbling in front of us. They're open to it."

Quillen echoes Macklemore, advising upstart artists to avoid signing to majors and instead hire them for their services and reap the benefits. "Our business is set up exactly how it was when we released the album, but we have access to a great radio department at a major label that we essentially pay for out of our own pocket," says Quillen, who previously booked Macklemore's tours but became manager shortly after. "It's obvious that we've built a certain amount of leverage in these negotiations, in that we own our own business, masters, publishing and merch company. Everything that we've done, we've retained ownership over. We've got a lot here that's appealing to companies like Warner, and I think they're talking long term."

For some stations, adding the song to rotation went from taking a chance to meeting demand. Rhythmic KEZE Spokane, Wash., PD Zachary "Mayhem" Wellsandt played "Thrift Shop" on Oct. 16 after noticing Macklemore's online presence and his sold-out show at the local Knitting Factory.

Now, the station leads in spins with 638 plays through Dec. 27—a reactionary response to listeners dialing in.

"I rarely get feedback on records from listeners, just because I think it's a different time and age and activity, but whenever those phone lines were open, people were calling for it. It was bananas," says Mayhem, whose station reaches 65,000 tune-ins. "It was already buzzing, and then once we started playing it, it was [an] immediate reaction."

Mainstream top 40 KEGY San Diego PD Chris Patyk says that "Thrift Shop" still has room to grow. "It's going to be on people's playlists for a long time," he says. KEGY, which gave the track 483 spins through Dec. 27, has an audience of 500,000. "It's hard to capture lightning in a bottle like that—I don't even think we're at the peak yet."

Macklemore agrees. He plans to let the success of "Thrift Shop" ride out, but since he doesn't have any concrete plans to follow with another single, he's instead aiming to bank on touring through the year to expand his presence. He and Lewis have a college trek from March through May and have already sold out Denver's 9,450-capacity Red Rocks Amphitheatre for Feb. 1, one of their biggest solo shows to date. Following a wider U.S. tour and gigs in Australia and New Zealand, where "Thrift Shop" has been No. 1 for six weeks, the two will either release an EP by year's end or a full-length LP in early 2014. Additional music videos are on the way, as are collaborations

with other artists, but Macklemore hopes that his success serves more as a lesson on how to make the industry work for you.

"It all comes down to leverage," he says. "We didn't have it six months ago but [we] have it now. But for other artists, you've got to want to still have creative control in order for a deal like this to be intriguing to you. It's figuring out how to maintain your connection to your core fan base that has ridden with you from the jump and remembering them as you continue to grow. I'm looking forward to that in 2013."



TEAM MACKLEMORE

& RYAN LEWIS

TWEETS: @Macklemore, @RyanLewis

THE NUMBERS: **READ**'EN **DON'TWFFP**

Digital tracks grew in 2012, but album sales returned to their pattern of decline BY ED CHRISTMAN

AST YEAR AT THIS TIME there was a sliver of sunshine emanating from the year-end numbers: Album sales posted their first gain since 2004, a 1.4% increase. The bad news from the 2012 tallies: The sunshine is gone. The good news: It hasn't been replaced by heavy storms and turbulent destruction.

Album sales fell 4.4% in 2012, a drop that isn't narrowing, considering the four years of double-digit

declines the United States experienced from 2006 to 2010. And there were still bright spots in the U.S. music industry, including a continued healthy growth of digital track sales that indicates a steady long-term turnaround for the business, according to Nielsen SoundScan's year-end tally.

Digital continues to ascend, with download stores finally catapulting to be king of the hill in album sales, outpacing mass merchants with sales of 111.7 million units, versus the 93.1 million sold in discount department stores like Walmart and Target. By percentage, download stores now account for 37.2% of all album sales, up from 31.2% at the end of 2011. Last year, the two categories were much closer-103.6 million to 103.1 million-with the big-box stores on top.

Digital track sales enjoyed 5.1% growth to 1.3 billion units,

and thanks to that robust performance, album sales plus TEA (track-equivalent albums, whereby 10 tracks equal one album) only declined 1.8% for the year.

All this occurred in a year when subscription and ad-sponsored services like Spotify, Muve, YouTube and Pandora continued to grow and create excitement for music fans and industry executives alike. When iTunes and Amazon's MP3 store are added to the mix, digital revenue sales exceed 50%, according to industry executives.

ALBUMS OLD AND NEW: WHAT SOLD?

For the second consecutive year, Adele's 21 was the top-selling U.S. album, scanning 4.4 million units, versus 5.8 million units in 2011. This marks the first time since the SoundScan era began in 1991 where the same album was the top seller for two consecutive years. Possibly just as significant, it marks the first time that the same album, 21, has led the digital album sales chart, with more than 1 million copies downloaded for two years in a row: 1.8 million scanned in 2011 and slightly more than 1 million in 2012.

Jack White's Blunderbuss was the top-selling vinyl LP, with nearly 34,000 units versus the 30,000 units that the Beatles' Abbey Road sold. Of course, White's album debuted last year while the Beatles' vinyl arrived in 2011 and scanned more units than Blunderbuss this year, tallying 41,000 units in 2011 for a two-year total of 71,000.

That catalog vs. current albums battle played out in the industry at large as well: For the first nine months of the year, catalog albums were threatening to outpace current albums (albums released within the last 18 months, or older titles that remain in the top half of the Billboard 200 or are active at radio) for the first time in SoundScan's history. At the nine-month mark, catalog albums comprised 50.8% of album sales, while current albums stood at 49.2%. But at year's end those percentages had nearly reversed thanks to new releases from Taylor Swift, Bruno Mars and others that dominated the Christmas holiday selling season, with current albums accounting for 51% of 2012 total U.S. album scans while catalog was at 49%.

As it was, current albums dropped 10.2% to 161 million units from the 179.4 million units the category scanned last year, while catalog enjoyed a 2.5% gain in scans to 154.9 million units, up from 151.2 million in 2011.

FEWER MILLION-SELLING SONGS

Looking at digital song sales, Gotye's "Somebody That I Used to Know" (featuring Kimbra) was the top U.S. seller with 6.8 million units, versus 6.5 million units for Carly Rae Jepsen's "Call Me Maybe." In total, 108 songs hit the million-unit milestone in 2012, down from the 112 songs that accomplished the feat in 2011 when Adele's "Rolling in the Deep," with scans of 5.8 million, was the top-selling title.

But despite the fall in million-sellers in 2012, as many as 18 titles scanned more than 3 million units in 2012, versus only 14 titles reaching that threshold in 2011. Moreover, the top 200 bestselling titles combined had overall sales of 289.3 million units, compared with 280.7 million units in 2011.

CD sales continued their decline, dropping 13.5% to 193.4 million while digital album sales jumped 14.1%. Vinyl sales actually managed to outpace digital's sales growth, increasing by

SALES LEADERS **OF 2012**

It's a British affair on Nielsen SoundScan's top albums of 2012 tally, where U.K. acts occupy four-fifths of the top five. Adele's 21 leads (again!) while British/Irish vocal group One Direction notches the No. 3 and No. 5 sets. Rock quartet Mumford & Sons hold down the No. 4 position.

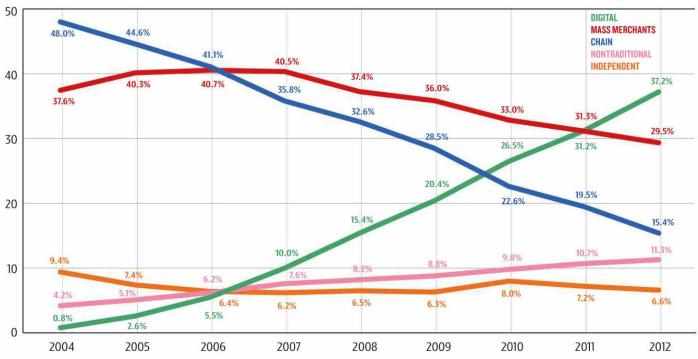
| RANK | ARTIST | TITLE | LABEL | YTD SALES | |
|------|------------------|----------------------------|--------------------------------------|-----------|--|
| -1 | ADELE | 21 | XL/COLUMBIA | 4,414,000 | |
| 2 | TAYLOR SWIFT | RED | BIG MACHINE/BMLG | 3,107,000 | RED (No. 2, 3.1 million) |
| 3 | ONE DIRECTION | UP ALL NIGHT | SYCO/COLUMBIA | 1,616,000 | marks Taylor Swift's fourth appearance in SoundScan's |
| 4 | MUMFORD & SONS | BABEL | GENTLEMAN OF THE ROAD/GLASSNOTE | 1,463,000 | vear-end top 10 albums. In |
| 5 | ONE DIRECTION | TAKE ME HOME | SYCO/COLUMBIA | 1,340,000 | 2010, Speak Nowwas the year's |
| 6 | JUSTIN BIEBER | BELIEVE | SCHOOLBOY/RAYMOND BRAUN/ISLAND/ADJMG | 1,324,000 | No. 3 set (3 million); in 2009, Fearless was No. I (3.2 million); |
| 7 | CARRIE UNDERWOOD | BLOWN AWAY | 19/ARISTA NASHVILLE/SMN | 1,203,000 | and in 2008, Fearless was |
| 8 | LUKE BRYAN | TAILGATES & TANLINES | CAPITOL NASHVILLE | 1,105,000 | No. 3 (2.1 million). |
| 9 | LIONEL RICHIE | TUSKEGEE | MERCURY NASHVILLE/UMGN | 1,071,000 | ONE DIRECTION is the first |
| 10 | JASON ALDEAN | NIGHT TRAIN | BROKEN BOW | 1,024,000 | act in the SoundScan era (1991-present) to achieve two |
| - 11 | MAROON 5 | OVEREXPOSED | A&M/OCTONE/IGA | 988,000 | of the year's top five sellers: |
| 12 | P!NK | THE TRUTH ABOUT LOVE | RCA | 945,000 | Up All Night (No. 3, 1.6 million) |
| 13 | FUN. | SOME NIGHTS | FUELED BY RAMEN | 903,000 | and <i>Take Me Home</i> (No. 5, 1.3 million). |
| 14 | WHITNEY HOUSTON | WHITNEY: THE GREATEST HITS | ARISTA | 886,000 | ing manager |
| 15 | ROD STEWART | MERRY CHRISTMAS, BABY | VERVE/VG | 858,000 | |
| 16 | NICKI MINAJ | PINK FRIDAYROMAN RELOADED | YOUNG MONEY/CASH MONEY/REPUBLIC | 785,000 | |
| 17 | ERIC CHURCH | CHIEF | EMINASHVILLE | 764,000 | |
| 18 | VARIOUS ARTISTS | NOW 41 | UNIVERSAL/EMI/SONY MUSIC/CAPITOL | 763,000 | |
| 19 | ZAC BROWN BAND | UNCAGED | RDAR/SOUTHERN GROUND/ATLANTIC/AG | 718,000 | |
| 20 | ADELE | 19 | XL/COLUMBIA | 718,000 | |

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SOURCE: NIELSEN SOUNDSCAN

MARKET SHARE BY RETAIL CATEGORY

This graph shows, through the data of annual album market share, the rise of digital stores since the first full year of tracking iTunes and the falling fortunes of brick-and-mortar merchants. However, when combined, all sellers of physical CDs are collectively larger than digital album sellers. Most of the gain has come at the expense of chains like Tower Records and Circuit City, which all closed their doors during the last decade.



17.7% to 4.6 million units. But that's still a meager 1.4% of all U.S. album sales in 2012.

Rock and country were the only categories to post album sales gains in 2012, with the former increasing 1.4% to 107.1 million units and the latter rising 4.1% to 44.7 million units. Meanwhile, R&B experienced a 9.6% decline to 50.1 million units, Latin dropped 17.5% to 9.7 million units, EDM declined 12.2% to 8.8 million units, and gospel fell 3.4% to 22.9 million units.

MARKET SHARE: UNIVERSAL RULES

Lucian Grainge's Universal Music Group managed to fend off a charge from Sony Music Entertainment—led by his former boss, Doug Morris—beating out the latter in market share last year, according to SoundScan data. For the year, UMG boasted a market share of albums plus TEA of 32.8% versus Sony's 29.1%, thanks to the addition of EMI Music scans for the year's final quarter.

But even without EMI, Universal would have had a market

share of 30.5%, according to Billboard calculations based on SoundScan data. If the 6.5% that EMI tallied before the acquisition was completed is added to UMG's total, the divide between UMG and Sony widens to a 10% point gap with UMG's tally hitting 39.3%.

Grainge successfully completed a risky and drawn out £1.2 billion (\$1.9 billion) acquisition of EMI's recorded-music unit last September on the regulatory condition that it divests such assets as EMI's Parlophone label, which for the time being are included in UMG's share. When UMG completed the EMI acquisition, sources estimated that the Parlophone, Chrysalis, Sanctuary and Mute assets that are to be divested accounted for about 1.5 percentage points of EMI's then 9% in market share. That means UMG's U.S. market share will be about 38% when the assets are divested and if it keeps pace with last year's performance for both itself and EMI.

Sony continues to gain momentum, improving from 28.4% last year in albums plus TEA market share. In 2012, Sony-distributed

> 20/2'S TOP THREE BESTselling digital songs sold more than any other song sold in a previous calendar year. And, the Nos. I and 2 titles are the first to surpass 6 million in said frame. In 2011, Adde's "Rolling in the Deep" broke ther record for the biggest-selling song in a year, moving 5.8 million.

> > COUNTRY RELEASES (Nos. 1-5) account for five of the year's top 10 overall albums—arecord share of the top 10 for the genre in SoundScan history. Previously, country sets claimed no more than four of the top 10 (in 1992 and 2002).

albums claimed four of the top five spots. Besides Adele's topselling 21, Sony also distributes the One Direction albums Up All Night (the No. 3 album that scanned 1.6 million units) and Take Me Home (No. 5, 1.3 million). Additionally, the Sony-owned, RED-distributed Babel scanned 1.5 million units for Glassnote Records, making the Mumford & Sons album the No. 4 bestselling set for the year. The only album not distributed by Sony in the top five was Taylor Swift's *Red* on Big Machine, which is distributed by Universal Music Group Distribution.

Meanwhile, Warner Music Group's market share increased slightly last year to 18.9% from 18.7% in 2011. Its best-selling album was fun.'s *Some Nights*, which scanned 903,000 units. On the other hand, independent labels collectively accounted for 12.1% market share.

But that's only if one calculates market share by distribution ownership. Counting market share by label ownership, the indies' share is much larger—more than 30%.

HOT DIGITAL SONGS

| RANK | ARTIST | TITLE | LABEL | YTD SALES |
|------|--------------------------------|---|--------------------------------------|-----------|
| 1 | GOTYE FEATURING KIMBRA | SOMEBODY THAT I USED TO KNOW | SAMPLES IN SAMPLES/FAIRFAX/REPUBLIC | 6,801,000 |
| 2 | CARLY RAE JEPSEN | CALL ME MAYBE | 504/SCHOOLBOY/INTERSCOPE | 6,472,000 |
| 3 | FUN. FEATURING JANELLE MONAE | WE ARE YOUNG | FUELED BY RAMEN/RRP | 5,946,000 |
| 4 | MAROON 5 FEATURING WIZ KHALIFA | PAYPHONE | A&M/OCTONE/INTERSCOPE | 4,757,000 |
| 5 | NICKI MINAJ | STARSHIPS | YOUNG MONEY/CASH MONEY/REPUBLIC | 3,979,000 |
| 6 | ONE DIRECTION | WHAT MAKES YOU BEAUTIFUL | SYCO/COLMBIA | 3,881,000 |
| 7 | FUN. | SOME NIGHTS | FUELED BY RAMEN/RRP | 3,839,000 |
| 8 | KELLY CLARKSON | STRONGER (WHAT DOESN'T KILL YOU) | 19/RCA | 3,823,000 |
| 9 | PSY | GANGNAM STYLE | SCHOOLBOY/REPUBLIC | 3,592,000 |
| 10 | MAROON 5 | ONE MORE NIGHT | A&M/OCTONE/INTERSCOPE | 3,461,000 |
| - 11 | FLO RIDA FEATURING SIA | WILD ONES | POE BOY/ATLANTIC | 3,444,000 |
| 12 | THE WANTED | GLAD YOU CAME | GLOBAL TALENT/MERCURY/IDJMG | 3,388,000 |
| 13 | FLO RIDA | WHISTLE | POE BOY/ATLANTIC | 3,372,000 |
| 14 | PHILLIP PHILLIPS | HOME | 19/INTERSCOPE | 3,289,000 |
| 15 | JUSTIN BIEBER | BOYFRIEND | SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | 3,216,000 |
| 16 | ELLIE GOULDING | LIGHTS | CHERRYTREE/INTERSCOPE | 3,143,000 |
| 17 | JASON MRAZ | I WON'T GIVE UP | ATLANTIC/RRP | 3,113,000 |
| 18 | TAYLOR SWIFT | WE ARE NEVER EVER GETTING BACK TOGETHER | BIG MACHINE/REPUBLIC | 3,055,000 |
| 19 | ADELE | SET FIRE TO THE RAIN | XL/COLUMBIA | 2,870,000 |
| 20 | KATY PERRY | WIDE AWAKE | CAPITOL | 2,792,000 |

TOP ROCK ALBUMS

| RANK | ARTIST | TITLE | LABEL | YTD SALES |
|------|-------------------|-------------------------------------|--------------------------------------|-----------|
| 1 | MUMFORD & SONS | BABEL | GENTLEMAN OF THE ROAD/GLASSNOTE | 1,463,000 |
| 2 | FUN. | SOME NIGHTS | FUELED BY RAMEN | 903,000 |
| 3 | GOTYE | MAKING MIRRORS | SAMPLES 'N' SAMPLES/FAIRFAX/REPUBLIC | 700,000 |
| 4 | THE LUMINEERS | THE LUMINEERS | DUALTONE | 693,000 |
| 5 | THE BLACK KEYS | EL CAMINO | NONESUCH/WARNER BROS. | 655,000 |
| 6 | MUMFORD & SONS | SIGH NO MORE | GENTLEMAN OF THE ROAD/GLASSNOTE | 645,000 |
| 7 | OF MONSTERS & MEN | MY HEAD IS AN ANIMAL | REPUBLIC | 569,000 |
| 8 | LINKIN PARK | LIVING THINGS | MACHINE SHOP/WARNER BROS. | 563,000 |
| 9 | PHILLIP PHILLIPS | THE WORLD FROM THE SIDE OF THE MOON | 19/INTERSCOPE/IGA | 533,000 |
| 10 | JOHN MAYER | BORN AND RAISED | COLUMEIA | 530,000 |

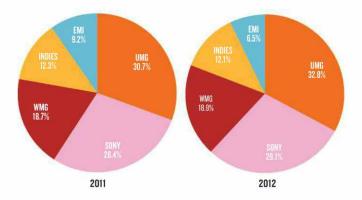
TOP COUNTRY ALBUMS

| RANK | ARTIST | TITLE | LABEL | YTD SALES |
|------|------------------|-------------------------|-----------------------------------|-----------|
| 1 | TAYLOR SWIFT | RED | BIG MACHINE/BMLG | 3,107,000 |
| 2 | CARRIE UNDERWOOD | BLOWN AWAY | 19/ARISTA NASHVILLE/SMN | 1,203,000 |
| 3 | LUKE BRYAN | TAILGATES & TANLINES | CAPITOL NASHVILLE | 1,105,000 |
| 4 | LIONEL RICHIE | TUSKEGEE | MERCURY NASHVILLE/UMGN | 1,071,000 |
| 5 | JASON ALDEAN | NIGHT TRAIN | BROKEN BOW | 1,024,000 |
| 6 | ERIC CHURCH | CHIEF | EMINASHVILLE | 764,000 |
| 7 | ZAC BROWN BAND | UNCAGED | ROAR/SOUTHERN GROUND/ATLANTIC/AG | 718,000 |
| 8 | LITTLE BIG TOWN | TORNADO | CAPITOL NASHVILLE | 605,000 |
| 9 | JASON ALDEAN | MY KINDA PARTY | BROKEN BOW | 594,000 |
| 10 | KENNY CHESNEY | WELCOME TO THE FISHBOWL | BLUE CHAIR/COLUMBIA NASHVILLE/SMN | 592,000 |

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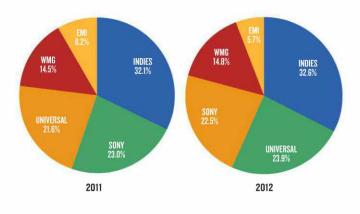
MARKET SHARE BY DISTRIBUTION OWNERSHIP

When it comes to market share by distribution ownership of albums plus TEA (track-equivalent albums, whereby IO tracks equal one album), Universal Music Group is king, and will grow richer next year, when it will benefit from a full year of sales from the recently acquired EMI labels. UMG's shares in these charts reflect EMI sales from the fourth quarter since it closed the acquisition on Sept. 28. That's why EMI remains in the chart from market share garnered during the first nine months of the year.



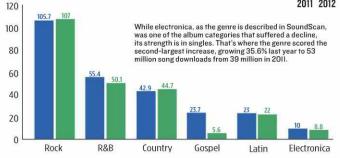
MARKET SHARE BY LABEL OWNERSHIP

Universal Music Group is the largest U.S. albums plus TEA distributor, although the indie sector collectively was larger in 2012 and 2011. But it will be interesting to see if the collective indie market share will remain larger than the combined UMG/RMI. (Note: The label ownership charts are Billboard estimates, calculated based on SoundScan data.)

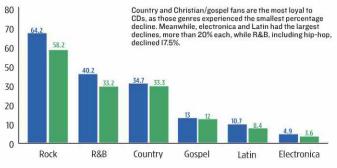


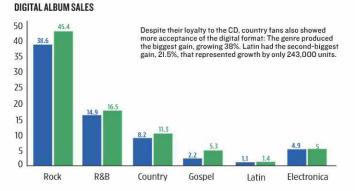
OVERALL ALBUM SALES











TOP DANCE/ELECTRONIC ALBUMS

| RANK | ARTIST | TITLE | LABEL | YTD SALES |
|------|--------------|--------------------------------------|---|-----------|
| _1 | MADONNA | MDNA | LIVE NATION/INTERSCOPE/IGA | 527,000 |
| 2 | SKRILLEX | BANGARANG (EP) | BIG BEAT/OWSLA/ATLANTIC/AG | 426,000 |
| 3 | LMFAO | SORRY FOR PARTY ROCKING | PARTY ROCK/WILL LAM/CHERRYTREE/INTERSCOPE/IGA | 414,000 |
| 4 | SKRILLEX | SCARY MONSTERS AND NICE SPRITES (EP) | BIG BEAT/ATLANTIC/AG | 288.000 |
| 5 | DAVID GUETTA | NOTHING BUT THE BEAT | WHAT A MUSIC/ASTRALWERKS/CAPITOL | 264,000 |
| 6 | FLO RIDA | WILD ONES | POE BOY/ATLANTIC/AG | 200.000 |
| 7 | LADY GAGA | BORN THIS WAY | STREAMLINE/KONLIVE/INTERSCOPE/IGA | 170.000 |
| 8 | DEADMAU5 | 4X4=12 | MAU5TRAP/ULTRA | 142,000 |
| 9 | DEADMAU5 | >ALBUM TITLE GOES HERE < | MAUSTRAP/ULTRA | 137,000 |
| 10 | KORN | THE PATH OF TOTALITY | ROADRUNNER | 133.000 |

TOP LATIN ALBUMS

| RANK | ARTIST | TITLE | LABEL | YTD SALES | |
|------|-------------------------------|--|-----------------------|-----------|---|
| 1 | ROMEO SANTOS | FORMULA: VOL. I | SONY MUSIC LATIN | 126,000 | LATIN DIVA JENNI RIVERA, |
| 2 | PRINCE ROYCE | PHASE II | TOP STOP/AG | 111,000 | who died Dec. 9, owns three |
| 3 | JENNI RIVERA | LA MISMA GRAN SENORA | FONDVISA/UMLE | 87,000 | of the top five Latin albums of |
| 4 | JENNI RIVERA | JOYAS PRESTADAS: POP | FONDVISA/UMLE | 73,000 | 2012. Rivera is at No. 3 on the |
| 5 | JENNI RIVERA | JOYAS PRESTADAS: BANDA | FONDVISA/UMLE | 69,000 | Latin list with new greatest-hits set La Misma Gran Senora |
| 6 | DON OMAR | DON OMAR PRESENTS MT02: NEW GENERATION | ORFANATO/MACHETE/UMLE | 65,000 | (it arrived shortly after her |
| 7 | 3BALLMTY | INTENTALO | FONDWSA/UMLE | 64,000 | death), while the other two |
| 8 | PRINCE ROYCE | PRINCE ROYCE | TOP STOP/AG | 63,000 | titles (Nos. 4-5) bowed in late |
| 9 | LA ARROLLADORA BANDA EL LIMON | IRREVERSIBLE 2012 | DISA/UMLE | 57.000 | 2011 and surged in sales after |
| 10 | WISIN & YANDEL | LIDERES | MACHETE/UMLE | 57,000 | her passing. |

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TOP R&B/HIP-HOP ALBUMS

THE LATE WHITNEY HOUSTON claims the year's top-selling catalog album and R&B/hiphop album with Whitney: The Greatest Hits (886,000). It's the first time a deceased artisi has led the list since Michae Jackson's Number Ones was tops in 2009 (2.4 million)

| RANK | ARTIST | TITLE | LABEL | YTD SALES |
|------|---|---|--|---|
| 1 | WHITNEY HOUSTON | WHITNEY: THE GREATEST HITS | ARISTA | 886,000 |
| 2 | NICKI MINAJ | PINK FRIDAY ROMAN RELOADED | YOUNG MONEY/CASH MONEY/REPUBLIC | 785,000 |
| 3 | DRAKE | TAKE CARE | YOUNG MONEY/CASH MONEY/REPUBLIC | 698,000 |
| 4 | KENDRICK LAMAR | GOOD KID, M.A.A.D. CITY | TOP DAWG/AFTERMATH/INTERSCOPE/IGA | 584,000 |
| 5 | RIHANNA | UNAPOLOGETIC | SRP/DEF JAM/IDJMG | 553,000 |
| 6 | RIHANNA | TALK THAT TALK | SRP/DEF JAM/IDJMG | 546,000 |
| 7 | RICK ROSS | GOD FORGIVES I DON'T | MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG | 493,000 |
| 8 | 2 CHAINZ | BASED ON A T.R.U. STORY | DEF JAM/IDJMG | 478,000 |
| 9 | USHER | LOOKING 4 MYSELF | RCA | 450,000 |
| 10 | FRANK OCEAN | CHANNEL ORANGE | DEF JAM/IDJMG | 443,000 |
| | 1 2 3 4 5 6 7 8 9 | I WHITNEY HOUSTON 2 NICKI MINAJ 3 DRAKE 4 KENDRICK LAMAR 5 RIHANNA 6 RIHANNA 7 RICK ROSS 8 2 CHAINZ 9 USHER | I WHITNEY HOUSTON WHITNEY: THE GREATEST HITS 2 NICKI MINAJ PINK FRIDAY ROMAN RELDADED 3 DRAKE TAKE CARE 4 KENDRICK LAMAR GOOD KID. M.A.A.D. CITY 5 RIHANNA UNAPOLOGETIC 6 RIHANNA TALK THAT TALK 7 RICK ROSS GOO DO FORGIVES JOONT 8 2 CHAINZ BASED ON A T.R.U. STORY 9 USHER LOOKING 4 MYSELF | I WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA 2 NICKI MINAJ PINK FRIDAY ROMAN RELOADED YOUNG MOREY/CASH MONEY/REPUBLIC 3 DRAKE TAKE CARE YOUNG MOREY/CASH MONEY/REPUBLIC 4 KENDRICK LAMAR GOOD KID, M.A.A.D. CITY TOP DAWS/ATTEMATININERSCOPE/IGA 5 RIHANNA UNAPDIOGETIC SRPIDEF JAMIDJANG 6 RIHANNA TALK THAT TALK SRPIDEF JAMIDJANG 7 RICK ROSS GOD DROB/VESI DON'T MOREHER/SEN + SUBCREF JAMIDJANG 8 2 CHAINZ BASED ON A T.R.U. STORY DEF JAMIDJANG 9 USHER LOOKING 4 MYSELF RCA |

TOP CHRISTIAN/GOSPEL ALBUMS

| RANK | ARTIST | TITLE | LABEL | YTD SALES |
|------|-----------------|--------------------------|---------------------------------------|-----------|
| 1 | CASTING CROWNS | COME TO THE WELL | BEACH STREET/REUNION/PLG | 296,000 |
| 2 | TOBYMAC | EYEONIT | FOREFRONT/EMI CMG | 252,000 |
| 3 | NEWSBOYS | GOD'S NOT DEAD | INPOP/EMI CMG | 197,000 |
| 4 | VARIOUS ARTISTS | WOW HITS 2013 | PROVIDENT/WORD-CURB/EMI CMG | 187,000 |
| 5 | LECRAE | GRAVITY | REACH/INFINITY | 176,000 |
| 6 | VARIOUS ARTISTS | WOW GOSPEL 2012 | WORD-CURB/EMI CMG/VERITY/PLG | 165,000 |
| 7 | MARVIN SAPP | 1 WIN | VERITY/PLG. | 157,000 |
| 8 | VARIOUS ARTISTS | WOW HITS 2012 | WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG | 154,000 |
| 9 | MERCYME | THE HURT & THE HEALER | FAIR TRADE/PLG | 154,000 |
| 10 | CHRIS TOMLIN | AND IF OUR GOD IS FOR US | SIXSTEPS/SPABROW/EMI CMG | 153,000 |

SOURCE: NIELSEN SOUNDSCAN EXCEPT CHRISTIAN/GOSPEL (NIELSEN CHRISTIAN SOUNDSCAN)





26

Afrojack discusses DJ'ing, label work







STRIKING 'GOLD Frinidad James lands Def Jam music deal

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EDM COVERGIRLS Female DJ duo Nervo lands cosmetics deal

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Dropkick Murphys' hard-earned radio hit

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JAZZ BY JASON LIPSHUTZ

NEW BLUE

Singer/songwriter José James and Blue Note strive for genre-bending crossover success with his new album

osé James made his national TV debut Dec. 18 on "Conan," performing the single "Trouble" from his forthcoming album, No Beginning No End. Before the performance, Don Was, head of EMI-owned Blue Note Records, made a familiar trip to the show's California studio to offer some words of encouragement to his newly signed star.

"He shows up and says, 'You're gonna have a great time—I just played "Conan" last week,'" says James, referring to Was' Dec. 14 performance on bass behind Ryan Adams. "He picks up the bass, starts jamming backstage and I'm like, 'This is the president of my label—that's fucking awesome.''

The pairing of James and Was has been an ideal fit ever since the former signed to Blue Note last May. James, a 34-year-old singer/songwriter previously signed to Impulse!, had been seeking a new label that would understand his desire to pair jazz arrangements and sumptuous neo-soul vocals. Meanwhile, Was had taken over as president of the long-running jazz label last January, and was searching for younger artists that could re-establish Blue Note's reputation for connecting to the current moment.

No Beginning No End, James' independently recorded Blue Note debut due Jan. 22. is the culmination of both of their visions-an invitingly rhythmic collection that James says is his most personal statement to date, and that Was says reminds him of Miles Davis' Bitches Brew in its boundary-pushing approach to jazz. "The first thing a real jazz purist (says) is that you're never supposed to play the same solo twice—you're supposed to do something new every night," says Was, who produced classic albums by Bonnie Raitt and the Rolling Stones before joining Blue Note. "And I think Jose is absolutely in that tradition."

James, a Minneapolis native and son of a Panamanian saxophonist, signed to the Verve Music Group's Impulse! label in 2009 after releasing a pair of albums, The Dreamer and Blackmagic, in the United Kingdom on Brownswood Recordings. According to James, he and Impulse! never saw eye to eye: Working within a Verve infrastructure that hadn't yet been taken over by current chairman David Foster, James had hoped to collaborate with forward-thinking artists outside of the mainstream jazz realm, but says he was instead asked to make a pop album.

"I'm really connected to electronic music and hip-hop producers—a more urban vibe," James says. "When I first got signed to [Impulse!], I was talking about working with Madlib and Flying Lotus, and that quickly disintegrated. It was like, 'Everything we talked about is done, and now you want me to be some black Michael Bublé or something?'"

After releasing For All We Know, a collaborative set with Belgian pianist Jef Neve, on Impulse! in 2010 (2,000 copies sold, according to Nielsen SoundScan), a label-less James moved from London to New York and brainstormed about his next project. In the meantime, he joined veteran jazz pianist McCoy Tyner as a sideman for a series of shows in 2011, a move that gave him the time-and extra cash-to conceive and record the songs that eventually comprised No Beginning No End.

More collaborations followed: James worked with producer/bassist Pino Palladino in London, recorded the song "Sword + Gun" in Paris with French-Moroccan artist Hindi Zahra and teamed with pianist/composer Robert Glasper at the Magic Shop studio in New York. Glasper, whose album Black Radio was one of Blue Note's biggest 2012 success stories with 77,000 copies sold, according to SoundScan, helped James connect with the imprint. By the time James signed with Blue Note last spring, most of No Beginning No End had been recorded, and Was and company had no intention of altering James' vision.

"When Don Was came onboard, it became clear that it'd be a place where I'd be respected as a writer," James says. "They totally let me do what I wanted to do. It's really a 100% artist project, which is rare in this day and age." In the wake of James' performance of

"Trouble" with a five-piece band on "Conan," Was says the label will keep pushing the song to jazz radio and urban AC stations ahead of the album release, and that more late-night opportunities are coming. Meanwhile, after kicking off a short U.S. trek on Jan. 23 in New York, James will head to Asia and Australia, travel across Europe in the spring, make his presence felt on the summer festival circuit and possibly roll out a U.S. tour in the fall.

JOSÉ JAMES has collaborated with jazz greats like Robert Glasper and McCoy Tyner.

James also plans to collaborate with photographer Janette Beckman on a book that documents the 2013 No Beginning No End tour.

Was believes that James could mirror Glasper's 2012 success. "If you go to one of [Glasper's] shows, it's a different audience than you've ever seen before," Was says. "There's hip-hop fans, jazz fans, young people-and I'm 60 and I go and enjoy it! The Blue Note team did an amazing job on Robert's record this year, and I think we're uniquely positioned with José as well."



Shinin' light: R&B heavy hitter Rita Ora has announced a U.K. tour following a whirlwind 2012 for the budding talent, which included a recent "X Factor" performance. Booked by Creative Artists Agency, Ora will hit the Manchester Academy (Jan. 28), Glaso Academy (Jan. 30) and rd's Bush Empire in London (Feb. 5-6) before closing at the O2 Aca in Leeds, England (Feb. 13). Iggy Azalea will continue her supporting role for Ora following the pair's successful U.S. dates last year... Open road: Legendary singer/songwriter Gordon Lightfoot has announced a North American tour following his induction into the Songwriters Il of Fame this summer. Dubbed the 50 Years on the Carefree Highway tour, the run will include stops at the Wells Fargo Co Santa Rosa, Calif. (March 10), the Capitol Theatre in Yakima, Wash. (March 13) and the Cascade Theatre in Redding, Calif. (March 17).. . Ride the wave: British rockers Alt-J have announced a U.S. tour on the heels of their massively successful debut LP, An Awesome Wave, which gained them the Mercury Prize in November. Booked by the Windish Agency, the five-some will perform at Masquerade in Atlanta (March 6) Webster Hall in New York (March 22), the Turner Hall Ballroom in Milwaukee (March 29) and Neptune in Seattle (April 6) ... Mama rock me: Southern rockers the Black Crowes will end a nearly three-year hiatus with a spring tour in the United States and United Kingdom, Booked by the Richard de la Font Agency, the tour will kick off overseas with stops at the Manchester Acad emy (March 24), the O2 emy in Birmingham. England (March 25), the **O2** Academy in Glasgow. Scotland (March 27) and the HMV Forum in London (March 29-30). The Crowes will then make stateside stops at the Car in Port Chester, N.Y. (April 2-3), Terminal 5 in New York (April 5-6), the Vic in Chicago (April 16-17) and the um in Nashville (April 20-21).

-Nick Williams

ROCK BY EMILY ZEMLER

MUSIC

'BLOOD' BROTHERS

Dropkick Murphys push for new sounds and audiences with eighth album

n their eighth album. Dropkick Murphys are finally ready to be a radio band. The Boston-based group, which fuses elements of punk, folk and Celtic music. will release Signed and Sealed in Blood on Jan. 8 via its own label Born & Bred. which is handled by ADA Label Services, and it's the band's first release to garner significant radio play. The album, a follow-up to 2011's Going Out in Style, which bowed at No. 6 on the Billboard 200, represents a combined promotional effort between ADA and the group's new manager, Jeff Castelaz, the founder of Cast Management and president of Elektra Records.

"We started setting up the record a year ago," Castelaz says. "It was all about engaging their fan base around the world, which is a rabid, utterly dedicated fan base that buys concert tickets, T-shirts and lots of music in all formats available. The idea was to go to radio early—first to the NPR format to tell the band's story, which has not been told well enough in the past, and then go to modern rock and show the programmers that they can add Dropkick Murphys on their eighth album."

The project, which was recorded with producer Ted Hutt during the summer, culls together Dropkick Murphys' many influences and stylistic tendencies, making the new push to open them to a broader audience particularly timely. *Going Out in Style*, which Hutt also produced, was a concept album; this time, the band felt free to tool around to find the right tone and aesthetic.

"This album was like taking the chains off," singer Ken Casey says. "We wanted to keep expanding the sound. I think we were always this band who had multiple personalities. We were all over the map from song to song, and I think the last two albums have kind of refined it into one sound."

The first track to emerge was "Rose Tattoo," a number Casey says the band felt was "a great combination of a slow chorus [and] something that's in your head after you hear it once." The song yielded a fan-assisted music video released in early November. But it's been the album's holiday number, "The Season's Upon Us," that has made inroads at radio in the past month. The song was the No. 1 most-added track at Alternative the second week of December and, according to Castelaz, one of the most requested songs at KROQ Los Angeles mid-month.

ADA senior VP of A&R and label services Kenny Weagly says this is the first time that Dropkick Murphys have charted at Alternative. "Season's" debuted at No. 33 the week of Dec. 29 and



has risen to No. 28. It's also rare for a holiday song to chart at the format: Adam Sandler's "The Chanukah Song," for instance, debuted in January 1996 and reached No. 25. "We're excited to open new doors for the band at multiple radio formats with such an amazing track—and one so appropriate for the holiday season, at that," Weagly says.

ADA and Cast Management will follow "The Season's Upon Us" with a more traditional single, "The Boys Are Back," which is currently in rotation on SiriusXM Alt Nation and is set to impact Alternative on Feb. 5. The single will coincide with the band's St. Patrick's Day tour, a stateside spring trek that will fittingly culminate with the Dropkick Murphys Irish Festival in Boston on March 15.

Casey, who feels experiencing the group's rambunctious live show is integral to fully understanding its music, isn't necessarily concerned with the idea of singles, but does feel that there could be a larger audience for the band at this point in the game.

"We're not striving to be Green Day or something, but I do think, with the nature of what we do musically and what our lyrical message is all about, there's definitely a wider portion of the population that can relate to us," Casey says. "It'd be nice to see people actually hear about us, and I think that will happen with this album."

QUESTIONS with AFROJACK

Globe-trotting super-DJ/producer Afrojack is only 25, but the Netherlands native has already reached incredible milestones in his career. He has a massive international hit, the multiplatinum "Give Me Everything" with Pitbull and Ne-Yo, which notched him both producer and artist credits, and brought his party-ready "Dutch house" sound to the masses. He came up under the wing of David Guetta and has cowritten for Beyoncé and co-produced for Chris Brown. He shepherds his own flock of buzz-heavy EDM talent, including R3HAB and Shermanology. But, above all, Afrojack has developed his own sense of right, releasing his music on his own terms, primarily through his Wall Recordings. Here, he defends his pop collaborations (he produced four tracks on Pitbull's new Global Warming) and shoots down Deadmau5's controversial "press play" position that EDM artists pre-program their performances.

1 What makes the Netherlands

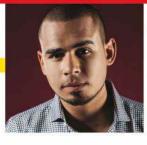
such a dance-music hotbed? Our music has a lot of balls. Most music that comes out of Holland is basically the harder part of dance music—hiphop, drum'n'bass.

2 How involved are you in the dayto-day of Wall Recordings?

The label is my baby. Every song that gets released, every artist that gets signed, I decide. I try to do everything from picking the cover image to helping [Shermanology DJ Andy] Sherman know what songs to play in a solo performance.

3 How are festivals different from solo gigs for you?

For a solo gig, the crowd knows your



shit. At a festival, a lot of people came to see other artists, so you have to put on a signature set and performance: This is what I do, this is why I'm here. At solo gigs, I'm a DJ—I'll play two-and-ahalf hours, and not just my own music, also my favorite songs by other artists.

4 So, solo gigs are more traditional DJ sets? No "pressing play."? You're never just pressing play. If you're a guy in a cube with a mask on, you can press play. Deadmau5 also said himself he's not a DJ—don't talk about stuff you don't know about. I don't know shit about LED walls and giant mouse heads; I can't judge it. But if you put four CD players in front of me or [Sebastian Ingrosso] or even Skrillex, we've been DJ'ing for so long, we can do a lot of things with those CD players.

5 Your full-length studio debut, slated for a summer 2013 release, might be a double-album. Why?

One album would be accessible dance music, crossover tracks, maybe some hiphop, and one more underground stuff. Pitbull and a lot of other artists are using the opportunity to get new people into dance music. That's what I'm trying to do right now. People are always scared of things crossing over, that it won't be cool anymore, but we don't do it because it's cool. Eighty thousand people in a crowd, and they all love each other because they love dance music—that's why I do this.

6 On one of your tracks for Pitbull, "I'm Off That," he sings: "Label exces, I'm off that/But DJs, I love that." What do you think that means? I think it shows that these days artists are doing more of what they want themselves. It sounds really dumb to wait for a label to say yes to something. I'm following my heart, basically. A lot of people are scared to.

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ROCK BY GARY GRAFF

Where The Wild Things Are

Black Veil Brides shake things up with high-brow concept album and accompanying film

Back Veil Brides frontman Andy Biersack says the band has "always wanted to do something that felt a little bigger than just a rock record." So how's this for big: a fullfledged concept album, Wretched and Divine: The Story of the Wild Ones, that comes with a companion film?

Due Jan. 8, the 19-track set chronicles a group of rebels, the titular Wild Ones, battling an Orwellian autocracy. Over blazing prog-styled metal like the first single, "In the End," and a few change-of-pace power ballads, including "Done for You" and "Lost It All," the narrative is loose, but the message stays in the forefront. "If you listen to what [the album] sounds like

> BLACK VEIL BRIDES will host a pay-per-view showing of "Legion of the Black" this

month on Facebook.

from beginning to end, that really tells the story more than the lyrics," Biersack says.

Of course, presenting a concept piece creates a variety of challenges. Despite the success of Green Day's American Idiot and 21st Century Breakdown and My Chemical Romance's The Black Parade, they're hardly commonplace—especially in an environment where single-song downloads greatly eclipse album consumption. And after BVB gained significant ground by moving to a major, Lava/Universal Republic, with its sophomore album, 2011's Set the World on Fire (126,000 copies sold, according to Nielsen SoundScan), the group caught the company offguard with its ambitions for the album.

"It definitely took some coercing to get them onboard," says BVB manager Rob "Blasko" Nicholson, who also plays bass for Ozzy Osbourne. "But now that everything is delivered and in place, they're digging it."

Lava founder Jason Flom affirms the label's support. He says of the record, "Everything this stands for has been something that's missing from rock'n'roll."

But the label is eschewing conventional promotion to radio, where the band has not yet developed traction, in favor of setting up *Wretched and Divine* with what Flom says will be "a first week that's going to turn everybody's heads and give us a hell of a story to hit stations with—'Hey, look, a ton of your audience apparently loves this.'"

The chief tool in the pre-release campaign is the "Legion of the Black" film, which incorporates eight of the album's songs into a story that "tells the lead-up to the battle," Biersack says. Republic VP of marketing Frank Arigo says the film will be "a big marketing tool" in lieu of a conventional, single-clip video campaign.

"Legion of the Black" screened Dec. 21-23 in Los Angeles, and the band will host a 24-hour payper-view showing on its Facebook page (Facebook.com/blackveilbrides) on Jan. 6 to promote the album release two days later. Biersack hopes it will be shown at some film festivals and is aiming for a DVD and Blu-ray release. Footage from the film was used to create a video for "In the End," which premiered on Vevo on Dec. 12 with 240,000 views during the first 24 hours and surpassed the 1 million mark before Christmas, according to Arigo.

"This is such a visual band, and the reaction to the video was proof positive," Arigo explains. "The Jan. 6 event will only increase awareness and create momentum going into street week."

The company is making extensive use of BVB's strong social media presence—there are 2 million members of the so-called BVB Army on Facebook—and held a listening party for 25 "super fans" in New York in December that Biersack attended. Lava/Republic also teamed with longtime BVB retail supporter Hot Topic for an exclusive physical CD single; the band members even posted a video of themselves preordering the album at the chain's Hollywood location. iTunes is hosting a pre-order too, and the label created special packages that bundle copies of the album with the purchase of concert tickets.

BVB's The Church of the Wild Ones world tour begins Jan. 4 in Las Vegas and will keep the band on the road all year, at the very least.

"We want to bring it around the world as many times as we can," Biersack says. "This is new ground—a rock band with this concept album and a crazy, high-concept movie to go with it. It may take time for people to understand what this is, but we'll definitely do our part to help them."



POP BY EMILY ZEMLER

New Kid On The Block

Chart-topping Brit teen idol Conor Maynard aims to conquer the States with debut

n 2006, British singer Conor Maynard began uploading cover videos to his YouTube channel. The musician, who hails from Brighton, offered soulful versions of everything from Kings of Leon's "Use Somebody" to Rihanna's "Only Girl (In the World)." (The latter currently has more than 9 million views.) But he never meant to transition to an actual pop artist himself.

"When I first started it was really just a hobby," Maynard says. "And I think that's what made it such an incredible shock when it really started to blow up."

The popular cover tunes earned Maynard a label deal with EMI's Parlophone in 2009 and the attention of artists like Ne-Yo and Pharrell Williams. Maynard recorded his debut album, *Contrast*, over two years with a slew of producers around the world, including Williams, Stargate, and Benny Blanco. The initial idea was pretty basic. "The first year of recording was really discovering what path I wanted to take as an artist," says Maynard, who wrote much of the set.

Contrast was released in the United Kingdom last July, bowing at No. 1 on the U.K. Albums Chart and producing three top 10 singles, according to the Official Charts Co. The singer began his foray into America around the same time, offering "Vegas Girl" as his debut U.S. single. The track peaked at No. 27 on Mainstream Top 40 and was followed by Maynard's current U.S. single, "Turn Around" featuring Ne-Yo, which hit No. 36 in its third week on the same chart. Initially slated to drop in September, *Contrast* will finally be released in the States on Jan. 8 via Capitol.

"We worked off of the template he established,

and then we started building a story for him in America, with fan engagement, digital marketing and street marketing campaigns to help build a U.S. following before he actually came into the country," Capitol VP of marketing Tara Chiari says. "There are those [fans] that are going to be aware of what's already come out in other countries, but we have to do our job and make fans know that this is what's available in America."

Maynard will promote the disc heavily around its release, appearing on "Late Show With David Letterman" and "Good Morning America," and embarking on a five-day tour. The trek, which kicks off Jan. 10 at New York's Studio at Webster Hall, was selected by Maynard's fans—the Mayniacs—via social media.

"When we really started working [Maynard] at pop radio and started looking at our single sales, he was connecting with Middle America," Chiari says. "To see a market like Detroit stand out in the top five markets wasn't so surprising to me, because there are Mayniacs there that have been with him since day one."

Maynard, who will embark on a full U.S. tour at some point in 2013, adds, "I wanted to show my appreciation for the fans that had been there since the beginning."

As for those frequent comparisons to Justin Bieber? Maynard doesn't seem very concerned. "I saw what was behind the comparison early on we're both from YouTube, we're both young," he says. "But I felt like what people weren't seeing was on the music side. Once the album was released in the U.K. people started to realize, 'Oh, i's not that kind of thing.' And once it's out here people will see that again."



ALBUMS

ENRICO RAVA & THE PM JAZZ LAB Rava on the Dance Floor Producer: Manfred Eicher ECM Records

Release Date: Jan. 8 Italian trumpeter Enrico Rava takes a collection of Michael Jackson tunes out for a spin with a 12-piece ensemble that treats them as free-jazz launch pads, marching band themes and straight-forward instrumentals. Rava takes lesser-known tracks-like "Speechless" and "Little Susie"-into ragged territory Jackson aficionados might consider foreign. The arrangements of Mauro Ottolini emphasize the explosiveness within the melodies, drawing equal power from collective improvisation and detailed brass-heavy thematic work. Guitarist Marcello Giannini pushes Jackson's songs into a rock'n'roll realm when he gets a chance. For his part, Rava's playing is a bit denser than usual. He fills the aural space, and it works as a challenge to saxophonists Daniele Tittarelli and Dan Kinzelman to find their room on this packed Dance Floor, an element that gives the recording an allure beyond the rare jazz interpretation of Jackson's music. Rava includes Charlie



THE TENORS Producers: various

Lead With Your Heart Verve Records Release Date: Jan. 15

After topping Billboard's Classical

Crossover chart in 2010 with their self-titled debut, the Tenors are going for broke the second time out. The act has dropped the geographically specific "Canadian" from its name, and this new album-which debuted at No. 3 in Canada-is outfitted with producers (Robbie Buchanan, Walter Afanasieff) who know more than a few things about making hits. But the star of the show is the Tenors' voices and tasteful arrangements, which flow liquid-smooth from tag-team lead exchanges to rich, choral harmonies. The album has the requisite distinctive treatments of choice covers-"Sorry Seems to Be the Hardest Word" (Elton John), "Forever Young" (Bob Dylan) and Barbra Streisand's "Woman in Love" (translated into Spanish)-along with originals designed for crossover appeal. Elsewhere, the sweet "Lullaby (The Smile Upon Your Face)" is nicely set up by Chris Botti's trumpet opening. A bonus track of Puccini's "Nessun Dorma" reminds us of where the Tenors come from, but only after Lead With Your Heart shows us where they want to go.-GG

ROBERT DeLONG Just Movement Producer: Robert DeLong Glassnote Records Release Date: Jan. 22

It has to happen eventually. The young folks who made EDM explode will tire of the inevitable bass drops, smarmy pop collaborations and one-note synth riffs and seek out a more dynamic electronic experience. When they do. Robert DeLong will be waiting. The one-man electro-band's debut, Just Movement, is an energy flash that's part folky confessional, part computer junkyard jam session. DeLong's songs have the sparse indie vibe of the Postal Service or Owl City, but at a higher BPM. It's also reminiscent of Totally Enormous Extinct Dinosaurs, but with more words and less atmospherics. DeLong sounds a lot like Green Day's Billie Joe Armstrong: a nasally but earnest emo choirboy, sharing snapshots of his 20-something life ("A few years make a difference," he sings on "Few Years Make"). But the collection isn't all micro. The aptly titled 'Global Concepts" asks what is possibly the essential question of the EDM generation-"Did I leave my life to chance/ Or did I make you fucking dance?"-before lurching into a minimalist synth fugue.—KM

Chaplin's "Smile," a favorite of the late singer, which serves as a gentle palate cleanser between the ferocious "Privacy" and "I Just Can't Stop Loving You."-PG

BLACK VEIL BRIDES Wretched and Divine: The Story of the Wild Ones Producer: John Feldmann Lava/Republic Records Release Date: Jan. 8

Black Veil Brides' third release should come with the warning label "Danger: Concept Album." Green Day's American Idiot and My Chemical Romance's The Black Parade have made the world somewhat safe again for thematic pieces, and BVB's Wretched and Divine holds its own with loose narrative unity that doesn't plow under the integrity of the individual tracks. The futuristic fable about a societal rebellion (by the titular Wild Ones) against an oppressive. Orwellian religious/political regime (F.E.A.R.) plays on a wider soundscape than its predecessors-adding to the mix piano, strings and quest vocalists (the Used's Bert McCracken and William Control). But at the core, it's blazing prog metal flaunting twinned guitar solos as the quintet gallop through defiant anthems like "I Am Bulletproof," "Devil's Choir," "Shadows Die" and the particularly bombastic title track. The quieter changeups-"Done for You" and 'Lost It All"—provide effective counterpoints, a bit of melodic relief to the fusillade that dominates the 19-track set. It ends with the vanquished F.E.A.R. promising to return-and

Some might suggest that



necessarily consider that a

Signed and Sealed in Blood

"It's been a long time comin',"

the Dropkick Murphys sing at

the start of its eighth album,

Signed and Sealed in Blood.

The Celtic rock troupe isn't

lysaubre

bad thing.

DROPKICK

Producer: Ted Hutt

Born & Bred Records

Release Date: Jan. 8

MURPHYS

kidding. After the ambitious conceptual narrative of 2011's Going Out in Style, the new release harks back to 2007's The Meanest of Times and the group's other rabble-rousing releases. Brogues, bagpipes and bouzoukis mash together with power guitars and punk rock propulsion on a dozen populist tales about downtrodden but resilient ne'er-do-wells and tramps. A genuine sense of pride in place gives emotional heft to

CHRISTOPHER OWENS Lysandre Producer: Doug Boehm Fat Possum Records

Release Date: Jan 15 Just two albums into its career. Girls

barely had time to become an indie-pop phenomenon before the duo's Christopher Owens struck out on his own. The band consisted of Owens and Chet "JR" White. so the former's first solo outing, Lysandre, is more of a logical evolutionary step than a departure from his band. By the release of its second album, Father, Son, Holy Ghost (2011). Girls already sanded off some of its rough edges and more fully embraced its penchant for wistful, melodic pop. Lysandre continues in that direction-stylistically speaking, Owens seems to be tapping deeper into his inner Elliott Smith. And while it's unlikely anyone will ever dub Owens the life of the party, it often feels like he's having more fun than he did in Girls. Lysandre is dominated by burnished, bittersweet tunes delivered in Owen's signature breathy, gentle croon, but moments of tongue-in-cheek humor (the wry "Don't try to harsh my mellow, man" refrain in "Here We Go") and whimsy (the surf-ska "Riviera Rock") peek through.-JA

tracks like "Out on the Town." "End of the Night," "The Boys Are Back" and the rootsy. country western-flavored "Jimmy Collins' Wake." Elsewhere, "Rose Tattoo," "The Battle Rages On" and the paternal elegy "My Hero" offer heartfelt philosophies that probably sound incrementally wiser with each shot of whiskey. And "The Season's Upon Us" is an ode to dysfunctional Christmases. This is Dropkick Murphys in prime, feral and ferocious form.-GG

CHRIS TOMLIN **Burning Lights**

Producers: Jason Ingram, Dan Muckala, Ed Cash Sixstepsrecords/EMI Christian Music Group Release Date: Jan. 8 Chris Tomlin has become

a highly regarded worship leader by skillfully creating songs embraced by both church congregations and Christian radio. He has an ear for what the faithful want to sing, whether they're behind the wheel of a minivan or sitting in a church pew. On this latest album, Tomlin hits the mark again with a solid collection of songs and a few surprises. Tomlin paired with innovative Christian rapper Lecrae might seem unusual, but it proves to be a match made in heaven on the potent "Awake My Soul." And "Crown Him (Majesty)," featuring the beautiful voice of Kari Jobe, is a gorgeous hymn that soars. Enlisting the always-superb Christy Nockels on "Jesus Son of God" creates one of the album's standout tracks, while "Shepherd Boy" is a tender, understated gem that features one of Tomlin's most affecting vocal performances. Elsewhere. "Whom Shall | Fear (God of Angel Armies)" is an uplifting pop worship anthem ready to resonate through both stained glass sanctuaries and arena rafters. Therein lies what makes Tomlin so successful—his ability to navigate the tricky road where art, heart and commerce intersect. The singer continues to occupy that space with passion and integrity.—DEP

REVIEWS

SINGLES



LeANN RIMES

Borrowed (3:30) Producers: LeAnn Rimes, Darrell Brown

Writers: I. Rimes, D. Brown. D. Wilson

Publishers: various

Curb Records

For quite a few popular artists, 2012 was the year of airing dirty laundry. Rihanna kept singing about her ill-advised romance with Chris Brown, Taylor Swift's breakups powered monster sales of Red, and two of Katy Perry's hits, "Part of Me" and "Wide Awake," seemed related to her recent divorce. LeAnn Rimes. whose romantic life has made for tabloid fodder during the last few years, has released a new single from her 2013 album Spitfire that similarly seems to integrate her personal life into her work. "Borrowed" replays an affair with a married man, shame spiral and all: "I want to hold out, but I hold on/Even though I know it's wrong/'Cause I don't want to give you back," she sings. Rimes sounds fearless and unapologetic, as a rolling country ballad replete with subtle pedal steel tethers her to a traditional country aesthetic.-LW

DANCE SANTIGOLD

Girls (2:18) Producers: Switch, Trooko Writers: S. White, D. Taylor,

J. Penalva Publishers: Downtown Music Publishing, Little Jerk,

Werd Music (ASCAP) Fueled by Ramen HBO's "Girls" didn't have an official theme song for its breakthrough debut season, so leave it to Santigold to pick up the slack. As the lead single to the show's first-sea"Girls" is an ode to "trying to make ends meet," full of schoolyard chants set atop a skittish hip-hop beat not unlike the sounds viewers would hear at a warehouse party in the show itself. Although many of the lines could have been written by the show's creator/star, Lena Dunham ("And in the end we are young, so we get away with it"), the rapid-fire delivery boasts Santigold's signature style. In fact, the

son companion soundtrack.

song features some of the artist's most straightforward rapping-something her 2012 sophomore LP. Master of My Make-Believe, could have benefitted from at times. Short and sweet at a little more than two minutes. "Girls" is worth repeat listens, if only because its abbreviated climax demands them.-AH

POP KE\$HA

C'Mon (3:35) Producers: Dr. Luke, Benny Blanco, Cirkut Writers: various Publishers: various

RCA Records

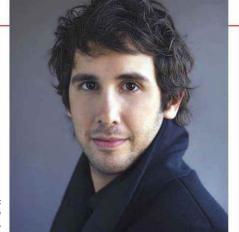
Only Ke\$ha can take hackneyed topics (parties! drinking!), turn them into wacky rhymes ("high schooler paired with "wine cooler") and repeat them into infinity so convincingly. If there's an appropriate follow-up to her latest smash, "Die Young," look no further than Warrior's second radio offering, "C'Mon": Down to the very last rapped lyric of "Come give me some of that yum like a lollipop/Baby don't be scared," somehow Ke\$ha has figured out how to pull off such nonsensical declarations yet again. But the sim-



JOSH GROBAN Brave (3:59)

Producer: Rob Cavallo Writers: J. Groban, T. Salter, C. Kreviazuk Publishers: various Reprise "Rhythmic" is a word not

often associated with the music of Josh Groban, where his vocals tend to



handle most of the drama. Yet it's the exact adjective to describe "Brave," the lead single from his upcoming album All That Echoes, produced by Warner Bros. label boss (and longtime Green Day collaborator) Rob Cavallo. Aided by dense strings and cinematic percussion that chases the song's opening plea to "Wake up, wake up" into a sweeping chorus, the orchestral rock arrangement of "Brave" takes Groban's classical pop into Coldplay territory. Perhaps Cavallo and co. are conscious of the hurtles they will have to overcome to get Groban's style of music significant airplay these days, since "Brave" has the potential to be an outlier hit as big as his breakthrough single, "To Where You Are."-AH

ple-sounding song is actually the handiwork of a crack team of experts: "C'Mon" is the product of such songwriting maestros as longtime collaborator Lukasz "Dr. Luke" Gottwald, Max Martin, Benny Blanco and Bonnie McKee. After one listen, the electro-pop rush is lodged in the listener's head, and will likely stay there until another song matches the sound of echoing mini-Ke\$has wailing their chant of "C'mon, c'mon, c'mon." 2013 has been given its first inescapable piece of bubble gum.-LW



TRINIDAD JAMES All Gold Everything (3:07) Producer: not listed Writer: not listed Publisher: not listed

Think It's a Game Trinidad James is poised to become one of the new, indemand hip-hop artists of 2013, but the newly minted Def.lamartist's breakout single, "All Gold Everything," is squarely rooted in the trends of 2012. From name-checking Instagram and "molly" to mixing outlandish style and one-liners in a manner similar to contemporaries like Big Sean and 2 Chainz. James uses the single to introduce his own zonked-out flow while abiding by the luxurious lyrical tropes that currently constitute the past year in mainstream hip-hop. The song itself (which was released on James' Don't Be S.A.F.E. mixtape prior to his Def Jam deal) languishes in its production, with fizzing percussion supplementing James' threats against various snitches and haters. Although "All Gold Everything" can grow tiresome after multiple listens. James' presence is a welcome shot of adrenaline: Bearing his round belly in the "All Gold Everything" music video while sporting a leopard-print shirt and enough gold accessories to fill a treasure chest, the rapper is already a fully formed personality one hit into his career. Once he's released some real tunes to get behind. James' potential success level will be sky-high.-JL

LEGEND & CREDITS

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TAMAR BRAXTON Love and War (4:01) Producer: not listed Writer: not listed

Publisher: not listed Streamline

Tamar Braxton's 2013 full-length—her first album in 13 years. following 2000's Tamar-is off to a winning start with lead single "Love and War," which debuted in the top 15 of the Hot R&B/Hip-Hop Songs chart in December. The "Braxton Family Values" star (and Toni Braxton's sister) flaunts her impressive vocal range throughout the track, with each word released with a slight guiver before she gradually steadies as the chorus approaches. The "love is a battlefield" cliché has been played out for years, but "Love and War" doesn't try to reinvent the wheel. Instead, Braxton is given a simple arrangement and is asked to wallop some high notes into the bleachers, which she assuredly does. If "Love and War" continues its upward movement on the chart, Braxton's tear-soaked ballad could become the new "Un-Break My Heart" to a generation of karaoke-bar dwellers who didn't get to experience Toni's mid-'90s apex. Here's hoping that the Braxton family tradition carries on.-JL



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MUSIC HAPPENING NOW



HIP-HOP BY SOWMYA KRISHNAMURTHY

Golden Boy

Trinidad James inks label deal with Def Jam in the wake of viral video sensation

rinidad James is the proverbial hip-hop overnight success story. In a matter of months, the 25-year-old neophyte went from slinging streetwear at a boutique in his hometown of Atlanta to inking a deal with Def Jam Recordings, largely based on the popularity of "All Gold Everything," a single from his debut mixtape, Don't Be S.A.F.E. The song bowed at No. 47 on the Hot R&B/Hip-Hop Songs chart last year with help from its eye-popping viral video, which at press time had garnered 3.2 million YouTube views since Vevo posted it exclusively on Nov. 30. (That's in addition to the 6 million-plus views the clip had already amassed via WorldStarHipHop and James' own YouTube page.) The track is now at No. 23 on the chart.

James' trademark flamboyance shines against a gritty Down South panorama in the Motion Family-directed visual. Outfitted in leopard print and a plethora of gleaming baubles, James invokes images of vintage André 3000 and the late Ol' Dirty Bastard while riding a gold-plated bicycle and spouting catchy one-liners.

"The video brought together this new movement, where hipster meets the hood," says James' manager, DJ Dirrty of Ballers Eve, He credits the clip with catalyzing James' rise but notes that blog coverage (on sites like Pitchfork and the Fader) and preliminary alignment with streetwear influencer brands like Supreme laid a foundation for James' career. "Trinidad James did not come out of nowhere," he says. "We did the groundwork in a very short period of time."

Capitalizing on the swelling buzz, James headlined his first major New York show on Dec. 4 at Santos Party House. Def Jam, Atlantic and other labels were present, as were Busta Rhymes and A\$AP Rocky. Days later, Trey Songz invited James onstage for an impromptu performance of "All Gold Everything" during his headlining show at Madison Square Garden.

"We realized that the sky's the limit; there's BILLBOARD | JANUARY 12, 2013

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a lot of potential. He has so much charisma." says booking agent Peter Schwartz of the Agency Group, which signed James in November. Schwartz and colleague Josh Dick are assembling an aggressive touring schedule for the rapper, with a headlining stint kicking off in February and festivals and European dates following. "The amount of inquiries on him is staggering. We get possibly 50 to 100 inquiries a day."

James inked a contract with Def Jam in mid-December that includes a joint venture with his own Gold Gang Records to release other artists. He lauds his new home for investing in a green artist. "It's like a gamble," he says. "You don't know what you're getting but you have a strong belief that this can [be] something big. They believed in me."

The signing caps off a big year for the label, which named Joie Manda president in March. Manda oversaw a string of No. 1 albums from artists signed before his tenure-Nas. 2 Chainz. Rick Ross and Frank Ocean-but looks to make his own mark with James, "Trinidad James represents the cutting edge of what's happening in the culture today. We are thrilled to have him at the label." Manda said in a statement.

Def Jam rereleased "All Gold Everything" for retail on Dec. 20. The song has sold 97,000 units, according to Nielsen Soundscan. But the previously free Don't Be S.A.F.E., rereleased to iTunes by indie Think It's a Game Entertainment on Dec. 4, has moved just 1,000 units. So, James knows that he still has much to prove. "I don't think I've made it. I don't think you've made it until you've put out an album and people actually go purchase it," he says.

But he insists the high expectations that come with his deal (rumored to have a \$2 million price tag) won't make him change the quirky aesthetic exemplified by "All Gold Everything." "I'm gonna continue to do me-the same thing that got me to where I'm at right now," he says. -

MIGUEL UPHOLDS HIS R&B/HIP-HOP **AIRPLAY REIGN WITH 'ADORN'**

Miguel's "Adorn" extends its run for the longest command on Billboard's R&B/Hip-Hop Airplay chart, as it spends a 17th week at No. 1. Mary J. Blige's "Be Without You" had held the prior mark-15 weeks at the summit-for almost seven years.

"Adorn" is Miguel's third leader on the list. He first was "Sure Thing" on the May 28, 2011, chart. That was followed by Wale's "Lotus Flower Bomb," on which Miguel was featured: it was No. 1 for five weeks beginning Dec. 31, 2011.

Notably, of the 14 songs to log at least 11 weeks atop R&B/Hip-Hop Airplay, all but one are pure R&B. The lone rap track in the elite group is DI Khaled's "I'm on One," featuring Drake, Rick Ross and Lil Wayne, which ruled for 11 frames in 2011. With the chart's reporting panel comprising a mix of mainstream and adult contemporary R&B radio stations, such a lack of longleading rap titles could be attributable to melodic R&B songs being more palatable to a wider range of stations than more polarizing rap hits. -Rauly Ramirez



JAMES: GAVIN GUIDRY: MIGUEL: TIMOTHY SACCENTI: PITCH PERFECT: PETER IOVINO/©UNIVERSAL PICTURE

RADIO RULERS

Here's a look at the songs with the longest tenures atop R&B/Hip-Hop Airplay, dating back to the Nielsen BDS-based chart's 1992 inception.

| Weeks at No. 1 | Title | Artist | Date Reached No. 1 |
|-------------------|------------------------------------|--------------------------------|-----------------------|
| 17 | "Adorn" | Miguel | Sept. 22, 2012 |
| 15 | "Be Without You" | Mary J. Blige | Jan. 7, 2006 |
| 14 | "Pretty Wings" | Maxwell | Aug. 15, 2009 |
| 14 | "Blame It" | Jamie Foxx featuring T-Pain | Feb. 21, 2009 |
| 14 | "We Belong Together" | Mariah Carey | June 4, 2005 |
| 13 | "Can't Be Friends" | Trey Songz | Nov. 13, 2010 |
| 13 | "You're Makin' Me High" | Toni Braxton | June 22, 1996 |
| 12 | "Un-Thinkable (I'm Ready)" | Alicia Keys | May 22, 2010 |
| 12 | "Single Ladies (Put a Ring on It)" | Beyoncé | Nov. 29, 2008 |
| 12 | "You Make Me Wanna" | Usher | Sept. 6, 1997 |
| 12 | "End of the Road" | Boyz II Men | July 25, 1992 |
| 11 | "Climax" | Usher | April 28, 2012 |
| 11 | "I'm on One" | DJ Khaled featuring | July 16, 2011 |
| | | Drake, Rick Ross and Lil Wayne | 9 |
| 11 | "Lost Without U" | Robin Thicke | Feb. 24, 2007 |
| | | | |

performances by REBEL WILSON

DANCE BY KERRI MASON

Beauty And The Beats

CoverGirl's signing of Nervo is another huge breakthrough for EDM

n the universe of potential sponsors for EDM artists, beauty brands don't really pop.

For one, most DJs are men, and therefore make better fits for soft drinks, technology and alcohol. Calvin Harris (Pepsi), Diplo (BlackBerry), Avicii (Budweiser) and Swedish House Mafia (Absolut) have all had success with such partners. But aside from that, female DJs are, well, DJs. Drugstore-brand beauty product advertising usually calls for stars with a certain mass appeal or model-like looks—not quirky party people whose job requires them to stay out all night.

But that was before EDM became the sound of a new generation, and before CoverGirl met Nervo. The Procter & Gamble beauty brand signed the Australian sister duo to a significant deal that includes wide print and TV campaigns, events, social content and tour support, welcoming it to a family of spokeswomen that includes Queen Latifah, Plnk and Ellen DeGeneres. In a year of big crossover moments for EDM, this might just be the most significant.

"The Nervo sisters are bringing the heart and energy of EDM to CoverGirl," CoverGirl Cosmetics VP/GM Esi Eggleston Bracey says. "The CoverGirl brand is intrinsically linked to pop culture—it's in our DNA. Our choices of talent are always connected to and reflective of what we are inspired by in the world of pop culture, and what the women our brand serves are motivated by too."

"CoverGirl is so iconic," says Ellen Abramowitz of Wilhelmina Artist Management Division, who bro-



kered the deal. "Them recognizing people who are future trendsetters and making a commitment to really align with them is a bold and powerful move for a big brand. To me that's the most exciting piece of it,"

Mim and Liv Nervo bring a lot to the table, as well. They're the only female spinners to crack U.K. DJ Magazine's authoritative Top 100 DJs Poll this year at No. 46—and they have a SiriusXM radio show, Nervo Nation, and a high-profile Las Vegas residency to boot. They're also hit songwriters, penning tracks for acts like Ke\$ha, Kylie Minogue and the Pussycat Dolls. Their crowning credit, the Grammy-winning "When Love Takes Over" for David Guetta and Kelly Rowland, could be called the first crossover anthem of the EDM era. They write, perform and produce their own tracks, such as "We're All No One" and "You're Gonna Love Again," which both hit the top 10 on the Hot Dance Club Play chart. Plus, they're beautiful, affable and energetic-a girl-powered, sponsorfriendly package.

"We can't go a day without one of our friends calling and saying, 'You're a CoverGirl!" Mim says.

"Whoever would have thought it?"

According to Nervo's manager, Matt Colon of Deckstar, CoverGirl is going beyond the contractual terms of the deal and supporting the duo in other ways, such as creating premiums for festival appearances (e.g., Nervo and CoverGirl co-branded sunglasses) and potentially underwriting an upcoming music video. "They want to be everywhere the girls are," he says. "They're at a point in their career where they can't do these things themselves, so the support really does make a difference."

The Nervo partnership is part of CoverGirl's "Doing You" platform, which supports individuality, self-expression and the brand's overall commitment to "keeping it real... and not conforming to beauty standards," according to Bracey. It also includes fellow empowered beauties Janelle Monáe and P!nk.

"If Nervo has a platinum single next year, Cover-Girl will be able to take a lot of credit for that," Colon says. "We found them when they were a budding artist'—that's a great statement for a brand to be able to make."

BUBBLING UNDER

>>>TWENTY ONE PILOTS LAND AT ALTERNATIVE

After scoring breakout success with fun. during the past year, Roadrunner is aiming for similar acclaim with alternativepop duo Twenty One Pilots. The pair (Tyler Joseph and Josh Dun) makes its chart debut as "Holding On to You" enters Alternative at No. 38. The song, led by 30 plays each at WBRU Providence, R.I., and WXXJ Jacksonville, Fla., during the Dec. 24-30 Nielsen BDS tracking week, introduces the act's Jan. 8 album Vessel. Among the group's live dates is WRFF Philadelphia's Winter Jam with Tegan & Sara (Jan. 26).

>>>'LIVES' BEGINS FOR MILLER

Unsigned singer/rapper Jake Miller, 20, is seeking to translate online interest to an even wider reach. The Florida native, who is handled by Jason Derülo's manager Frank Harris, has garnered nearly 10 million views on his YouTube channel and is prepping his first solo tour, Booked by Paradigm, the artist's Miller High Life trek launches Jan. 23 in Minneapolis, with dates lined up through March 9 in Boston. Miller's most recent video, "A Million Lives," has amassed more than 700,000 YouTube views since its Nov. 27 posting.

>>>WORSHAM WORKS IT

Mississippian Charlie Worsham takes his first run at Billboard's Country Airplay chart with debut single "Could It Be" (Warner Bros. Nashville). The track is receiving early support from KJKE Oklahoma City (144 plays through Dec. 30, according to BDS) and WXTU Philadelphia (84). Worsham, booked by agent Henry Glassock at William Morris Endeavor's Nashville office, is visiting radio stations to promote the single.

>>>'GOOD' START

RaVaughn's multimediaconquering career continues with "Better Be Good." The stage and TV veteran has recorded demos and background vocals for artists including Celine Dion, Natasha Bedingfield and Jennifer Hudson. Her signing with the Ne-Yo-helmed **Compound University imprint** and subsequent deal with Columbia Records has led to the release of her Wale-assisted track, which is approaching the Mainstream R&B/ Hip-Hop chart.

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

SING A SIMPLE SONG

Boosted by its DVD release, a capella 'Pitch Perfect' soundtrack leaps into top 10

Les Misérables isn't the only Universal soundtrack making a big splash in the top 10 of the Billboard 200 this week. The a capella soundtrack to "Pitch Perfect" surges to No. 10 with sales of 58,000 copies (according to Nielsen SoundScan), its best sales week yet, following the film's Dec. 18 release to DVD and home entertainment. Total sales for the soundtrack now total 212,000–42% of which are from the last two weeks alone.

Though strong exposure at retail for the movie has kept the album top of mind for consumers, the sales boost was likely partly fueled by a \$6.99 discount for the standard edition on iTunes. Universal Music Enterprises also issued a premium-priced deluxe edition featuring four bonus tracks the same day the DVD dropped. Further aiding soundtrack sales is the fact that the film was a sleeper hit at the box office, grossing \$63.8 million, according to Box Office Mojo. The album features a capella cast recordings of contemporary pop hits, including Bruno Mars' "Just the Way You Are," Kelly Clarkson's "Since U Been Gone" and Rihanna's "S&M," the latter of which is sung by Ester Dean, who costarred in the movie and co-wrote the song. Other actors making musical appearances on the soundtrack include Anna Kendrick, Rebel Wilson, Anna Camp, Brittany Snow and Skylar Astin, while Interscope singer My Name Is Kay handles Ke\$ha's hook duties on a cover of Flo Rida's "Right Round." The soundtrack was helmed by the Underdogs' Harvey Mason Jr. and Damon Thomas, as well as executive music producer Julia Michels.

"A lot of times you hear a song in a movie and you go on iTunes and you realize, 'Oh, I don't have to buy that soundtrack because the songs are already out there,'" Universal Pictures president of film, music and publishing Mike Knobloch told Billboard in October. "But these are unique versions of the songs. People really are buying an album of ensemble performances by actors. So I think the fact that the soundtrack is a souvenir of that experience of the film really is a key driver in the [album's] performance."

The success of "Pitch Perfect" also comes as soundtracks enjoyed a mini-resurgence in 2012, led by The Hunger Games: Songs From District 12 and Beyond, which sold 452,000 copies by early December. More than a half-dozen other TV and film soundtracks crossed the 100,000 sales mark, from Atlantic and Chop Shop's Twilight Saga: Breaking Dawn, Part 2 and Epic's R&Bfilled Think Like a Man to Warner Bros.' Water-Tower imprint's collections for "Rock of Ages," "Project X" and "Joyful Noise" and Columbia's "Smash" and "Glee" soundtracks. Universal's Republic also just released a soundtrack for Quentin Tarantino's "Django Unchained" featuring new music from RZA, John Legend, Rick Ross and Anthony Hamilton. -Andrew Hampp

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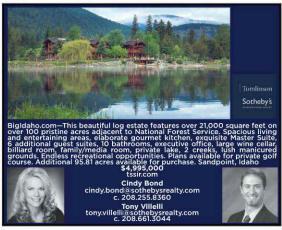
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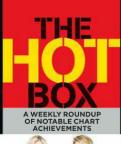
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WORLD LEADERS

OLD IS NEW AGAIN



SWIFT SIZZLES

Let It Snow.

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Swift's 'Red' and 'Les Mis' Lead Billboard 200

Closing out the final sales tracking week of 2012, Taylor Swift's Red spends a seventh nonconsecutive week at No. 1 on the Billboard 200. In the sales week ending Dec. 30. 2012—the last frame of the year the Big Machine Records album sold 241,000 copies (down 12%), according to Nielsen SoundScan.

Of Red's sales last week, 54% were downloads. That number isn't too surprising, since Amazon MP3 discounted the title to \$1.99 as part of a Gold Box promotion on Dec. 24. Sources suggest that the sales from just Amazon MP3 on that day alone amounted to nearly 30% of the album's entire week—and 54% of its download sales.

(Discounted sales of Red count toward its weekly total because Red has been available for more than four weeks. Billboard doesn't count sales



of albums priced for less than \$3.49 in their first four weeks of release.) Red was also buoved by the redemp-

tion of download gift cards received for Christmas, as were many albums on the chart. In turn, more digital albums were sold last

week (4.5 million) than in any other on record. Red's seventh week at

No. 1 gives Swift a total of 24 weeks atop the Billboard 200 throughout her career. She is now tied with Adele as the woman with the most weeks at No. 1

since SoundScan began powering the Billboard 200 in May 1991. Swift's Fearless spent 11 weeks at No. 1, and her 2010 set Speak Now logged six weeks atop the list. (All 24 of Adele's weeks at No. 1 were notched with one album: 21.)

NOT SO MISERABLE: Below Taylor

Swift on the chart is the fast-rising soundtrack to "Les Misérables." The movie musical's companion album jumps from No. 33 to No. 2 with 136,000 sold and a whopping 218% sales gain. Its 31-position jump is the largest to the top two since Feb. 28, 2009. That week, Robert Plant and Alison Krauss' Raising Sand rebounded 67 rungs (69-2) after it won the Grammy Award for album of the year.

Les Misérables: Highlights From the

Motion Picture Soundtrack arrived Friday, Dec. 21, four days before the film opened in U.S. movie theaters. In the week ending Dec. 23, the set sold 43.000 with just two days of sales. It was only natural for the album to

> make a big gain this week, after it had registered a full seven days worth of availability and the film's Christmas Day opening helped drive sales.

'Les Misérables," which stars Hugh Jackman, is based on the hit stage musical of the

same name. According to Playbill, the Broadway show ran for 6,680 performances between 1987 and 2003 and is the fourth-longest-running show in Broadway history.

The last movie musical soundtrack to reach the top two on the Billboard 200 was Hannah Montana: The Movie in May 2009. It spent one week at No. 1 and seven weeks in the top two. The last adapted-from-a-stage-musical movie soundtrack to climb this high was Mamma Mia!in 2008, which rose to No. 1 for one week on Aug. 23 of that year.

Sources suggest that the soundtrack to "Les Misérables" is targeting the top of the chart next week with perhaps 100,000 or more. Swift's Red might step aside after its huge Amazon MP3pumped sales frame this issue

Next week might see only one or two titles sell 100,000-which is typical for January. Every year, the month houses some of the slowest sales weeks for albums, as so few new releases arrive to market.

January's first major releases arrive Jan. 8: Black Veil Brides' Wretched @ Divine, Dropkick Murphys' Signed and Sealed in Blood, Chris Tomlin's Burning Lights and the soundtrack to HBO's "Girls" (see story, page 8).

POST-CHRISTMAS SURGE: Gift card redemptions not only power digital album sales this week but also song sales. Leading the charge at No. 1 on Hot Digital Songs is Taylor Swift's "I Knew You Were Trouble," which returns to the top with 582,000 sold (up 163%). That is the fourth-largest sales week ever for a song, and the secondbiggest for a tune that wasn't in its

debut frame. Flo Rida's "Right Round" still retains the all-time one-week sales record, when it bowed with 636,000 on Feb. 28, 2009. Swift's "We Are Never Ever Getting Back Together" is second with 623,000. (It debuted Sept. 1, 2012.) Ke\$ha's "TiK ToK" is third with 610,000 sold during the Christmas frame of 2009 (reflected on the chart dated Jan. 2, 2010). "TiK ToK" debuted in October 2009.

"I Knew You Were Trouble" is one of seven songs to sell more than 300,000 downloads last week.

For week ending Dec. 30, 2012. Figures are rounded. Compiled from a national sample of retail store and rack

nielsen

CHANGE

2.5%

3.3%

Market Watch A Weekly National Music Sales Report Weekly Unit Sales

| | | ALBUMS | ALBUMS* |
|--|-----------------------------------|--------------------------------|--------------------|
| l's "Let | This Week | 9,767,000 | 4,519,000 |
| It Snow ³⁹ nporary, | Last Week | 12,713,000 | 2,802,000 |
| nmit | Change | -23.2% | 61.3% |
| tied the ading | This Week Last Year | 7,714,000 | 3,467,000 |
| s 51-year son, | Change *Digital album sales ar | 26.6% e also counted within | 30.3% album sales. |
| over of It for d for iroban's ark in | Weekly A 30 | Album Sa | ales (Millio |
| 47.V.M.0.0.2 | 25 | | |





Go to www.billboard.biz for complete chart data | 33



THE Billboard 200

an, Inc.

| VST TEEK | GO EEXS 0 | ARTIST | ERT. | 6 | EEK | VEEKS | EEKS 0 | ARTIST |
|------------------|--------------|--|------|---|--------|------------|--------|--|
| 1 | 2 30 | #1 TAYLOR SWIFT | 3 | A one-day, \$1.99 Gold Box promotion | 61 | 79 11 | 8 2 | FRANK OCEAN Channel Orange |
| | | 7WKS BIG MACHINE 319400A*/BMEG (18.98) GREATEST SOUNDTRACK Les Miserables: Highlights From The Motion Picture Soundtrack | 100 | at Amazon MP3 | | | | MACKI ENODE & DVANI LENNIC |
| 3 - | - 2 | GAINER REPUBLIC 017916 (13.98) | | helps the album | 52 | 83 7 | 1 | MACKLEMORE 152229 (13.98) |
| 8 | 4 7 | ONE DIRECTION SYC0 43872/C0LUMBIA (10.98) Take Me Home | | yield its second- biggest sales frame, | 53 | 74 83 | 3 2 | 2 CHAINZ DEF JAM 017299*/IDJMG (12.98) Based On A T.R.U. Story |
| 1 | 2 3 | BRUNO MARS ATLANTIC 531747/AG (19.98) Unorthodox Jukebox | | as it sold 70,000 | 54 | 72 73 | 2 7 | THE WEEKND Trilogy |
| 2 - | 2 | T.I. GRAND HUSTLE/ATLANTIC 531304/AG (19.98) Trouble Man: Heavy Is The Head | | for the week (up 130%). No surprise: | 55 | 47 30 | | SOUNDTRACK WATERTOWER 33372 (18.98) The Hobbit: An Unexpected Journey |
| 46 5 | 1 17 | PACE IMAGINE DRAGONS SETTER KIDINAKORNER/INTERSCOPE 017324/IGA (10.98) Night Visions | | Downloads | 66 | 112 93 | 2 8 | NE-YO BED |
| 19 1 | 56 | RIHANNA | | accounted for 88% | 57 | 51 44 | | KEYSHA COLE Woman To Woman |
| | | SNP/DEF JAM BIT/STI/DJMB (13.50) () | | of the effort's sales. | | | | |
| 8 1 | | GENTLEMAN OF THE ROAD 0130*/GLASSNOTE (14.98) Baber | | Ale S. | 58 | 48 45 | | ROAR/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98) |
| 24 3 | 3 39 | DUALTONE 1608* (13.98) | • | Row | 59 | 132 14 | 5 7 | POLYDOR/INTERSCOPE 017667*/IGA (14.98) |
| 45 - | - 10 | SOUNDTRACK UME 017531 (14.58) Pitch Perfect | 1 | | 60 | 97 11 | 7 4 | B LANA DEL REY Born To Die PolyDor/INTERSCOPE 016425/IGA (11.98) |
| 7 | 7 6 | PHILLIP PHILLIPS 19/INTERSCOPE 017766/IGA (13.98) The World From The Side Of The Moon | | 9 | 61 | RE-ENTR | Y S | DARYL HALL JOHN OATES RCA 69319/LEGACY (10.38) The Very Best Of Daryl Hall John Oates |
| 13 1 | 7 28 | JUSTIN BIEBER SCHOOLBOY,RAYMOND BRAUN/ISLAND 016934/IDJMG (13.98) ⊕ Believe | | A low iTunes price (\$7.99), steady | 62 | 40 45 | 5 6 | KELLY CLARKSON Greatest Hits: Chapter One Greatest Hits: Chapter One |
| 10 1 | 2 8 | VARIOUS ARTISTS | | growth for single | 63 | 16 8 | 1 | BLAKE SHELTON |
| 14 2 | | PINK The Truth About Lour | | "Ho Hey" (No. 3 on Mainstream Top 40) | 64 | 27 25 | | CEE LO GREEN Cee Lo's Manic Moment |
| | | RCA 45242 (11.98) | | and download gift | | | | ELEKTRA 531749 (18.98) |
| 21 2 | | SYCO 92491/COLUMBIA (11.98) OF All NIGHT | 1000 | card redemptions | 65 | RE-ENTR | | COLUMBIA 83111*/LEGACY (11.98) TO BIGGEST HITS |
| 17 2 | 1 97 | AL 44033 (COLONIDIA (11.35) | • | aid set's 10% sales gain. It's the title's | 66 | RE-ENTR | Y B | 7 KENNY CHESNEY BNA 65555 SMN (11.38) Greatest Hits I |
| 41 4 | 2 10 | KENDRICK LAMAR TOP DAWG(AFTERMATH/INTERSCOPE 017534*/IGA (13.98) good kid, m.A.A.d city | • | highest rank and | 67 | RE-ENTR | Y 2 | BLUE NOTE 31548* (18.98) |
| 12 | 9 5 | ALICIA KEYS RCA 94182* (17.98) Girl On Fire | | best sales week yet: 61,000. | 68 | 68 70 | 0 11 | 15 BRUNO MARS ELEKTRA 525383* (10.58) ⊕ Doo-Wops & Hooligans |
| 28 3 | 1 27 | MAROON 5 A&M/OCTONE D16895/IGA (14:38) Overexposed | | and the second second second | 69 | 100 10 | 5 1 | 3 MIGUEL Bystorm/BLACK ICE 47203*/RCA (11.98) Kaleidoscope Dream |
| 18 1 | 8 11 | JASON ALDEAN Night Train | | 10 With Les Miserables | 70 | 9 - | | VARIOUS ARTISTS 12-12-12 The Concert For Sandy Relief: To Benefit The Robin Hood Relief Fur |
| | | MICHAEL DUDLE | | and Pitch Perfect in | 71 | | | COLUMBIA DIGITAL EX (12.98) |
| | | CARRIE UNDERWOOD Christmas | 144 | the top 10 this week, | | 81 99 | | NONESUCH 529099*/WARNER BROS. (18.98) |
| 22 2 | 5 35 | 19/ARISTA NASHVILLE 98094/SMN (11.98) | | it's the first time we've had a pair of | 72 | 161 19 | 3 1 | SYC0 42758/EPIC (10.98) |
| 44 2 | 6 4 | WIZ KHALIFA ROSTRUM/ATLANTIC 530677/AG (18.98) O.N.I.F.C. | | soundtracks in the | 73 | 50 50 |) / | THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE 017661/UME (19.98) GRRR |
| RE-ENT | BY 248 | BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/UME (13.98) (*) Legend: The Best Of Bob Marley And The Wailers | 1 | region since the Dec. 3, 2011, | 74 | 61 57 | 1 | FITBULL Global Warming MR 305/POL0 GROUNDS 45524/RCA (10.98) |
| 59 6 | 0 29 | ED SHEERAN ELEKTRA 530433 (9.98) + | | tally (Glee: The | 75 | 90 95 | 1 | TAYLOR SWIFT BIG MACHINE TS0300A/BMLG (18.38) ⊕ Speak Nov |
| 6 ! | 5 9 | ROD STEWART Merry Christmas Baby | | Music, the Christmas | 76 | 75 83 | , , | VARIOUS ARTISTS |
| RE-ENT | | VERUE 017190/VG (18.98) VARIOUS ARTISTS Motion 1's | | Album Volume 2 at No. 6 and The | 77 | 128 14 | | UNIVERSAL/EM/SONY MUSIC 63536/CAPITOL (18.98) NOV 4 BRIDGIT MENDLER Hello My Name is. |
| | | | | Twilight Saga: | \sim | | | HOLLWOOD 013359 (10.58) |
| 56 6 | 2 38 | REPUBLIC 016690* (11.98) WIY HEAD IS AN ANIMAI | • | Breaking Dawn | 78 | RE-ENTR | Y 1 | INTERSCOPE 017311*/IGA (13.98) |
| 39 4 | 0 45 | FUN. FUELED BY RAMEN 528046* (11.98) Some Nights | | Part Tat No. 8). | 79 | 57 13 | 3 8 | GREEN DAY REPRISE 531978/WARNER BROS. (19.98) |
| 31 2 | 7 4 | FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 017773/BMLG (13.98) Here's To The Good Times | 1 | | 80 | 77 78 | 8 2 | KIDZ BOP KIDS RAZOR & THE 89283 (18.98) Kidz Bop 22 |
| 15 1 | 6 16 | LITTLE BIG TOWN CAPITOL NASHVILLE 44288/UMGN (16.98) Tornado | • | | 81 | 101 98 | 3 3 | S NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98) ⊕ Pink Friday: Roman Reloaded |
| 20 2 | 2 6 | LED ZEPPELIN SWAN SONG SZESIT/ATLANTIC (19.98) Celebration Day | | | 82 | 64 54 | 1 7 | 7 SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 531748/AG (18.98) The Twilight Saga: Breaking Dawn: Part 2 |
| 30 3 | 2 73 | LUKE BRYAN Tailastas & Taplinas | | On Dec. 24, Amazon | 83 | 84 10 | 0 1 | 3 MUSE The 2nd Level |
| | | DI INIX 102 | 1 | MP3 cale-priced | 84 | | | TAVLOD CIMIET |
| 23 - | | BUNK-182 DIGITAL EX () DOGS Earling DOGS (EP) | | select titles for \$1.99 | \sim | 105 94 | | BIG MACHINE 0200/BMLG (18.98) € |
| 29 - | 2 | GLORY BOYZ/INTERSCOPE 017838/IGA (14.98) PITAITY RICH | 2 | or less, causing huge sales gains | 85 | 43 43 | 3 1 | B JUSTIN BIEBER SCHOOLBOY/RAWNOND BRAUN/ISLAND 016 H3/IDJMG (13.98) ⊕ Under The Mistleton |
| RE-ENT | RY 125 | ABBA POLAR/POLYDOR 517007/UME (13.98) ⊕ Gold – Greatest Hits | 6 3 | (for example: Nos. | 86 | 150 13 | 8 | MAYBACH 530451/WARNER BROS. (18.98) Dreams And Nightmare |
| 26 2 | 8 6 | KID ROCK TOP D06/ATLANTIC 532558/AG (18.98) Rebel Soul | | 38, 40 and 42). Four albums went for just | 87 | 32 19 | 1 | SCOTTY MCCREERY Inimercurry NASHVILLE/INTERSCOPE 017583/UMGN (14.98) Christmas With Scotty McCreer |
| 116 1 | 29 12 | ELLIE GOULDING Halcvon | | | 88 | 78 18 | 2 1 | THE KILLERS ISLAND 017284'/IDJMG (13.98) Battle Born |
| 35 3 | | HUNTER HAYES | 1000 | 36, 45 and this | | 144 17 | | FLO RIDA |
| | | | | title by the reggae legend, | | | | POE BOY/ATLANTIC 526672/AG (9.98) |
| 73 8 | | WARNER BROS. NASHVILLE 527370/WMN (18:98) | | which bolts with a | 90 | 137 16 | | MACHINE SHOP 531345*/WARNER BROS. (18.98) |
| 38 3 | 8 3 | FONOVISA 017911/UMLE (11.98) | 3 | 556% increase. | 91 | 42 36 | 6 5 | TRANS-SIBERIAN ORCHESTRA REPUBLIC 07550 (498) Dreams Of Fireflies (On A Christmas Night) (EP |
| 92 9 | 3 15 | CARLY RAE JEPSEN Kiss 604/SCH00LB0Y/INTERSCOPE 017363/IGA (13.98) | | 99 | 92 | 69 79 | 3 2 | KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE 94886/SMN (11.98) Welcome To The Fishbow |
| RE-ENT | RY 7 | SIMON & GARFUNKEL COLUMBIA 66022/LEGACY (11.98) The Best Of Simon & Garfunke | | The chart's | 93 | 197 — | 1 | 4 VARIOUS ARTISTS 6.0.0.D.JDEF JAM 017291/IDJM6 (13.98) Kanye West Presents GOOD Music Cruel Summe |
| 37 | 6 3 | THE GAME | 1 | highest debut is the soundtrack | 94 | 95 10 | 1 12 | KATY PERRY Toopage Dream |
| UT SHI Debiji | от <u>т</u> | CARPENTERS Singles 1969-1991 | - | to the Quentin | | 117 - | | THE BEATLES |
| | 80 100 | A8M 490456/UME (11.98) Singles: 1363-1361 | | Tarantino-directed | | | | APPLE 29325/CAPITOL (18.98) |
| 49 3 | 5 4 | KEMOSABE 48271/RCA (11.98) VVarrior | | film, shifting 10,000 in its second week | 96 | 157 15 | 8 1 | WALT DISNEY 014067 (14.98) AUSTIN & Ally (Soundtrack |
| 36 3 | 9 75 | ERIC CHURCH EMI NASHVILLE \$4266*/UMGN (16.98) Chief | | of availability (up | 97 | 71 68 | 8 8 | 3 JENNI RIVERA F0N0VISA 354660/UMLE (13.89) ⊕ Joyas Prestadas: Pop |
| 34 1 | 4 3 | SOUNDTRACK Nashville: The Music Of Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE NV0100A/IBMLG (17.98) | 1 | | 98 | 80 81 | 1 | CHRISTINA AGUILERA Lotus |
| 52 5 | 8 14 | MUMEORD & CONS | 2 | released Dec. 18 and moved 4,000 | 99 | NEW | | SOUNDTRACK VISIONA ROMANTICALANA VISTA/SEVEN FOUR 017550/REPUBLIC (18:58) Django Unchained |
| 11 1 | | LADY ANTERELLUM CARTEN VACUULE CONTRACTOR OF CONTRACTOR O | | last week, its first | - | Common and | | 17 ADELE 1 0 17 XL 31889 (COLUMBIA (12.98) 15 15 |

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SIRENS: LINDSEY BYRNES

| 2 | | | | | | | |
|----------------------|-------------|--|---------------------------|--|--------|--|--|
| AST VEEK WEEKS | UGD VEEKS D | ARTIST Title | CERT. PEAK POSITION | A CONTRACTORY | VEEK | VIEEK WEEK 2 WEEKS AGD WEEKS D | ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) |
| 102 96 | 6 7 | SOUNDGARDEN | 5 | 1 | 151 | 1272 March 1 | THE BEATLES Abbour Boost |
| 149 16 | | seven Four 017883*/REPUBLIC (18.98) King Animal TAYLOR SWIFT Taylor Swift | | | | 170 175 10 | APPLE 82468*/CAPITOL (18:88) GARY CLARK JR. Blak And Blu |
| | | ALADAMA CHAKEC | | 114 | | - | COLDBLAY |
| 121 16 | 56 35 | ATD 0142" (11.98) DOVS & GITIS | 8 | With the chart only | 153 | RE-ENTRY 51 | CAPITOL 87553* (18.98) |
| 70 75 | 5 9 | TOBY KEITH SHOW DOG-UNIVERSAL 017059 (7.98) Hope On The Rocks | 6 | reflecting one day before Christmas, | 154 | 134 140 98 | JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND 005288/UME (13.98) The Legend Of Johnny Cash |
| RE-ENTR | RY 47 | SKRILLEX BIG BEAT/OWSLA/ATLANTIC 528521/AG (5.98) Bangarang (EP) | 14 | it's unsurprising | 155 | RE-ENTRY 6 | SLEEPING WITH SIRENS RISE 165 EX (5.98) If You Were A Movie, This Would Be Your Soundtrack (EP |
| 119 15 | 59 37 | TRAIN COLUMBIA 95222" (11.98) California 37 | 4 | to see only 19 | 156 | RE-ENTRY 59 | LIL WAYNE YOUNG MONEY(CASH MONEY 0155/81/REPUBLIC (13.98) Tha Carter IV |
| 53 43 | 7 14 | VARIOUS ARTISTS | 35 | Christmas albums on the Billboard | 157 | 54 20 3 | SOUNDTRACK 20TH CENTURY FOX TV 43823/COLUMBIA (13.58) Glee: The Music, The Christmas Album: Volume 3 |
| | | TUDEE DAVE CDACE | | 200 this week. A | | | Chainicha |
| 171 18 | | RCA 44974 (10.99) Hansit Of Venus | 5 | week previous, | \sim | RE-ENTRY 174 | SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (11.98) CUITAIN Call. THE HILS |
| 58 46 | 6 7 | SUSAN BOYLE SYC0 43577/COLUMBIA (11.98) Standing Ovation: The Greatest Songs from the Stage | 12 | there were 50. | 159 | RE-ENTRY 7 | TAME IMPALA Lonerism |
| 115 12 | 23 112 | JASON ALDEAN My Kinda Party | 2 2 | | 160 | 146 190 81 | BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.58) Loaded: The Best Of Blake Shelton |
| 103 12 | 21 16 | DAVE MATTHEWS BAND Away From The World | 0 1 | 00.00 | 161 | RE-ENTRY 60 | AWOLNATION Megalithic Symphone |
| 91 83 | 7 14 | GREEN DAY | 2 | Call Carl | 162 | 178 - 13 | LECRAE Gravit |
| | | THE AVETT PROTHERS | | 1 the second | - | Concernance of | DEALLOVATO |
| 145 — | - 14 | AMERICAN 017328*/REPUBLIC (13:98) | 4 | 155 | 163 | RE-ENTRY 42 | H0LLYW00D 001623 (13.98) UNDFOKEP |
| 65 53 | 3 29 | VINCE GUARALDI TRIO FANTASY 30066*/CONCORD (15.98) (*) A Charlie Brown Christmas (Soundtrack) | 23 | Across-the-board gains net the set | 164 | 133 146 16 | MATCHBOX TWENTY EMBLEM/ATLANTIC 531746/AG (18.98) North |
| 143 17 | 77 60 | FLORENCE + THE MACHINE Ceremonials | 6 | its best sales week | 165 | RE-ENTRY 14 | PASSION PIT FRENCHKISS 41651*/COLUMBIA (11.98) Gossame |
| 111 90 | 0 10 | TONY BENNETT | 5 | (6,000) since its | 166 | RE-ENTRY 3 | ALT-J |
| 167 10 | | RPM 47310/COLUMBIA (13.98) JACK WHITE Blunderbuss | | 17,000 debut in July. Digital | ~ | 89 66 37 | MADIALI CADEV |
| | | THIRD MAN 95983*/COLUMBIA (11.98) | | comprised 84% of | | | COLUMBIA 64222/LEGACY (8:98) |
| 151 16 | 63 7 | REPRISE 532460/WARNER BROS. (18.98) | -11 | its sales last | 168 | 139 155 125 | SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕ |
| RE-ENTR | RY 9 | MGK ESTI9XX/BAD BOY/INTERSCOPE 017510/IGA (14.98) Lace Up | - 4 | week, likely owed to gift card | 169 | 135 154 212 | ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98) The Foundation |
| 96 71 | 1 7 | GREEN DAY REPRISE 533420°/WARNER BROS. (18.98) Dos1 | 9 | redemptions. | 170 | 184 - 33 | WILLIE NELSON COLUMBIA 64184/LEGACY (5.98) Super Hits |
| 126 14 | 12 72 | BRANTLEY GILBERT | | | 171 | RE-ENTRY 11 | ORIGINAL BROADWAY CAST RECORDING |
| | | | | 171 | \sim | Mecessines at | CEPTEN 42415/JOHE (20.38) |
| 124 13 | 35 34 | CURB 79316 (13.98) Hard 2 Love | 5 | Thanks to buzz | 172 | RE-ENTRY 5 | ASTRALWERKS 91713/CAPITOL (16.98) |
| 110 15 | 52 64 | LADY ANTEBELLUM CAPITOL NASHVILLE \$4431/LIMGN (18:98) Own The Night | 1 | generated by the | 173 | RE-ENTRY 19 | RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 016343*/IDJMG (18.98) God Forgives, I Don' |
| RE-ENTR | RY 76 | SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98) Scary Monsters And Nice Sprites (EP) | 49 | new film, the 1987 Broadway cast | 174 | RE-ENTRY 5 | STONE SOUR ROADRUNNER 617663 (18.98) House Of Gold & Bones: Part 1 |
| 99 88 | 8 7 | WHITNEY HOUSTON | 14 | recording returns to | 175 | 93 64 9 | KEM What Christmas Means |
| 60 59 | ii 11 | ARISTA 47223/RCA (10.96) TWIN AWAYS LOVE FOL: THE BEAL OF WITHEY HOUSIGN CASTING CROWNS Come To The Well | 0 2 | the list for the first | | 76 63 30 | M0TOWN 017555/IDJMG (14.98) TRANS-SIBERIAN ORCHESTRA Christmas Eve And Other Stories |
| | X Series | DACCAL ELATTO | | time since the Aug. 15, 1987, chart. It | | | |
| 98 12 | 24 39 | BIG MACHINE RF0200A/BMLG (13.98) Changed | 93 | spent 10 weeks on | 177 | RE-ENTRY 16 | COMPASS 43735 EX/MOOD MEDIA (9.98) TIS THE SEASON: KIDS CHISTINGS SING-AIONG |
| RE-ENTR | RY 60 | DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98) Nothing But The Beat | 5 | the tally in 1987- | 178 | 94 91 8 | THIRD DAY ESSENTIAL 10946/PLG (11.98) Miracle |
| 181 - | - 25 | CHRIS BROWN RCA 96055 (11.98) Fortune | 1 | 1988, peaking at No. 117. | 179 | 123 104 38 | TAYLOR SWIFT BIG MACHINE 70012 EX/BMLG (6.98) The Taylor Swift Holiday Collection (EP |
| 125 — | 2 | CASSADEE POPE The Voice: The Complete Season 3 Collection | 125 | NU. 117. | 180 | RE-ENTRY 21 | JOHN MAYER Born And Bairon |
| RE-ENTR | | THE XX | | Sector Se | 181 | RE-ENTRY 9 | COLUMBIA 97665* (11.39) BOTH ATIC PAILSEC PIERCE THE VEIL Collide With The Sky |
| | | YOUNG TURKS 080* (14.98) | | 177 | | | FEARLESS 30166 (14.90) |
| RE-ENTR | RY 54 | YOUNG MONEY/CASH MONEY 016135*/REPUBLIC (17.98) | 1 | Post-Christmas blow-out sale | 182 | RE-ENTRY 22 | WATERTOWER 39284 (12.98) PTOJECT / |
| RE-ENTR | RY 126 | EMINEM Recovery Web/SHADY/AFTERMATH/INTERSCOPE 014411*//GA (13.98) | 8 | pricing at mass | 183 | 182 — 127 | FLORENCE + THE MACHINE Lungs REPUBLIC 013170* (13.98) |
| RE-ENTR | RY 34 | FUTURE Pluto | 8 | merchants help | 184 | RE-ENTRY 21 | B.O.B Strange Clouds |
| 108 74 | 4 | JENNI RIVERA | 74 | the set earn a 40% spike. It's unusual | 185 | RE-ENTRY 76 | KID CUDI |
| | | | | for holiday titles to | | | IEDEMY CAMD |
| 87 89 | | COLUMBIA 44281* (10.98) MUSIC FROM ANOTHER DIMENSIONI | 5 | gain after Christmas | | RE-ENTRY 17 | BEC 07916/EMI CMC (13.99) ⊕ VVe Cry Out: The Worship Projec |
| 106 13 | 31 59 | MIRANDA LAMBERT RCA NASHVILLE 90589/SMN (11.98) ⊕ Four The Record | • 3 | unless they have been deeply | 187 | 173 — 59 | KELLY CLARKSON 19 56801/RCA (11 98) Stronge |
| 82 86 | 6 18 | TOBYMAC FOREFRONT 06732/EMI CMG (14.98) Eye On It | 1 | discounted. | 188 | RE-ENTRY 15 | TREY SONGZ SONGBOOK/ATLANTIC 532404/AG (18.98) Chapter V |
| 154 17 | 73 34 | KIP MOORE Up All Night MCA NASHVILLE 016432/UMGN (10.98) | 6 | | 189 | 194 — 64 | PINK Createst Hits Co Farl |
| 188 - | | LED ZEPPELIN | 8 1 | 188 | - | RE-ENTRY 18 | SOUNDTRACK Pork Of Age |
| | | SWAN SONG 313148*/ATLANTIC (19.98) WIGHTER STIP | | The singer (who | | | WATERTOWER 39281 (14.98) |
| 55 41 | | 143/REPRISE 231548/WARNER BROS. (18.98) ⊕ NOET | 5 1 | co-stars in the | 191 | RE-ENTRY 7 | BRIDGETONE 01 (14.98) |
| RE-ENTR | RY 9 | DEADMAU5 MAUSTRAP 7841/ULTRA (16.55) Album Title Goes Here | 6 | new movie "Texas | 192 | RE-ENTRY 15 | PAUL MCCARTNEY MPL/HEAR 33369*/CONCORD (14.98) Kisses On The Bottom |
| 120 13 | 33 115 | MARCONE | 2 | Chainsaw 3D") sees his album return to | 193 | 148 156 9 | NEIL YOUNG & CRAZY HORSE REPRISE 531980*/WARNER BROS. (19.98) Psychedelic Pil |
| 62 56 | 6 | VARIOUS ARTISTS | | the list after a | | RE-ENTRY 5 | AARON LEWIS |
| | | | | three-week | | | |
| 136 18 | | REPUBLIC NASHVILLE 014839/BMLG (10.98) Ine Band Perry | | absence, though it's down 6% in sales. | | 122 116 13 | SYC0 46655/COLUMBIA (11.98) € Songs From The Silver Screen |
| 66 57 | 12 40 | TRANS-SIBERIAN ORCHESTRA LAVA 83146 (18.93) The Lost Christmas Eve | 26 | it's one of many sets | 196 | 166 — 113 | ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) You Get What You Give |
| 113 34 | 4 3 | BIG BOI DEF JAM 017918/IDJMG (17.30) Vicious Lies And Dangerous Rumors | 34 | finding their way | 197 | 193 — 62 | JUSTIN MOORE VALORV JM02004/BMLG (10.98) Outlaws Like Me |
| RE-ENTR | RY 141 | AC/DC Bask in Direct | 4 | back to the tally after being squeezed | 198 | RE-ENTRY 94 | THE CIVIL WARS Barton Hollow |
| | | CALVIN HARRIS | | out during the | | | VARIOUS ARTISTS |
| RE-ENTR | | DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION 85923*/COLUMBIA (12.98) | 19 | holidays by | 199 | 130 141 8 | UNIVERSAL/EM/SONY MUSIC/WALT DISNEY 19242/CAPITOL (18:38) |
| 63 48 | - | ANDREA BOCELLI My Christmas | 100 | Christmas albums. | | NEW 1 | VARIOUS ARTISTS UKF Dubstep 2012 |

| JOHN MAYER180 MUMFORD & SONS8, 49 | ONE DIRECTION | CASSADEE POPE | SIMON & GARFUNKEL43 | TAYLOR SWIFT | LES MISERABLES: | | | VARIOUS ARTISTS | | |
|-----------------------------------|------------------|---------------------------|----------------------|----------------------|-------------------------|-----------------------|-------------------------|-----------------|-----------------------------------|---|
| PAUL MCCARTNEY 192 MUSE 83 | ORIGINAL CAST | R | SKRILLEX 105, 124 | | HIGHLIGHTS FROM | BREAKING DAWN: PART 2 | | | NOW THAT'S WHAT I CALL THE WEEKN | |
| SCOTTY MCCREERY | LES MISERABLES | RASCAL FLATTS | SLEEPING WITH SIRENS | SOUNDTRACK | THE MOTION PICTURE | 82 | TREY SONGZ | | DISNEY | |
| MEEK MILL 86 WILLIE NELSON 170 | P | RIHANNA | | | | | | | NOW THAT'S WHAT I CALL WIZ KHALIF | |
| BRIDGIT MENDLER | PASSION PIT | JENNI RIVERA 41, 97, 135 | SOUNDGARDEN | GLEE: THE MUSIC, THE | NASHVILLE: THE MUSIC OF | THIRD DAY | CARRIE UNDERWOOD22 | HOOD RELIEF FUN | TODAY'S CHRISTMAS144 | x |
| MGK | KATY PERRY | THE ROLLING STONES73 | ROD STEWART | CHRISTMAS ALBUM: | NASHVILLE: SEASON 1: | THREE DAYS GRACE | | | TIS THE SEASON: KIDS THE XX | |
| MIGUEL | PHILLIP PHILLIPS | RICK ROSS | LINDSEY STIRLING 191 | VOLUME 3157 | VOLUME 1 | 7.1 | VINCE GUARALDI TRIO_114 | | CHRISTMAS SING-ALONG | |
| NICKI MINAJ 81 FRANK OCEAN 51 | PIERCE THE VEIL | S | STONE SOUR | THE HOBBIT: AN UNEX- | PITCH PERFECT10 | TOBYMAC 138 | | SUMMER | 177 NEIL YOUNG | |
| JUSTIN MOORE | PINK | ED SHEERAN | SWEDISH HOUSE MAFIA | PECTED JOURNEY | PROJECT X | TRAIN | | | UKF DUBSTEP 2012 200 HORSE | |
| KIP MOORE13928 | PITBULL 74 | BLAKE SHELTON 40, 63, 160 | | | ROCK OF AGES | | | NOW 43 | WOW HITS 2013 | |

Data for week of JANUARY 12, 2013 | For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data | 35

SOCIAL/STREAMING^{Billboord} JAN 12 2013

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4 60 ONE DIRECTION

RIHANNA

TAYLOR SWIFT

BRUNO MARS

BRITNEY SPEARS

SELENA GOMEZ

HOLLYWODU SHAKIRA SONY MUSIC LATIN/EPIC

JENNIFER LOPEZ

EMINEM

LIL WAYNE

ADELE

BEYONCE

KATY PERRY

18 110 LADY GAGA

ATLANTIG NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC

INTERSCOPE

FTERMATH/INTERSCOPE

RCA PITBULL MR.305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA

RKS/CAPITOL

YOUNG MONEY/CASH MONEY/REPUBLIC ALICIA KEYS

UMBI DAVID GUETTA

MICHAEL JACKSON

DEMI LOVATO

CHRIS BROWN

LINKIN PARK

AVRIL LAVIGNE

SNOOP DOGG

JUSTIN TIMBERLAKE

CARLY RAE JEPSEN

THE BLACK EYED PEAS

CHRISTINA AGUILERA

USHER

SKRILLEX

LMFAO

PINK

43 106 DRAKE

WIZ KHALIFA

MILEY CYRUS

COLDPLAY

50 CENT

FLO RIDA

ED SHEERAN

THE BEATLES

ARIANA GRANDE

MARIAH CAREY

WILL.I.AM

2PAC

50 34 58 BOB MARLEY

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JENNETTE MCCURDY

ATLANTIC

VILL I AM/CHERRYTREE/INTERSCOPE

Y/CASH MONEY/REPUBLIC

NTERSCOPE

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House music duo Pan-Pot released its EP White Fiction as a set on SoundCloud and YouTube on Dec. 24, rallying a combined 72,000 listens across the platforms to propel the act 49-16 on Uncharted.



"iCarly" star Jennette McCurdy debuts at No. 25 on the Social 50 as online buzz steadily increases surrounding her and Ariana Grande's (of "Victorious" fame, and No. 48 in the tally) new spinoff show "Sam & Cat," which begins shooting this month.



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| 3 24 3 F**KIN PROBLEMS 13 4 13 17 AADIOACTIVE 14 5 15 15 Charles Park 2015 (Marka Revelation Park 2016) (Source) 14 5 15 15 CLIQUE 14 14 6 25 3 SCREAM & SHOUT 15 7 14 9 CLIQUE 15 8 19 24 FRANCO 200 (D) (DF JAM(10)) 15 8 19 24 FRANCO 200 (D) (DF JAM(10)) 16 8 19 24 FRANCO 200 (D) (DF JAM(10)) 17 17 17 TH AND 20 (MARKE HER DANCE 1 23 16 ON WORTES 10 1 23 16 ON WORTES 11 1 24 25 6 GILON FIRE 1 25 24 AS LONG AS VOU LOVE ME 2 26 27 3 SWEET NOTHING 6 27 34 | 2 | 12 | 21 | ONE MORE NIGHT | 12 | 1 |
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| 5 15 15 15 15 6 25 3 SCREAM & SHOUT SCREAM & SHOUT 7 14 9 FLANKE WEST, JAVZ, BIG SEAN G.O.D., DEF JAM/DUME IT 7 14 9 FLANKE WEST, JAVZ, BIG SEAN G.O.D., DEF JAM/DUME IT 7 14 9 FLANKE WEST, JAVZ, BIG SEAN G.O.D., DEF JAM/DUME IT 7 14 9 FLANKE MERKENDER IT IT 8 19 24 FLANKENDER JAVKENDER IT IT 9 28 BANDZA & MAKE HER DANCE IT | 4 | 13 | 17 | RADIOACTIVE | 14 | 1 |
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| 2 b) arctany Electronautomic 2 3 b) arctany Electronautomic 3 4 c) Arctany Electronautomic Biology Archaeter 4 5 c) Arctany Electronautomic Biology Archaeter 4 5 c) Arctany Electronautomic Biology Archaeter 5 6 c) Arctany Electronautomic Biology Archaeter 6 7 d) B) Electronautomic Biology Archaeter 6 8 2 b) UTTLE TALKS 6 9 LOVE SOSA 6 7 9 LOVE SOSA 6 7 9 LOVE SOSA 7 8 9 LOVE SOSA 7 8 9 LOVE SOSA 7 10 11 BIRTHDAY SONG 11 12 24 SOMERODY THAT LUSED TO KNOW 14 13 LIGHTS 13 14 | 1 | 17 | 11 | THE A TEAM | 1 | |
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| Adda A57 FAID INNA INACIA INACIA ITAA 5 5 29 24 Ast LONG AS VOUL LOVE MEIL 5 6 27 35 20 24 Ast Noncol Control Interview And Data 6 7 34 35 UNA WINE BIT AND CONCOUND THANKING MONOCUMERA 7 7 8 22 35 UTTLE TALKS 7 8 9 9 11 THE TALKS 9 10 10 9 9 14 WILL WATT 9 10 10 10 15 30 30 CALL ME MAY BE 10 10 11 24 10 UVTL WATT 10 12 11 11 24 10 BIRTHDAY SONG 20 11 11 12 33 30 11 11 12 13 12 24 13 12 13 12 13 30 31 11 14 14 14 | | 26 | 6 | GIRL ON FIRE | 4 | |
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| UITTEDAT. MINIBAD. SAMPLES IN SELUNDAG PARAMEXINETUDID. 15 5 32 43 MORE ARE YOUNG 15 6 43 13 ADORN 16 7 31 31 TOO CLOSE 16 8 8 3 NOLIE 200 9 NEW ZKANKE REPORUC 10 3 48 31 OLIE 16 9 NEW ZKANKE REPORUC 10 10 9 NEW ZKANKE REPORUC 11 1 18 13 LECLARE REPORUC 11 1 18 11 THE E TIME OF YOUND RUNDER 20 11 19 00 DE JAMIDJMG 21 11 1 2 66 26 WHISTLE 20 11 1 2 10 DON'T WORNDAME 21 11 1 11 1 3 33 SALL MORIA ORE ORD ORD ORD ORDINTLY NULEANTOL LOW YOUNSELF 21 | | | | SOMEBODY THAT I USED TO KNOW | 14 | 1 |
| Hon Federation of Avelue Monker fulled by RoderAnder 6 43 13 ADORN Avelue Monker fulled by RoderAnder 7 31 31 ADORN Avelue Monker fulled by RoderAnder 7 31 31 ADORN Avelue Monker fulled by RoderAnder 3 48 31 Address Reveal Avelue Monker fulled by RoderAnder 3 48 31 Address Reveal Avelue Monker fulled by RoderAnder 9 New L Columbra Columbra Avelue Monker fulled by RoderAnder 9 New L Columbra Columbra Columbra Avelue Monker fulled by RoderAnder 1 38 13 Lef Leg Very MUNTLY VOULEARN TO LOVE YOURSELF 1 1 2 66 WHISTLE Full By Columbra 2 1 1 3 33 SALL Monker Book To Book Full By Columbra 3 1 4 1 4 9 CRUISE Full By Columbra 1 4 1 5 5 Full By Columbra | | | | WE ARE YOUNG | 15 | 1 |
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| Alex Locker Revoluct. B 48: 31 CHAINER REVOluct. 9 Network 2 CHAINE REVOluct. 9 Network 2 CHAINE REVOluct. 9 Network 2 CHAINE OF JAMIDJMG 11 38: 10 12 CHAINE OF JAMIDJMG 13: 11 11 14: 6 LITTLE THINGS 0 Het WHISTLE 1 2 46: 26 FVMISTLE 2 47: 57 ROBIN ARE BOYATLANTIC: 3 37: 38 SAIL AWOUNTATION RED BULL 4 41: 9 CRUISE 7 ROBINA GEORGIA LINE REPUBLIC MASHVILLE 55: 55: 19 DON'T WALKE ME UP CHAINE BROWN READ LINE REPUBLIC MASHVILLE 5 62: 21: 4 ALL LI WANT FOR CHRISTMAS IS YOU 7 REVENT 8: BTCH, DON'T KILL MAY VIBE 9: 23: 4 IT'S BEGINNING TO LOOK ALDTANGININTERSCOPE 9: 23: 4 IT'S BEGINNING TO LOOK ALDTANGININTERSCOPE 9: 23: 4 IT'S BEGINNING REPRESEXAMARE REB ROS. 10: 7 5 9: 34 | | | - 177 | TOO CLOSE | | |
| 9 New Torner Parkinski Brake Der JAMRIDMIG 9 New Zenanz der Jamridum 1 38 ILTTLE THINGS 1 38 ILTTLE THINGS 2 46 OUTTLEUTINGS 3 37 38 2 FMELOV FOUUTIL VOU LEARN TO LOVE YOURSELF) 1 38 2 46 2 FMELOV FOUUTIL VOU LEARN TO LOVE YOURSELF) 3 73 3 73 3 74 4 19 CRUISE 1 4 19 CRUISE 6 16 21 40 ALL LIVANT FOR CHRISTMAS IS YOU 41 9 7 Incentry Memory Charles The Seconder Law To Dawy Arthmatinitrescope 8 BTCH, DON'T KILL MAY VIBE 8 BTCH, DON'T KILL MAY VIBE 9 23 4 17 BEGINNING TO LOKA LOT LIKE CHRISTMAS 9 3 4 10 7 10 7 10 7 <td></td> <td></td> <td>0.22</td> <td>NO LIE</td> <td></td> <td></td> | | | 0.22 | NO LIE | | |
| 2 LOMIKU DVF JAWIOMOU Image: Comparison of Com | in. | | | I'M DIFFERENT | | |
| 004 E DIRECTION SYCACOLUMBIA 1 11 38 13 LF MELOVE YOU KUNIL YOU LEAN TO LOVE YOURSELF) 1 24 62 VM HISTLE 2 33 73 85 ALL 34 19 CRUISE 3 44 19 CRUISE 4 45 19 DON'T WAKE ME UP 4 46 21 4 ALL IVANT FOR CHRISTMAS IS YOU 46 21 4 ALL IVANT FOR CHRISTMAS IS YOU 46 21 4 ALL IVANT FOR CHRISTMAS IS YOU 46 21 4 ALL IVANT FOR CHRISTMAS IS YOU 46 21 4 ALL IVANT FOR CHRISTMAS IS YOU 46 21 4 ALL IVANT FOR CHRISTMAS 8 BTCH, DON'T KILL MY VIB 7 8 RE-ENRY POETIC JUSTICE 9 23 4 TS BEGINNING TO LOOK ALOT LIKE CHRISTMAS 9 3 4 TS BEGINNING TO LOOK ALOT LIKE CHRISTMAS 90 7 5 HALL | | | | LITTLE THINGS | THIS | A |
| 2 46 75 WHISTLE R.G. MOA POE BOYALLANTIC 2 3 37 38 SAIL 3 3 4 19 CRUISE 4 4 4 4 4 6 7 4 4 4 4 6 7 16 14 4 4 19 CRUISE 4 4 4 6 10 | | | | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) | 1 | т |
| 2 0 0 FLO NIDA POE BOY/ATLANTIC 3 3 3 <td></td> <td></td> <td>11172</td> <td>NE-YO MOTOWNIDJMG</td> <td>2</td> <td>C</td> | | | 11172 | NE-YO MOTOWNIDJMG | 2 | C |
| 4 1 9 AWOLNATION RED BULL 4 4 1 9 CRUISE 4 5 45 19 CRUISE 5 5 45 19 CON'T WAKE ME UP 5 6 21 4 ALL I WANT FOR CHRISTMAS IS YOU 6 7 REFERRY BITCH, DON'T KILL MY VIBE 7 1 8 REFERRY BITCH, DON'T KILL MY VIBE 7 1 9 23 4 ITS BEGINNING TO LOOK ALOT LIKE CHRISTMAS 9 . 9 23 4 FS DEFINNING TO LOOK ALOT LIKE CHRISTMAS 9 . 9 7 5 HALL OF FAME BRONNING TO LOOK ALOT LIKE CHRISTMAS 9 . | | | 110 | FLO RIDA POE BOY/ATLANTIC SAIL | з | H |
| 44 45 100 INT WARKE ME UP 5 5 45 19 ONN'T WARKE ME UP 5 16 21 4 ALL I WANT FOR CHRISTMAS IS YOU 6 16 21 4 ALL I WANT FOR CHRISTMAS IS YOU 6 7 REERINF BITCH, DON'T KILL MY VIBE 7 7 8 REERINF POETIC JUSTICE 8 6 9 23 4 IT'S BEGINNING TO LOOK ALDT LIKE CHRISTMAS 9 9 23 4 IT'S BEGINNING TO LOOK ALDT LIKE CHRISTMAS 9 0 47 5 HALL OF FAME 10 | | | 100 | AWOLNATION RED BULL | 4 | т |
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| 1 MARIAH CAREY COUMBIALEDACY 7 1 ME-ENTR REFORMER LAMAR TOP DAWGAFTEINATIVINTERSCOPE 8 8 RE-ENTR POETIC JUSTICE 8 9 23 4 ITS BEGINNING TO LOOK ALDT LIKE CHRISTMAS 9 92 24 1 ITS BEGINNING TO LOOK ALDT LIKE CHRISTMAS 9 0 47 5 HALL OF FAME 10 | | | | CHRIS BROWN RCA | 6 | v |
| POETIC JUSTICE S POETIC JUSTICE S | | | | MARIAH CAREY COLUMBIA/LEGACY | 7 | N |
| STANDIEL UMAR FRAT DRAKE TO DANGLAFTEMARINNERSCOPE S 23 4 11°S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICRAEL BUBLE HARREPRISE/WARREP BROS. 10 47 5 HALL OF FAME | 1 | | | KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE | 8 | c |
| 0 47 5 HALL OF FAME THE SCRIPT FATURING WILLIAM PHONOGENIC/EPIC | | | | KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS | 9 | J |
| THE SCRIPT FEATURING WILLIAM PHONOGENIC/EPIC | | | | MICHAEL BUBLE 143/REPRISE/WARNER BROS. | 10 | A |
| | | | 0 | THE SCRIPT FEATURING WILLI.AM PHONOGENIC/EPIC | 11 | D |

2 Chainz logs the most titles on the **On-Demand Songs** tally this week, with six hits to his name. All six of the titles post gains, including his featured turn on A\$AP Rocky's "F**kin Problems" (24-13, up 5,000 streams).



| Ľ |) | Y | OUTUBE You Tube |
|---|--|--|--|
| WEEK | UAST WEEK | WEEKS ON CHT | TITLE The most popular songs on YouTube. ARTIST IMPRINT/LABEL |
| 1 | 1 | 21 | GANGNAM STYLE |
| 2 | 3 | 10 | DIAMONDS |
| 3 | 4 | 9 | RIHANNA SRP/DEF JAMIDJMG OPPA IS GANGNAM STYLE |
| 4 | 2 | 3 | PSYFLHYUNA YG I KNEW YOU WERE TROUBLE. |
| 5 | 5 | 5 | SCREAM & SHOUT |
| 6 | _ | 1 | I GOT A BOY |
| 7 | 7 | 11 | GIRLS GENERATION S.M. BEAUTY AND A BEAT |
| | | 9 | |
| 8 | 6 | | BRUNO MARS ATLANTIC |
| 9 | 8 | 40 | CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE |
| 0 | 9 | 21 | MAROON 5 A&M/OCTONE/INTERSCOPE |
| 1 | 10 | 8 | LITTLE THINGS ONE DIRECTION SYCO/COLUMBIA |
| 2 | 13 | 14 | SHE WOLF (FALLING TO PIECES) DAVID GUETTAFL SIA WHAT A MUSIC/ASTRAL/VERKS/CAPITOL |
| 3 | 12 | 15 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE |
| 4 | 14 | 14 | ONE DIRECTION SYCO/COLUMBIA |
| 5 | 17 | 42 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA |
| | | | |
| | | | |
| P |) | M | |
|) |) | EKS CHIL | 51105 |
| WEEK |) | WEEKS SM | TITLE ARTIST (MPRINT/LABEL |
| Xan 1 |) NEX | MEKS MEHKS 20 | TITLE ARTIST IMPRINT/LABEL ONE MORE NIGHT MANDONS AAMOCTONENTERSCOPE |
| - |) XHM 1 2 | S MERKS 20 | TITLE ARTIST IMPRINT/LABEL ONE MORE NIGHT TYMES IMARGONS AMA/OCTONEINTERSCOPE BEAUTY AND A BEAT ISTINEBERFUTCHING ISOCOLOGY/MAND/OCB/UA/S/AD/CLA/S |
| 1 | | | |
| 1 | 2 | 6 | |
| 1 2 3 | 2 | 6 2 | |
| 1 2 3 4 | 2 5 | 6 2 1 | |
| 1 2 3 4 5 | 2 5 | 6 2 1 12 | |
| 1 2 3 4 5 6 | 2 5 3 4 | 6 2 1 12 10 | |
| 1 2 3 4 5 6 7 | 2 5 3 4 12 | 6 2 1 12 10 2 | TITLE ANTEST INFINITUABLE WWW MARON SAMAOCTONEWTRESCOPE BEAUTY AND A BEAT JISTINEERRATIKONMAN SOOLOSIMMANDERRANKSARDUNE MARON SAMAOCTONEWTRESCOPE INFINITUABLE MARON SAMAOCTONEWTRESCOPE INFINITUABLE MARON SAMAOCTONE SOULIMBIALESACY DIE YOUNG KESMA KENSASAERCA HOME PIILUP PIILUP IS INNITERSCOPE IT'S TIME MARON ANGONS KONAKOR MANTERSCOPE SWIIMMING POOLS (DRANK) KENBRICLAMMA TO' DANGLAFTERMATIKTISCOPE |
| 1 2 3 4 5 6 7 8 | 2 5 3 4 12 9 | 6 2 1 12 10 2 8 | |
| 1 2 3 4 5 6 7 8 8 9 | 2 5 3 4 12 9 8 | 6 2 1 12 10 2 8 5 | TITLE MARGONE SAMA OCTONEINTERSCOPE SEAUTY AND A BEAT JETIME MARGONE SAMA OCTONEINTERSCOPE BEAUTY AND A BEAT JETIMEBERGINGUESMANAGE BINANESANDEDAGE DON'T YOU WOORY CHILD SWEBSICHOUSE MARAFER, JANNAMER ASTRAULERSCAPTICL TIME HAS COME TODAY THEORIMARERS BROTHERS COLUMBIALESACY DIE YOUNG KESAN ARMSREGERCA HOME PHILIPHILLEP SIGNITERSCOPE IT'S TIME MARGINE SIGNITERSCOPE SWIMMING POOLS (DRANK) KENDRICK LAMMER TOP DAWGRAPTERMATERSCOPE TY PINK RCA LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NEYM ARTOWNDAME |
| 1 2 3 4 5 6 7 8 8 9 9 0 | 2 5 3 4 12 9 8 6 7 | 6 2 1 12 10 2 8 5 12 8 | TITLE MARGONS ADMAGGINE WITH SECOPE DISTU DISTU DI |
| 1 2 3 4 5 6 7 8 9 0 1 1 2 | 2 5 3 4 12 9 8 6 7 10 | 6 2 1 12 10 2 8 5 12 8 75 | TITLE ATTEST INFERMICIANAEL ONE MORE NIGHT MARRONS ADMOGRAMMERISCOPE BEAUTY AND A BEAT ASTIMUESTMANAEL ADD A BEAT ASTIMUESTMANAEL ADD A BEAT MARRONS COME TODAY TIME HAS COME TODAY TIME HAS COME TODAY TIME CANSE TOMATICA TOTAY TIME CANSE TO AND A TOTAY TIME TO A TOTAY TIME TO AND A TOTAY TIME TO A TOTAY TIME TO A TOTAY TIME TO A TOTAY TIME TO A TOTAY TIME T |
| 1 2 3 4 5 6 7 8 9 9 0 1 1 2 3 | 2 5 3 4 12 9 8 6 7 10 19 | 6 2 1 12 10 2 8 5 12 8 75 3 | TITLE ATTEST INFORMATIONAL ADDRESS ADD |
| 1 2 3 4 5 6 7 8 9 0 1 1 2 | 2 5 3 4 12 9 8 6 7 10 | 6 2 1 12 10 2 8 5 12 8 75 | TITLE ATTEST INFERMICIANAEL ONE MORE NIGHT MARRONS ADMOGRAMMERISCOPE BEAUTY AND A BEAT ASTIMUESTMANAEL AND A BEAT ASTIMUESTMANAEL AND A BEAT MARRONS COME TODAY TIME HAS COME TODAY TIME HAS COME TODAY TIME CANSE TOMATA ASTIMUTESCOPE TIME MARRONS MINING POOLS (DRANK) MINING POOLS (DRANK) KENNAKAEMAN KINTERSCOPE TRY PINK RAA LIT ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE YO MOTOWNELLAS GIRL ON FIRE ASDAMENTICS FOR MICHINA RCA SOMEONE LIKE YOU ADDEX LIS VELOCUMINA |

Incorporating streamed plays, page versis and thas according to MySpace, as well as sources tracked by online aggregator heart Big. Sound, including on specification or priorities (Biotract chare than 60 overal), 20CAL 80.5 A reshing of the mast active articlas active accash nervo and on theoretize for rules and explanations. All cutter 20CS, Permittanus Golosh Med. LLC and Nersen SoundScan Price All rights rearved

appea

NEXT SOUN BIG BIG RTIST TOCADISCO COCO JONES HELICOPTER SHOWDOWN THE MARTINEZ BROTHERS WHISKEY PETE

| 6 | VARIOUS CRUELTIES | |
|----|--------------------|--|
| 7 | MUMBAI SCIENCE | |
| 8 | OTTO KNOWS | |
| 9 | JOEL FLETCHER | |
| 10 | AUDREY NAPOLEON | |
| 11 | DAN CROLL | |
| 12 | BLAKE BLISS | |
| 13 | INSPECTOR DUBPLATE | |
| 14 | AMNESYS | |
| 15 | NEW YEARS DAY | |

Data for week of JANUARY 12, 2013

36 Go to www.billboard.biz for complete chart data

top 10 of Top R&B/Hip-Hop Albums. who have never appeared as a lead as complied by Nielsen SoundScan.

or the t those is data

defined as th defined as th in BDS, sales

appeared on the formats by new

sest-selling albums by new or developing arts, defined as those v theatseeker. Albums. **Heartseeker Songs:** The most popular gible to appear on Heatseeker Songs. These are ranked by radio

HEATSEEKERS ALBUMS: T we then ineligible to appea subsequent songs are then

Billboard, LAUNCH PAD 12 2013

HEATSEEKERS ALBUMS

| WEEK | WEEK | WEBCS | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE) | TITLE | CERT | 1 The third-season |
|------|------|-------|---|---|------|--|
| 1 | t | 2 | #1 CASSADEE POPE 2WKS REPUBLIC DIGITAL EX (9.88) | The Voice: The Complete Season 3 Collection | | winner of "The |
| 2 | 2 | 15 | ALT-J INFECTIOUS/CANVASBACK/ATLANTIC 531756*/AG (12.98) | An Awesome Wave | | Voice" has sold 19,000 in two |
| 3 | 7 | 96 | VOLBEAT VERTIGO 016814/REPUBLIC (13.98) | Beyond Hell/Above Heaven | | weeks-almost ha |
| 4 | 3 | 2 | NICHOLAS DAVID REPUBLIC DIGITAL EX (9.98) | The Voice: The Complete Season 3 Collection | | what first-season champ Javier Colo |
| 5 | .4 | 2 | TERRY MCDERMOTT REPUBLIC DIGITAL EX (9.98) | The Voice: The Complete Season 3 Collection | | has sold of his firs post-"Voice" albu |
| 6 | 16 | 6 | GREATEST CROWN THE EMPIRE GAINER BISE 179 (12.96) | The Fallout | | to date (45,000). |
| 7 | 8 | 2 | CAPTURE THE CROWN SUMERIAN 115 EX (11.98) | 'Til Death | | 600 MA |
| 8 | 6 | 9 | CHRIS MANN FAIRCRAFT 017644/REPUBLIC (14:98) | Roads | | |
| 9 | 11 | 13 | IRIS DEMENT FLARIELLA 1005* (15.98) | Sing The Delta | | 1 |
| 10 | 5 | 9 | KATHERINE JENKINS REPRISE 532525/WARNER BROS. (12.98) | This Is Christmas | | 42 |
| 1 | 19 | 6 | WOE, IS ME VELOCITY 180/RISE (12.98) | Genesi[s] | | The album logs its second-best sales |
| 12 | 14 | 27 | FATHER JOHN MISTY SUB POP 970* (13.98) | Fear Fun | | frame yet (nearly 1.000; up 113%) |
| 13 | 13 | 12 | LORD HURON (AMSOUND 059* (11.98) | Lonesome Dreams | | while its single |
| 14 | 35 | 63 | NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98) | Welcome Reality | | "Remember Wher (Push Rewind)" |
| 15 | 39 | 7 | PASSENGER BLACK CROW 30965/NETTWERK (12.98) | All The Little Lights | | continues to grow |
| 16 | 23 | 37 | BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98) | Every Kingdom | | at Mainstream Top 40 (bulleted at No |
| 17 | 9 | 7 | TRACEY THORN MERGE 459* (14.98) | Tinsel And Lights | | 30, up 1% in spins |
| 18 | 27 | 8 | TIG NOTARO SECRETLY CANADIAN DIGITAL EX (4.98) | Live (EP) | | - |
| 19 | RE-E | NTRY | KREWELLA KREWELLA DIGITAL EX (4.98) | Play Hard (EP) | | 50 The rapper's lates |
| 20 | RE-E | NTRY | THOMAS RHETT VALORY DIGITAL EX/BMLG (5.98) | Thomas Rhett (EP) | | mixtape, which |
| 21 | 12 | 4 | PALOMA FAITH EPIC 40721 (9.98) | FallTo Grace | | is downloadable for free, was also |
| 22 | 25 | 8 | WILD NOTHING CAPTURED TRACKS 162* (12.98) | Nocturne | | released for sale and enters with |
| 23 | 29 | 5 | DJANGO DJANGO RIBBON 021" (12.98) | Django Django | | almost 1,000 |
| 24 | RE-E | NTRY | KNIFE PARTY EARSTORM DIGITAL EX (2.98) | 100% No Modern Talking (EP) | | copies. It's his firs album to reach an |
| 25 | RE-E | NTRY | CIMORELLI UNIVERSAL ISLAND DIGITAL EX/REPUBLIC (3.98) | Believe It (EP) | | Billboard tally. |

| ERT | ARTIST TITLE | /EBKS N CHT | AST VEEK | HIS | |
|-----|--|---------------------|-------------|-----|--|
| 0 | LABEL & NUMBERI/DISTRIBUTINE LABEL (PRICE) TWO STEPS FROM HELL Skyworld Skyworld | TWO STEPS FROM HELL | | | |
| | SMOSH Sites maw HEL DenaLex (1138) SMOSH SMOSH SMOSH SMOSH SMOSH SMOSH SMOSH SMOSH Jelex (1138) | SHOT | 27 HOT SHOT | | |
| | TRINIDAD JAMES THINKITSAGAME DIGITAL EX (9.98) Don't Be S.A.F.E. | 3 | 44 | 28 | |
| | DANIEL HOPE/KONZERTHAUS KAWMEROCHESTER BERLIN (DE RIDDER) DANIEL HOPE/KONZERTHAUS KAWMEROCHESTER BERLIN (DE RIDDER) De 01748/b105/CCA (LASSIC) 18:81 | 7 | 30 | 29 | |
| | CHURCHILL Change (EP) AAWQCTON 571655 EX/IGA (4 38) | w | NE | 30 | |
| | OTHERWISE COTIUS WEIDLA 8376 (15 98) True Love Never Dies | 20 | 43 | 31 | |
| | ALLEN STONE STICK/STONES 0161/ATO (11.98) Allen Stone | 21 | 31 | 32 | |
| | SHOVELS AND ROPE SHIMP 1619-0UATONE 12.88 SHIMP 1619-0UATONE 12.88 | 11 | 34 | 33 | |
| | WILL REAGAN AND UNITED PURSUIT Endless Years | NTRY | RE-E | 34 | |
| | CARPARK 70070* (13.98) Attack On Memory | 9 | 48 | 35 | |
| | LIANNE LA HAVAS NONESUCH S21819/WARNER BRDS. (12.98) Is Your Love Big Enough? | 11 | 38 | 36 | |
| | JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL Signs & Signifiers | 19 | 18 | 37 | |
| | GREMAL MALDONADO Yo UNIVERSAL MUSIC LATINO 017967/UMLE (11.58) | 2 | 22 | 38 | |
| | DELTA RAE Carry The Fire | 16 | 41 | 39 | |
| | JONATHAN & CHARLOTTE Together | 9 | 24 | 40 | |
| | TITUS ANDRONICUS Local Business | NTRY | RE-E | 41 | |
| | CHRIS WALLACE Push Rewind | NTRY | RE-E | 42 | |
| | DIE ANTWOORD Ten\$Ion | NTRY | RE-E | 43 | |
| | JENNY OAKS BAKER Noel: Carols Of Christmas Past | 8 | 28 | 44 | |
| | ALISA WEILERSTEIN/DANIEL BARENBOIM/STAATSKAPELLE BERLIN DECCA/DG 017592/DECCA CLASSICS (12.98) Elgar/Carter: Cello Concerto | NTRY | RE-E | 45 | |
| | SHARON VAN ETTEN JAGJAGUWAR 201* (14.98) | 4 | 36 | 46 | |
| | CHASE RICE Dack JANIELS 978 EX (14.98) Dirt Road Communion | NTRY | RE-E | 47 | |
| | ZOMBOY The Dead Symphonic (EP) | NTRY | RE-E | 48 | |
| | SHANE HARPER Shane Harper | NTRY | RE-E | 49 | |
| | FRENCH MONTANA Mac & Cheese 3 | w | NE | 50 | |

HEATSEEKERS SONGS REGIONAL HEATSEEKERS #1 ALBUMS SHEW ARTIST The Voice: The Complete The Voice: The Complete PACIE T/PROMOTION LABEL 1 17 HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK An Awesome Wave Season 3 Collection **Season 3 Collection** 1 alt-J An Awesome Wave Cassadee Pope alt-j Cassadee Pope 2 3 6 LOVE SOSA CHIEF KEEF GLORY BOYZ/INTERSCOPE Cassadee Pope WEST NORTH CENTRAL EAST NORTH CENTRAL NORTH EAST 3 2 10 WICKED GAMES te Season 3 Collection Nicholas David The Voice: The Comple son 3 Collec Iris Dement MERRY GO 'ROUND 5 6 11 Terry McDermott The Voice: The Complete Season 3 Collection ALL GOLD EVERYTHING 6 4 4 ME/DEF JAM/IDJMG YOUNG & GETTIN' IT Father John Misty 7 10 13 BANGZ MAYBACH/WARNER BROS. 5 20 DID IT FOR THE GIRL 8 Allen Stone 11 17 CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVIL CASEY JAMES 19/COLU CUPS ANNA KENDRICK UME Tracey Thorn Tinsel And Lights 10 21 2 Crown The Empire ANIA KENDRICK UME WHO BOOTY JOM HART FRAUTINE IAMSU COOL KID CARTELLEPIC BELLAS FINALS: PRICE TAG/DON'T YOU (FORGET ABOUT ME)... THE BARDEN BELLAS UME 11 7 8 Tig Notaro 12 25 3 13 13 BEER WITH JESUS 13 TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA 14 8 23 RISE OFF: MICKEY/LIKE A VIRGIN/HIT ME WITH YOUR BEST SHOT... THE BARDEN BELLAS. THE TREBLEMAKERS & THE BU HARMONICS UME Cassadee Pope The Voice: The Complete Season 3 Collection 15 NEW NEW ON MY OWN 16 Jenny Oaks Baker Noel: Carols Of Christ HATE BEIN' SOBTER CHIEF KEEF FEATURING 50 CENT & WIZ KHALIFA GLORY BOYZ/INTERSCOPE LITTLE BLACK SUBMARINES The Voice: The Complete Season 3 Collection The Voice: The Complete The Voice: The Complete 17 20 2 alt-J An Awesome Wave Season 3 Collection Season 3 Collection 18 16 15 Cassadee Pope Cassadee Pope Cassadee Pope K KEYS NON Volbeat Beyond Hell/Above Heaven 19 23 2 REMEMBER WHEN (PUSH REWIND) REMEMBER VILLE CHRIS WALLACE THINKSAN YEAH YEAH YEAH YEAH MILVERSAL ISLAND/CHERRYTREE/INTERSCOPE SOUTH CENTRAL SOUTH ATLANTIC MID ATLANTIC Terry McDermott The Voice: The Complete 20 RE-ENTRY on 3 Collection PROGRESS REPORT Nicholas David The Voine: The Complete Season 3 Collection 21 17 4 21 17 4 LODYE AND WARL 22 INEW POOL MASHUP: JUST THE WAY YOU ARE/JUST A DREAM THE BARDEN BELLS UME 23 22 3 MISTY MOUNTAINS RICHARD AMMITAGE WITH THE DWARE CAST WATERTOWER 24 19 5 TROJANS ATLAS GENUS FROCS HEAD WARNER BROS. Thomas Rhett, "Beer With Jesus' Crown The Empire The singer/songwriter is on his way to a second top 20 entry on the Chris Mann Hot Country Songs chart as "Beer With Jesus" keeps inching up the tally. This week, the tune rises 27-26 and concurrently climbs Capture The Crown ATLAS GENIUS FILOUS TILLAUVAINNEEN EINUS. TREBELS FINALS: BRIGHT LIGHTS BIGGER CITY/MAGIC THE TREBLEMAKERS UME 25 NEW 39-36 on Country Digital Songs (31,000; up 151%). Katherine Jenkins

Data for week of JANUARY 12, 2013 | For chart reprints call 212,493,4023

JAN HOT 100, Billboard,

AIRPLAY

RDS

SALES DATA

SoundSca

PEAK

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THE BILLBOARD HOT 100

| | TTLE Artist RODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL | CERT. | PEAK | 2 & 17 The first two po |
|-----------------------|--|-------|--|-------------------------------------|
| 1 1 13 | LOCKED OUT OF HEAVEN WKS THE SMEEZINGTONS, J. BHASKER, E. HAYNIE M. RONSON IBRUND MARS PLAWRENCE II. A. LEVINEI O ATLANTIC O ATLANTIC | | 1 | radio singles |
| | REATEST IKNEW YOU WERE TROUBLE. Taylor Swift | - | 2 | from Red mark |
| | AINER/DIGITAL MAXMARTIN,SHELBACKITSWIFTMAXMARTIN,SHELBACKI BIG MACHINE/REPUBLIC AMAGENER BIAMONDS Rihanna | - | | sales milestone "Trouble" pass |
| 2 Z S | TARGATE,BENNY BLANCO (S.FURLER,B.LEVIN,M.S.ERIKSEN,TE.HERMANSEN) O SRP/DEF JAM/IDJMG | | 1 | million downlo |
| 3 3 30 <mark>P</mark> | IO HEY The Lumineers HADLOCK (W.SCHULTZ,J.FRAITES) ODUALTONE | | 3 | sold, according |
| 5 7 12 E | BEAUTY AND A BEAT Justin Bieber Featuring Nicki Minaj fax martin.zedd (max martin.azaslavski,s kotecha.d.t.maraj) @schooledy/raymond brauw/sland/dj.mg | | 5 | Nielsen SoundS while "Never" |
| 19 18 0 | SANGNAM STYLE PSY | 2 | 2 | 3 million in dig |
| | JAFSANG,YGUN-HYUNG (J.S.PARK,G.H.Y00) © SCHOOLBOY,REPUBLIC DIE YOUNG Ke\$ha | - | | sales. |
| 0 4 D | R LUKE, BENNY BLANCO, CIRKUT (K SEBERTL, GOTTWALD, B LEVIN, N RUESS, H WALTER) Ø KEMOSABE/RCA | | 2 | |
| | DNE MORE NIGHT Maroon 5 IAX MARTIN, SHELLBACK (ALEVINE, SHELLBACK, SKOTECHA, MAX MARTIN) @ A8M/OCTONE/INTERSCOPE | | 1 | - 10-3 |
| | IOME Phillip Phillips PEARSON ID PEARSON G. HOLDENI O 19/INTERSCOPE | 2 | 7 | 1 |
| 10 12 T | HRIFT SHOP Macklemore & Ryan Lewis Featuring Wanz | | 10 | |
| | LEWIS (B.HAGGERTY,R.LEWIS) @MACKLEMORE/ADA CRY Flo Rida | | 125 | 7 & 97 |
| | FIO RICA ERTURSTICSSORY & NUS PALIMERIM HOOSSTATENTIDULARCASCHWARTZUK HJADOURIMUUUDRIVPHEVOBRUSSELLSDITUEJHULMLARIN 💿 POEDINATIONT | | 6 | "Die Young" |
| | CREAM & SHOUT will.i.am & Britney Spears AZY JAY (WADAMS, JMARTENS, J BAPTISTE) O INTERSCOPE | | 12 | crosses 2 million downloads sold |
| 14 0 5 | SOME NIGHTS fun. | - | 3 | since its release |
| 1 | BHASKER (N.RUESS,A.DOST,J.ANTONOFF,J.BHASKER) OF FUELED BY RAMEN,RRP SIRL ON FIRE Alicia Keys Featuring Nicki Minaj | - | and the second s | Follow-up "C'm |
| 10 10 A | LICIA KEYS, J. BHASKER, S. REMI (ALICIA KEYS, J. BHASKER, S. REMI, W. SQUIER) O RCA | | 11 | meanwhile, is t |
| | DON'T YOU WORRY CHILD Swedish House Mafia Featuring John Martin XWELLSINGROSSO,SANGELLO (JMARTIN,M.ZITRON,AXWELL,SINGROSSO,SANGELLO) @ASTRALWERKS(CAPITOL | | 11 | Greatest Gainer |
| 17 17 7 | THE A TEAM Ed Sheeran | | 16 | 56%) on Mainst Top 40, where i |
| 3 | GOSLING,E.SHEERAN(E.SHEERAN) OELEKTRA/ATLANTIC VE ARE NEVER EVER GETTING BACK TOGETHER Taylor Swift | - | - | climbs 30-28 in |
| 25 21 4 N | MAX MARTIN, SHELLBACK, D. HUFF (T.SWIFT, MAX MARTIN, SHELLBACK) 😡 BIG MACHINE/REPUBLIC | 3 | 1 | second week. |
| | RY PInk KURSTIN (BUSBEE,B.WEST) ØRCA | | 13 | |
| 22 20 0 | RUISE Florida Georgia Line | | 16 | 26 |
| J | MOI (B KELLEY, THUBBARD, J MOI, C RICE, J RICE) O REPUBLIC NASHVILLE SWIMMING POOLS (DRANK) Kendrick Lamar | - | process. | The track |
| 20 21 7 | MINUS (K.DUCKWORTH, T.WILLIAMS) © TOP DAWG/AFTERMATH/INTERSCOPE | | 17 | vaults 24-13 on On-Demand So |
| | T'S TIME Imagine Dragons DARNER IMAGINE DRAGONS ID REYNOLDS W SERMON & MCKEEL OKIDINAKORNER INTERSCOPE | | 18 | with an 11% inc |
| L | ET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) Ne-Yo | | 6 | to 553,000 on- |
| S | TARGATE.REEVA.BLACK (S.C. SMITH, S.FURLER, M.S. ERIKSEN, TE HERMANSEN, M. HADFIELD, M.DIS CALA) ●MOTOWIN/IDJMG CLIQUE Kanye West, Jay-Z, Big Sean | - | 12000 | demand stream |
| s 23 22 1 | IT-BOY,K WEST IC HOLLIS,S M ANDERSON,K.O.WEST,S.C.CARTER, J.E.FAUNTLEROY III 0 G.O.D.D./DEF JAM/IDJMG | | 12 | It also gains by |
| 35 28 1 | AS LONG AS YOU LOVE ME Justin Bieber Featuring Big Sean JERKINSALINDAL (RJERKINSALINDALNATWEHJBIEBER,SMANDERSON) © SCHOOLBOYRAYMOND BRAUNISLANDIDJMG | | 6 | 106% to 152,00 downloads sold |
| 26 27 V | VANTED Hunter Haves | | 16 | ao amodus solu |
| | HUFF.HAYES (TVERGES.HHAYES) O ATLANTIC NASHVILLEWMN REATEST GAINER/ F*KIN PROBLEMS A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar | | 100000 | 100 |
| 24 32 3 | NSHEBB (R MAYERS N. SHEBB (R MAYERS N. SHEBB & GARARETTA GRAHAM, TEPPS, KOUCKWORTH) @ASAP WORLDWIDE POLD GROUNDS RCA | | 24 | 1 m |
| | CALL ME MAYBE Carly Rae Jepsen RAMSAYLIRAMSAY | 6 | 1 | |
| 1 77 70 H | IALL OF FAME The Script Featuring will.i.am | | 28 | 69 |
| 3/ 30 D | O'DONOGHUE,M.SHEEHAN,J.BARRY (D.O'DONOGHUE,M.SHEEHAN,W.ADAMS,J.BARRY) O PHONOGENIC/EPIC | - | - | As Les Miserab |
| 34 39 D | ETAIL (D.CARTER,N.C.FISHER,B.WILLIAMS,J.A.PREYAN,R.DIAZI OVUNG MONEY/CASH MONEY/REPUBLIC | | 29 | AS Les Miseradi Highlights Froi |
| | /M DIFFERENT 2 Chainz JMUSTARD (TEPPS,D:MCFARLANE) O DEF JAM/IDJMG | | 30 | The Motion Pic |
| 07 00 E | DON'T STOP THE PARTY Pitbull Featuring TJR | | 27 | Soundtrack bla |
| | JR (A C. PEREZ TJ. ROZDILSKY, J. GARCIA, J. MARTINEZ GOMEZ.W.LYN, FHIBBERT) OMR. 305/POLO GROUNÖS, RCA /A VA VOOM Nicki Minaj | | Course 1 | 33-2 on the |
| 5 31 20 D | R. LUKE, KODOL KOJAK (D. T.MARAJ), GOTTWALD, A. GRIGG, MAX MARTIN, H. WALTER) O YOUNG MONEY/CASH MONEY/REPUBLIC | | 22 | Billboard 200, actress sends a |
| 41 46 7 L | ITTLE THINGS One Direction GOSLING (E.SHEERAN EVEVAN) OS SYCO(COLUMBIA | | 33 | third version o |
| 28 24 1 | OO CLOSE Alex Clare | 2 | 7 | song onto the |
| 0 | IPLO.SWITCHARECHTSCHAID (ACLARE_LOUGUID) OREPUBLIC BANDZ A MAKE HER DANCE Juicy J Featuring Lil Wayne & 2 Chainz | | | 100. Susan Boy |
| N 00 00 00 | IKE WILL MADE-IT (M.L.WILLIAMS, J. HOUSTON, D. CARTER, TEPPSI OKEMOSABE/COLUMBIA | | 29 | take reached N |
| | CATCH MY BREATH Kelly Clarkson ound kollectiv (K.clarkson, J.halbert, E.olson) @ 19/RCA | | 30 | 62 in 2009, and the "Glee" cas |
| 17 70 E | OON'T WAKE ME UP Chris Brown | | 10 | cover rose to N |
| | IBDIASSIA BERASSIA ERINEYIYI CAMBROWILIBAPTISTER BERKIA MANCHENRIYIMASHWORBITA WHITE BERWIEYIYI HAMILDON MBEWASSIA BENASSI ITTLE TALKS Of Monsters And Men | - | 0023 | in 2010. |
| 5 52 51 U | FMONSTERS AND MEN, A ARNARSSON (N.B. HILMARSDOTTIR, R. THORHALLSSON) | | 31 | |
| 44 41 | BETTER DIG TWO The Band Perry HUFF (B CLARK'S MCANALLYT ROSEN) O REPUBLIC NASHVILLE | | 39 | 93 & 96 |
| 26 22 8 | WEET NOTHING Calvin Harris Featuring Florence Welch | | 26 | Parent album / |
| 20 33 0 | HARRIS (CHARRIS, F.WELCH, K.HARPOON) O DECONSTRUCTION/RY EYE/ULTRA/ROC NATION/COLUMBIA | | | Perfect leaps 4 |
| 50 54 18 G | CVERY STORM (RUNS OUT OF RAIN) Gary Allan Allan, GDROMAN (GALLAN, MWARREN, HLINDSEY) OMCA NASHVILLE | | 41 | on the Billboar 200. Kendrick |
| AC 50 C | DAYLIGHT Maroon 5 LEVINE.MDL.MAX.MARTIN (ALEVINE.MAX.MARTIN.SAMM./MLEVY) @ A&MOCTONE/INTERSCOPE | | 42 | her first chart (|
| 74 79 L | IVE WHILE WE'RE YOUNG One Direction | - | 2 | in the movie b |
| 74 70 R | AMI,C.FALK (R.YACOUB,C.FALK,S.KOTECHA) | - | 3 | by her inventiv |
| | ADORN Miguel IIGUEL (MJ.PIMENTEL) Ø BYSTORM/BLACK ICE/RCA | | 17 | percussion |
| 40 36 T | HINKIN BOUT YOU Frank Ocean | | 32 | performed with plastic cup. |
| | 0CEAN.S.TAYLOR(FOCEAN.S.TAYLOR) O DEF JAM/IDJMG WILL WAIT Mumford & Sons | - | | plastic cup. |
| > 39 34 🗠 🔥 | DRAVS (MUMFORD & SONS) GENTLEMAN OF THE RDAD/RED/GLASSNOTE | - | 23 | BETV |
| 47 44 6 | BLOW ME (ONE LAST KISS) P!nk .kurstin (Pink,G.kurstin) @rca | | 5 | 20 |
| | REATEST SOMEBODY THAT I USED TO KNOW Gotye Featuring Kimbra | 6 | 1 | 20 |
| | SAINER/AIRPLAY WIDE BACKER (WIDE BACKER LIBONFA) O SAMPLES IN SECONDS/FAIRFAX/REPUBLIC READY OR NOT Bridgit Mendler | | - | |
| 94 87 E | KIRIAKOU, A GOLDSTEIN (B. MENDLER, E KIRIAKOU, E K. BOGART, A. GOLDSTEIN, TR. BELL, W. HART) | | 49 | |
| | IGHTS Ellie Goulding. stannard,A.Howes (E.Goulding,R.stannard,A.Howes) @ CHERRYTREE/INTERSCOPE | 3 | 2 | - 1 |
| 52 55 T F | RADIOACTIVE Imagine Dragons | | 51 | |
| A A | LEX DA KID (IMAGINE DRAGONS, A.GRANT, J. MOSSER) © KIDINAKORNER/INTERSCOPE | | | |
| | THE ONLY WAY I KNOW Jason Aldean With Luke Bryan & Eric Church IKNOX(DLMURPHYB.HAYSUP) OBROKEN BOW | | 52 | |
| | NYTHING COULD HAPPEN Ellie Goulding, ELIOTE GOULDING (E GOULDING, J ELIOT) OCHERRYTREE (INTERSCOPE | | 47 | |
| 55 57 F | IOW COUNTRY FEELS Randy Houser | | 54 | |
| 00 0/ D | .GEORGE (V.MCGEHEE, W.MOBLEY, N. THRASHER) O STONEY CREEK | | | GOT |
| 69 73 | OMEBODY'S HEARTBREAK Hunter Hayes HUFEHHAYES (A DORFELLAIRD HHAYES) @ ATLANTIC NASHVILLE/WMN | | 55 | |

| so to | | | |
|--|--|--|-------|
| WEEKS ON CHIT | TITLE PRODUCER (SONSWRITER) | Artist IMPRINT / PROMOTION LABEL | CERT. |
| | LOVE SOSA YOUNG CHOP (KCOZART,T.PITTMAN) | Chief Keef GLORY BOYZ/INTERSCOPE | |
| | GOODBYE IN HER EYES K.STEGALLZ, BROWN (Z.BROWN, W.DURRETTE, S.LEIGH, J.D. HOPKINS) | Zac Brown Band | |
| | FEEL AGAIN R.B. TEDDER, N. ZANCANELLA, B. KUTZLE (R.B. TEDDER, B. KUTZLE, D. BROWN, N. ZANCANELLA) | OneRepublic MOSLEY/INTERSCOPE | |
| | BALL RICO LOVE FARL AND E (C.J.HARRIS, JR.RICO LOVE F.HOOD, E GOUDY ILD.CARTER) | T.I. Featuring Lil Wayne @ GRAND HUSTLE/ATLANTIC | |
| | TIL MY LAST DAY JSTOVER (B.D.MAHER, JMOORE, JSSTOVER) | Justin Moore | |
| | BEER MONEY BJANESIK-MOORE, BDALYTVERBESI | Kip Moore © MCA NASHVILLE | |
| | SKYFALL | Adele | |
| 13 | PEPWORTH (A ADKINS, PEPWORTH) BEGIN AGAIN | @ XL/COLUMBIA Taylor Swift | |
| | DHUFFACHAPMAN,TSWIFT(TSWIFT) KISS TOMORROW GOODBYE | BIG MACHINE Luke Bryan | |
| | J.STEVENS (LBRYAN, J.STEVENS, S.M.CANALLY) TORNADO | | |
| | JJOYCE (N. HEMBY,D. MAID) REMEMBER YOU Wiz Khalit | CAPITOL NASHVILLE a Featuring The Weeknd | |
| | CMONTAGNESE, DPAT (C.J.THOMAZ, A TESFAYE, C.MONTAGNESE, A BALSHE, J.DOUGLASS, E.LUMI CREEPIN' | KIN) @ROSTRUMATLANTIC/RRP Eric Church | |
| 19 | JJOYCE (ECHURCH.M.GREEN) WICKED GAMES | EMI NASHVILLE The Weeknd | |
| | DOC,C.MONTAGNESE,THE WEEKND (A.TESFAYE,C.MONTAGNESE,D.MCKINNEY) | O X0/REPUBLIC | |
| 1 | I DREAMED A DREAM NOT USTED (A BOUBLIL, C.M. SCHONBERG, H.KRETZMERI | Anne Hathaway © REPUBLIC | 2 |
| | DON'T JUDGE ME THE MESSENGERS (C.M.BROWN, N.ATWEH, A.MESSINGER, M. PELLIZZER) | Chris Brown O RCA | |
| | SOUTHERN COMFORT ZONE B.PAISLEY (B.PAISLEY, CDUBOIS, J.K.LOVELACE) | Brad Paisley ARISTA NASHVILLE | |
| | GUAP KEYNWAR YOUNG CHOP IS MANDERSOND MIWER II. TPITTMANA JZDUIEROOD GAMPER JR. K. OWESTA MARTIN, R. KINELSI | Big Sean | |
| | OATH Cher DR. LUKE, CIRKUT, ROBOPOP (R.M. GOMEZ, L. GOTTWALD, A. MALIK, D. OMELIO, H. WALTER, E. WRITER, E. WR | Lloyd Featuring Becky G (HT) Ø SYCO/EPIC | |
| | | Lamar Featuring Drake | |
| | MERRY GO 'ROUND LLAIRD, S.MCANALLYK, MUSGRAVES (K.MUSGRAVES, J.OSBORNE, S.MCANALLY) | Kacey Musgraves @ MERCURY NASHVILLE | |
| | TWO BLACK CADILLACS MBRIGHT (C.UNDERWOOD,JKEAR,HLINDSEY) | Carrie Underwood | |
| | ALL GOLD EVERYTHING | Trinidad James | |
| | MADNESS | Muse | |
| | ONE OF THOSE NIGHTS | HEUUM-3/WARNER BRDS. Tim McGraw | |
| | B.GALLIMORE,TMCGRAW (LLAIRD,R.CLAWSON,C.TOMPKINS) | BIG MACHINE | |
| | | | - |
| | D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT) | Taylor Swift | • |
| | D.HUFFN.CHAPMAN,T.SWIFT (TSWIFT) CELEBRATION Game Featuring Chris Brown, Tyga, SAP (J.TAYLOR.C.M.BROWN,M.NGUYEN-STEVENSON,D.CARTER,C.J.THOMAZ,J.KING) | Taylor Swift | • |
| | Озвятьонамиал таунет (ISWFI) CELEBRATION Game Festuring Chris Brown, Tyga, Appl. Inductor Brown, M. Nouriev Stevescoluz Canterc, Jithom 2, Jikinko DICED PINEAPPLES Robinski, J. Roberts II.C. BACCOMISCO ANNIMENIA A GRAHAM MARK | Taylor Swift © BIG MACHINE Wiz Khalifa & Lil Wayne © REZERVOIR/BGC/INTERSCOPE Featuring Wale & Drake ACH/SLIP-N-SLIDE/DEF JAM/IDJMG | • |
| | Distribution Application From The Control of | Taylor Swift © BIG MACHINE Wiz Khalifa & Lil Wayne © REZERVORROGC/INTERSCOPE Featuring Wale & Drake ACH/SUP-N-SUDE/DET JAM/IDJM/ One Direction © SYCO/COLUMBIA | • |
| | Distributionamenant servire (Sweff) General Transmittion Game Featuring Chris Brown, Tyga, SkPU transmittion Game Featuring Chris Brown, Tyga, SkPU transmittion Game Featuring Chris Brown, Tyga, DICED PINEAPPLES DICED PINEAPPLES DICED FINEAPPLES DICED FINEA | Taylor Swift © BIG MACINE Wiz Khalifa & Lii Wayne © REZERVOR/DGCINTERSCOPE Featuring Wale & Drake ACH/SUP-N-SUDDEF JAM/DJ.ME One Direction) © SYCO/COLUMBIA Taylor Swift © BIG MACINE © BIG MACINE | • |
| | DUBLIFUNDAMPARANTSWIFT (TSWIFT) CELEBRATION Game Featuring Chris Brown, Tyga, Swu Januze, Brown, Micores Stevensond Learner, Liholmaz, Jamo DICED PINEAPPLES READRAKIN, LIBORTS LICE ACCORMICS, DAKINTMEHINA, BRAHAM KISS VOU CFARLAMMISHELBACK TAKOUB CFARLS KOTECHAK LIMOINK FOGELMARKA NEULER 22 MAXIVARTIN.SHELBACK TSWIFTMAX MARTIN.SHELBACK EL CERRITO PLACE | Taylor Swift Belß Machine Wiz Khalifa & Lil Wayne © REZERVORROECNTERSCOPE Featuring Wale & Drake Catylup-N-SUBEDET JAMIOJMG One Direction © SYCOICOLUMBIA Taylor Swift | • |
| | DIVERSIONAPANANTSWIFTI SWIFTI CELEBRATION Game Featuring Chris Brown, Tyga, SAPLIKORCH BROWN, NUIVEN STEVENSOND CARTERC, JTHOMAZ, JKRIGI DICED PINEA PPLES CARDON, WILL REGISTRI LICE MCCORMICS, DARNTMEHINA SRAHAM KISS VOU EFALCAMINISHEILBACK RIXCOUBLE FALLS KOTECHAK LUNGINK KROBELMARKA HEDLEF 22 MAY MARTINSHEILBACK RIXCOUBLE FALLS KOTECHAK LUNGINK KROBELMARKA HEDLEF 22 MAY MARTINSHEILBACK RIXCOUBLE FALLS KOTECHAK LUNGINK KROBELMARKA HEDLEF 24 MAY MARTINSHEILBACK RIXCOUBLE FALLS KOTECHAK LUNGINK KROBELMARKA HEDLEF 29 MAY MARTINSHEILBACK RIXCOUBLE FALLS KOTECHAK LUNGINK KROBELMARKA HEDLEF 20 MAY MARTINSHEILBACK RIXCOUBLE FALLS KOTECHAK LUNGINK KROBELMARKA HEDLEF 20 MAY MARTINSHEILBACK RIXCOUBLE FALLS KOTECHAK LUNGINK KROBELMARKA HEDLEF 20 MAY MARTINSHEILBACK RIXCOUBLE FALLS KARTING KOTECHAK LUNGINK KROBELMARKA HEDLEF 20 MAY MARTINSHEILBACK RIXCOUBLE FALLS KARTING KOTECHAK LUNGINK KROBELMARKA HEDLEF 20 MAY MARTINSHEILBACK RIXCOUBLE FALLS KARTING KARTING KROBELMARKA HEDLEF 20 MAY MARTINSHEILBACK RIXCOUBLE FALLS KARTING KARTING KROBELMARKA HEDLEF 20 MAY MARTINSHEILBACK RIXCOUBLE FALLS KARTING KROBELBACK | Taylor Swift Ø BIGMACHINE Wiz Khalifa & Lii Wayne Ø REZEMURDOCINTESCOPE Featuring Wale & Drake ANGULA One Direction Ø SYCOCOLUMBAL Taylor Swift Ø BIGMACHINE Kenny Chesney | |
| | DULIFICULAMENAALSWIFT (TSWIFT) CELEBRATION Game Featuring Chris Brown, Tyga, seu Innton, Brown, MucDerves Texeson Jo Amter. J Thoma, James) DICED PINEAPPLES GAMAKIKI, BRORING, AKNITMEHINA SBAHMA KISS YOU CTAKLRAMIKISHELBACK TWACOUR, CFALKS KOTECHAK LINDIN, KFOGELMARKA NEDLER CPALKRAMIKISHELBACK (TSWIFTMAY MARTIN, SHELBACK EL CERRITO PLACE EJAANOMIK, CHSWIFY KKATTIS) QUUNG & GETTIN'IT Meek Mi | Taylor Swift BIGMACHNE Wizz Khalifa & Lil Wayne © REZENVORVOCANTERSCOPF Featuring Wale & Drake Antonio Male & Drake One Direction) © Struccollumea Taylor Swift © BIE MACHNE Kenny Chesney BILE CHAIRCOLLMBIA NASHILE II Featuring Wirko Bangz | |
| | DUELFISIONAPPARATISWIFTI SWIFTI CELEBRATION Game Festuaring Chris Brown, Tyga, Babli Introde Browni, M. Rolivev Stevenson Dicker Cost DICED PINEAPPLES Rick Ross KISS VOU CTAIRAMI SHELBACK TSWIFTIAA KARTIN, SHELBACK EL CERRITO PLACE EL CERRITO PLACE EL CERRITO PLACE EL CERRITO PLACE POUNG & GETTIN' IT Meek Mi JARLI BASIS INTAVILLIMSD. JUCKERK JRANDLEV ROBINSON TIP IT ON BACK BISAVESLI, WODINTKENDER/SCOPERMAN, JM NTE NEVA KAND | Taylor Swift @ite Macines Miz Khalifa & Lil Wayne Ørezneverkonstnessore Featuring Wale & Drake One Direction @ 97020000000 One Direction @ 9702000000 One Direction @ 9702000000 One Direction @ 9702000000 One Direction @ 9702000000 One Direction @ 9702000000 One Direction @ 9702000000 One Direction @ 9702000000 @ 9702000000 @ 9702000000 @ 9702000000 @ 9702000000 @ 9702000000 @ 9702000000 @ 97020000000 @ 97020000000 @ 97020000000 @ 97020000000 @ 97020000000 @ 97020000000 @ 97020000000 @ 970200000000 @ 97020000000 @ 97020000000 @ 97020000000 @ 970200000000 @ 970200000000 @ 9702000000000000000 @ 970200000000000000000000000000000000000 | |
| | DUELFORMANAALSIWITTISWETI CELEBRATTON Game Featuring Chris Brown, Tyga, Bell Inforce M BROWNLAN.RUIVEN STEVENSOND CARITERC JTHOMAZJKING) DICED PINEAPPLES RICK ROSS CARDANGWI, DREWINSUEMCONANTIMENINA SRAVAM KISS VOU CHARAMI SIELBACK ISWETDAAX MARTIN, SHELBACO EL CERRITO PLACE EL CERRITO PLACE EL CERRITO PLACE EL CERRITO PLACE EL CERRITO PLACE EL CERRITO PLACE EL CERRITO PLACE BEAMBYK (CERVIS) OUNG & GETTIN'I Meek Mi JAHELBEATS BR/WILLIAMS, DJ JUCKERKJRAADLEV/ROBINSON TIP IT ON BACK BEBAMBSL, WOOTINIKSMED/RCOPENMAAJJM.NITE NEVA END MEEVALMADE:TINVILBURNALIVILIAMS, PRISLAUGHTER) DID IT FORTHE GIRL | Taylor Swift O BIS MACHNE D RESMUNROCANTERSCOME D RESMUNROCANTERSCOME PERturing Walks & Drake Chon Direction O Structure D Direction D Structure Kenny Chesney BULE CHARGCUMBAN ANSINUE OMAYRACHWARE BBDS Direks Bentley OLANSINUE Future O AIMREAMDERS Direks Bentley OLANSINUE Future O AIMREAMDERS | |
| | DUETROUMPANALTSWITTI SWITTI CELEBRATTON Game Festuaring Chris Brown, Tyga, Bruck Tools Brown, Kill Swith Lice McCommic Cantence, Jithomaz, Jishol DICED PINEAPPLES Rick Tools Charlanding Stream Commission (Commission) Kills VOU CHARLANDISSIELLBACK (ISWITTMAX MARTIN, SHELLBACK EL CERRITO PLACE ELAMONIK (CHEVIER KILLBACK) EL CERRITO PLACE ELAMONIK (CHEVIELIANSK) (OK VOUNG & GETTIN'I Meek Mill TIP IT ON BACK BEAMESL, WOITON (LIKEN KILLBACK) EL CERRITO PLACE BEAMESL, WOITON (LIKEN KILLBACK) TIP IT ON BACK BEAMESL, WOITON (LIKEN KILLBACK) TIP IT ON BACK DID IT FORTHE GIRL JATCHI'RG BATESLIATION (LIMINALIVILIANS, PS (LIAUGHTER) DID IT FORTHE GIRL JATCHI'RG BATESLIATION (LIAWSON) | Taylor Swift © BIS MACHNE Miz Khalifa & Lil Wayne © REZWINROGANTERSCOM- Featuring Wale & Drake One Direction © Structorulmen Taylor Swift © BIS MACHNE Kenny Chesney BILE CHARCOLUMARE BBDS. Dierks Bentley © CAPTOL NASHNIE Fyture © ALTREEBANDZEPC Greg Bates © Breveluk NaSHNIE Casey James | |
| | DUETROLAPARAALTSWITTI SWITTI CELEBRATTION Game Featuring Chris Brown, Tyga, SAPLI TRICREM BROWNLANDUREN STEVENSOND CARTERE, JTHOMAZ, JKRIGI DICE D PINEAPPLES ROMAN, MILABORT JLEEM COMMICS, ANNTIMENNA SRAHMA KISS VOU CHRISMINISHELBACK (TSWITTMAY MAITIN, SHELBACK EL CERRITO PLACE ELANOMIK, SHELBACK (TSWITTMAY MAITIN, SHELBACK ELANOMIK, SHELBACK (TSWITTMAY MAITIN) DID TF FOR THE GIRL JISTOHYNG BARS, JAUTONALDWISON) CRYNIE, ON A SUITCASE CLINDERYC, JAMES I, TIMUK, TSHAPRON, THRASHER (LING WIZZARD) | Taylor Swift @ IB MACHNE Wiz Khalifa & Lil Wayne @ REZHVURNEGANTERSCOM Featuring Wale & Drake One Direction @ Strocotumbas Taylor Swift @ 016 MACHNE Market Renty @ Dieth Machne II Featuring Kirko Bangy @ MAYRAQWARKER BBS. Dierks Bentley @ CAPTU NASHILE @ MAYRAQWARKER BBS. Dierks Bentley @ CAPTU NASHILE @ MAYRAQWARKER BBS. Dierks Bentley @ CAPTU NASHILE @ Markatharker BBS. Dierks Bentley @ CAPTU NASHILE @ Markatharker BBS. @ Markatharker BBS. Dierks Bentley @ CAPTU NASHILE @ Markatharker BBS. @ Markat | |
| | DUETROIAPENANTSWITTI SWITTI CELEBRATTION Game Featuring Chris Brown, Tyga, SMPU TRIORCE MERGYNANNUTPKNETKENSOND CARTERCJTHOMAZJKENGI DICED PINEAPPLES CHOMMAN, INGENTI SLEEMCOMMICG, AKITIMEHINA SRAHAM KISS VOU CHARAMINISHELIACK RVACUBE CRAKS KOTECHAKLUNGINK KOGELMARKA HEDLEF 22 MAXIMATINSHELIACK RVACUBE CRAKS KOTECHAKLUNGINK KOGELMARKA HEDLEF 22 MAXIMATINSHELIACK RVACUBE CRAKS KOTECHAKLUNGINK KOGELMARKA HEDLEF 22 MAXIMATINSHELIACK RVACUBE CRAKS KOTECHAKLUNGINK KOGELMARKA HEDLEF 29 MAXIMATINSHELIACK RVACUBE CRAKS KOTECHAKLUNGINK KOGELMARKA HEDLEF 20 MAXIMATINSHELIACK RVACUBERKA MARTINSHELIBACO 20 MAXIMATINSHELIBACK RVACUBERKA MARTINSHELIBACO 20 MAXIMATINSHE RVACUBERKA RVACUBERKA MARTINSHELIBACO 20 MAXIMATINSHE RVACUBERKA RVACUBERKA RVACUBERKA RVACUBERKA MAXIMATINSHE RVACUBERKA RV | Taylor Switt Otto Machine Distances Dista | |
| | DUETROIAPHANATSWITTI SWITTI CELEBRATTION Game Featuring Chris Brown, Tyga, SAPU TROBER MERWINA MURIPENSTEVENSOND CARTERCJ THOMAZJAKINO DICED PINEAPPLES CARTINEHINA SRAHAM GARAN KISS VOU ENAKAMITINSHELIBACK RVACUBE FAKSK KOTECHAK LUNGINK KOGELMARKA HEDLEF 22 MARAMATINSHELIBACK RVACUBE FAKSK KOTECHAK LUNGINK KOGELMARKA HEDLEF 23 MARAMATINSHELIBACK RVACUBE FAKSK KOTECHAK LUNGINK KOGELMARKA HEDLEF 24 CERRITO PLACE ELACOMINICASHELIBACK ITSWITTINSHELIBACK EL CERRITO PLACE ELACAMINICASHELIBACK RVACUBER, LANDLEV/ROBINSON TIP IT ON BACK ELAMENSKI ELIBACK RVACUBER/ LINGUKSPESJAUGHTER UNALIBAST RIVINGUINKSD RUSAUGHTER ELIMOBIC TOWINGUINKSD RUSAUGHTER DID IT FOR THE GIRL JIRTICHEY (BARESLI TIMULTINASPESJAUGHTER) DID IT FOR THE GIRL DID IT FOR THE GIRL DID IT FOR THE GIRL DID IT FOR THE GIRL CHRISTI KOWILDIED ELIMOBIC JAMESLI TUMULTINASPESJAUGHTER ELIMOBIC JAMESLI TUMULTINASPESJAUGHTER LUNGERG JAMESLI TUMULTASASPESJAUGHTER ELIMOBIC JAMESLI JAMESL | Taylor Swift Onlis Machine Peter Market State Peter State State Peter State State One Direction One Direction One Direction One State State State State State State State State State State State State One State State State One State State State One State State One State State One State S | |
| | DUELFORMANDERSTEINTEN CELEBRATION Game Featuring Chris Brown, Tyga, Bell Inforce M BROWNLAN.OUVEN-STEVENSOND CARTERC JTHOMAZJKRING) DICED PINEAPPLES Rick Ross Rick Ross R | Taylor Swift @ Ite MacInes Wiz Khalfa & Lil Wayne Ørzznewiczenstessore Featuring Wale & Drake One Direction @ Orzerowiczenstessore Come Direction @ Structouted One Direction @ Structouted Taylor Swift @ Bit MacInes Kenny Chesney But chargouted hashing @ MARACHWARE Blass. Dierks Bentley @ CAPTO MSHILLE Future @ ALTREEMALZERE Greg Bates @ Inscotted MSHILLE Casey James @ Inscotted MSHILLE @ Inscott | |
| | DUETROUMPANALTSWITTI SWITTI CELEBRATTON GENELTRACIA BROWNI, MICHAEN STEVENSOND CARITERC, JTHOMAZ, JKRIG DICED PINEAPPLES MICK ROSS MICK R | Taylor Swift @ Ite Macines Wiz Khalifa & Lil Wayne Diezerwickonstrussone Piezerwickonstrussone Diezerwickonstrussone Diezerwickonstrussone One Direction @ Structouted One Direction @ Structouted Taylor Swift @ Structouted Markan Kenny Chesney But charkcouted Markan Kenny Chesney But charkcouted Anteretemoted Greg Bates @ Information Austrulia Casey James @ Information Austrulia Anna Kendrick @ UME Bruno Mars @ Autwitto | |
| | DUETROLAPARAALTSWITTI SWITTI CELEBRATTON Game Fostuuring Chris Brown, Tyga, AgeL TRICORC M BROWN AM RUIVEN STEVENSON DI CARTERC J THOMAZ JKRNG) DICED PINEAPPLES CARDANOK IN ZMBORTS ILCE MACCIMANTA STEVENSON DI CARTERC J THOMAZ JKRNG) MICK BOOS KISS VOU CHARAMIN SHELBACK ILSWITTINA KARTIN, SHELBACO EL CERRITO PLACE ELAMONICKI CHEVREN KARTINS, SHELBACO EL CERRITO PLACE ELAMONICKI CHEVREN KARTINS MALL BARTS INFULIANSO, J TUVEREK J RANDLE VROBINSON TIP IT ON BACK BEAMONICKI CHEVREN KARTINS UNDER STEVEN KARTINS UNDER STEVEN KARTINS UNDER STEVEN KARTINS ELAMONICKI CHEVREN KARTINS UNDER STEVEN KAR | Taylor Swift @ Ite Macines Wiz Khalifa & Lil Wayne Ørezneverkonstenser Persteverkoenstenser Persteverkoenstenser Ørezneverkoenstense Persteverkoenstense Ørezneverkoenste Ørezneverkoen | |
| | DUETROLAMENDALTSWITTI SWITTI CELEBRATTION GAINE FORTULII CHI STOWN, TYGB, SAPLI TRICREM BROWNLAND DIVENSITI SENSOND CARTERC JI THOMAZUKING) DICE DI NIEAPPLES KISS VOU CITALCAMINI SHEILBACK INVENDIAL KANTINI HINA SRAHMA KISS VOU CITALCAMINI SHEILBACK INVENDIAL KANTINI SHELBACO EL CERRITO PLACE ELAMONIK (ISSWITTMAX MAITINI SHELBACO EL CERRITO ALISEL INTO HING BAISELIATIONALAWA (ISSWITTMAX MAITINI DI NEVA END MET OF MY LEFE ELUMOREC (ISSWITTMAX MAITINI SHELBACO EURISE ON A SUITCASE CURDER (ISSWITTMAX MAITINI SHELBACO EURISE ON A SUITCASE CURDER (ISSWITTSHAPPRON THRASHER) KING WIZARD NOTUSTED MOTUSTED) WHEN I MAS SUIR MAN THE SHELBACK MAIN SHAMPENCE (ILALEVINEA WAIT) WHEN I MAS SUIR MAIN SHAMPENCE (ILALEVINEA WAIT) WHEN I MAS SUIR MAIN SHAMPENCE (ILALEVINEA WAIT) WHEN I MAS SUIR TAKINA SUILAMAS SHAMPENCE (ILALEVINEA WAIT) WHEN I MAS SUIR TAKINA SUILAMAS SHAMPENCE (ILALEVINEA WAIT) WHEN I MAS SUIR TAKINA SUILAMAS SUILAMASKIMAR SUILAMASKIMAR MAIN SUILAMASKIMAR SUILAMASK | Taylor Swift @ Ite Macines Wiz Khalifa & Lil Wayne Ørezneverkonstrussone Featuring Wale & Drake One Direction @ 97020000000 One Direction @ 97020000000 One Direction @ 97020000000 One Direction @ 9702000000 @ 9702000000 @ 9702000000 @ 970000000 @ 970000000000 @ 9700000000000000 @ 0000000000000000000000 | |
| | DUETROLAMENDALTSWITTI SWITTI CELEBRATTION GARDA ESWITTI SAPLI TRICORC MERGINA MULTIPOS TEVENSON DI CARTERC J THOMAZ JARNO SAPLI TRICORC MERGINA MULTIPOS TEVENSON DI CARTERC J THOMAZ JARNO DI CED PINEAPPLES CHANAMI SAN DI CARTEN JARNO ANTIMENINA SRAVAMI KISS VOU CARLAMIN SHELBACK ITSWITTMAX MAITIN, SHELBACO EL CERRITO PLACE ELAMONICKI SARVERY KATTIS VOUNG & GETTIN'I T Meek MI JARL BEATS IR MULTIANSO J TUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURE SULTAVA MAITIN, SHELBACO EL CERRITO PLACE ELAMONICKI SERVICIANSO J TUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON TIP IT ON BACK EBEAMISTI, VICTURES DE LOUCERK J. RANDLE VROBINSON DE LOUCERK J. RANDLE VROBINSON TO J. TOTOR DE LOUCERK J. RANDLE VROBINSON DE LOUCERK J. RANDLE J. TOTOR DI J. | Taylor Swift Onto Machine Petersenergy States Petersenergy States Petersenergy States One Direction One Direction One Direction One Direction One States States States States One States One States | |
| | DIVERTIGNAL TRAVET TO WETTI CELEBRATTION GARD FOR FORDURING CHARGE CLITHOMACLARKING SAPLI TRONCRE MEROWAN AND PROVIDENCE AND CARTERCE THOMACLARKING DICED PINEAPPLES CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN KISS VOU CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN KISS VOU CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN KISS VOU CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN CHARAMINISTI LICENCICIANA CANTIMENINA COLLINIA CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN VOUNG & GETTIN'I T Meek MI ANALL BARSISTI MULLIANAS J. TUCIERKI, LIAADILEVROBINSON TIP IT ON BACK EBEAMERIK LIMILIANSA J. TUCIERKI, LIAADILEVROBINSON TIP IT ON BACK EBEAMERIK LIMILANSA J. TUCIERKI, LIAADILEVROBINSON CHYING ON A SUITCASE LINIGEVIC, JAMES I. LIMILIANSA SPASIAUGHTER DID IT FOR THE GIRL JARTONYO BARST LIMILIATISANAPRON, THABSHERI KING WIZARD NOTUSTED NOTUSTED WHEN I WAS SVOR MAN THE SMERZING TON BIBLING MARS J. LAMIRENCE I. LIALOVICE, BERDING LIMILANSA SUNDER, J. OSALINASSIAUROPICI GLETAG CUPS NOTUSTED NOTUSTED BELLAS FINALS: PRICE TAG/DON'T YOU (FORGET ABOUT MEL | Taylor Swift Other Machine Other Machine Witz Khalifa & Lil Wayne Featuring Wale & Drake Peaturing Wale & Drake One Direction Ostrocounter Ore Direction Ostrocounter Kenny Chesney Ul Change Chesney One Direction | |
| | DIVERTIGNAL TRAVET TO WETTI CELEBRATTION GARD FOR FORDURING CHARGE CLITHOMACLARKING SAPLI TRONCRE MEROWAN AND PROVIDENCE AND CARTERCE THOMACLARKING DICED PINEAPPLES CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN KISS VOU CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN KISS VOU CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN KISS VOU CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN CHARAMINISTI LICENCICIANA CANTIMENINA COLLINIA CHARAMINISTI LICENCICIANA CANTIMENINA SPANAN VOUNG & GETTIN'I T Meek MI ANALL BARSISTI MULLIANAS J. TUCIERKI, LIAADILEVROBINSON TIP IT ON BACK EBEAMERIK LIMILIANSA J. TUCIERKI, LIAADILEVROBINSON TIP IT ON BACK EBEAMERIK LIMILANSA J. TUCIERKI, LIAADILEVROBINSON CHYING ON A SUITCASE LINIGEVIC, JAMES I. LIMILIANSA SPASIAUGHTER DID IT FOR THE GIRL JARTONYO BARST LIMILIATISANAPRON, THABSHERI KING WIZARD NOTUSTED NOTUSTED WHEN I WAS SVOR MAN THE SMERZING TON BIBLING MARS J. LAMIRENCE I. LIALOVICE, BERDING LIMILANSA SUNDER, J. OSALINASSIAUROPICI GLETAG CUPS NOTUSTED NOTUSTED BELLAS FINALS: PRICE TAG/DON'T YOU (FORGET ABOUT MEL | Taylor Swift @ Ite Machines Miz Khalifa & Lil Wayne Dezzerweinzekontessozer Featuring Wale & Drake Ansure Assizette Jameauka Ore Direction i @ Structoullimeau Taylor Swift @ Bis Machine Kenny Chesney But chargeound Structure @ Artific Bandz @ MARACIWARAERBADS Direks Bentley @ CAPITO NSISHILE @ CaPITO NSISHI @ CaPITO NSISHILE @ Directomo Direction MILLINGT @ DIREC MANDAE @ DIRECHARGE MANDAE DIREC MACHINE @ DIRECHARGE MANDAE DIREC MACHINE @ DIRECHARGE MANDAE DIREC MACHINE @ DIRECHARGE MANDAE MILLINGT @ DIRECHARGE MANDAE @ MACHINE @ MACHINE | |
| 9 8 13 2 2 12 9 6 4 15 2 6 1 3 3 1 2 1 3 1 2 1 7 11 | DIVERTIGNAMMANA TSWITTI SWITTI DIVERTIGNAMMANA TSWITTI SWITTI SAPA TANDRER MERGYANA MULTIPAS TEVENSON DI CARTERC J THOMAZ JAKINGI DICED PINEAPPLES CHACAMINI SHORMA MULTIPAS TEVENSON DI CARTERC J THOMAZ JAKINGI DICED PINEAPPLES CHACAMINI SHELBACK RIVACURE CRAKS KOTECHAK LUNCINK KOGELMARKA HEDLER CHACAMINI SHELBACK RIVACURE CRAKS KOTECHAK LUNCINK KOGELMARKA HEDLER ZAMAMAKTANSHELBACK RIVSWITMAX MAITIN, SHELBACO EL CERRITO PLACE BLAMORK (CREVERY KOATTINS) Ø VOLNG & GETTIN'I T Meek MI JAHLE BASTS RIVALIAMSO, J TUPUCERK, J RANDLE VROBINSON) TIP IT ON BACK BEAKMESL VON LUNCIS, SULVICARS PS SLAUGHTER) DID IT FOR THE GIRL JIRTICHEYIG BATESLJUTIOUR CLAMISON CRYING ON A SULTCASE ELINGBYCK JAMES I LIMILIKI, SIANNED, LUNGSKING, JUDISKING, JUD | Taylor Swift @ Ite MacInes Wiz Khalfa & Lil Wayne Ø IEZEN/WORK/INESCORF Featuring Wale & Drake On Direction @ Direction @ Direction @ Stract/QUIMBA Taylor Swift @ Bis MacInes Kenny Chesney But changculumba hashnitz @ Direction @ CAPITO HISPAN @ DIRE JANAN @ DIRE JANAN | |

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WEEK WEEK WEEK

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GOTYE

2012'S TOP HITS RING IN NEW YEAR

Fueled by consumers purchasing some of 2012's most buzzworthy hits and radio recounting the same in year-end retrospectives, PSY's No. 2-peaking "Gangnam Style" gallops back into the Billboard Hot 100's top 10 (19-6). The song soars 8-3 on Hot Digital Songs with a 245% gain to 400,000 downloads sold, according to Nielsen SoundScan, marking its best weekly total. The top song of 2012, from Gotye, also benefits from year-end reminiscence and a return to regular post-holiday programming on AC radio (see page 40). -Gary Trust

38 Go to www.billboard.biz for complete chart data

Data for week of JANUARY 12, 2013

HOT 16 Broadd

HOT 100

HOT 100 AIRPLAY

| NEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | THIS WEEK | LAST WEEK | VEBKS IN CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL HOW COLINTRY FEELS |
|------|--------------|-----------------|---|--------------|--------------|-----------------|---|
| 0 | 1 | 13 | AT LOCKED OUT OF HEAVEN | 26 | 32 | 11 | HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK |
| 2 | 2 | 14 | DIAMONDS RIHANNA SRP/DEF JAM/IDJMG | 27 | 27 | 4 | SCREAM & SHOUT WILLIAM FEAT. BRITNEY SPEARS INTERSCOPE |
| 3 | 3 | 12 | HO HEY THE LUMINEERS DUALTONE | 28 | 31 | 13 | CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE |
| 4 | 4 | 23 | ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE | 29 | 30 | 7 | CATCH MY BREATH KELLY CLARKSON 19/RCA |
| 5 | 5 | 13 | I CRY FLO RIDA POE BOY/ATLANTIC | 30 | 25 | 15 | CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG |
| 6 | 8 | 19 | HOME PHILLIP PHILLIPS 19/INTERSCOPE | 31 | 39 | 25 | WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN |
| 7 | 6 | 20 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG | 32 | 40 | 36 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE |
| 8 | 9 | 9 | BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJI SCHOOLBOY(RAYMONO BRAUM/ISLAND/IDJING | 33 | 41 | 12 | SOUTHERN COMFORT ZONE BRAD PAISLEY ARISTA NASHVILLE |
| 9 | 7 | 14 | DIE YOUNG KESHA KEMOSABE/RCA | 34 | 24 | 10 | VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC |
| 10 | 10 | 8 | TRY PINK RCA | 35 | 28 | 21 | DON'T WAKE ME UP CHRIS BROWN RCA |
| 1 | 12 | 25 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP | 36 | 65 | 40 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE |
| 12 | 11 | 5 | I KNEW YOU WERE TROUBLE. TAYLOR SWIFT BIG MACHINE/REPUBLIC | 37 | 35 | 24 | AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT BIG SEAN SCHOOLBOYRAYMOND BRAUNISLANDYDJING |
| 13 | 14 | 16 | THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC | 38 | 33 | 5 | SWEET NOTHING CAUNIN HARRIS FRAT. RUBINGE WELCHOECONSTRUCTION RY EVENUTIA FROM NATION COLUMBIA |
| 14 | 13 | 22 | ADORN MIGUEL BYSTORM/BLACK ICE/RCA | 39 | 36 | 11 | NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC |
| 15 | 16 | 13 | GIRL ON FIRE ALICIA KEYS FEAT, NICKI MINAJ RCA | 40 | 38 | 4 | DAYLIGHT MAROON 5 A&M/OCTONE/INTERSCOPE |
| 16 | 15 | 8 | DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL | 41 | 47 | 7 | EVERY STORM (RUNS OUT OF RAIN) GARY ALLAN MCA NASHVILLE |
| 17 | 17 | 24 | TOO CLOSE ALEX CLARE REPUBLIC | 42 | 34 | 13 | THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG |
| 18 | 29 | 26 | BLOW ME (ONE LAST KISS) PINK RCA | 43 | 37 | 16 | BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA |
| 19 | 23 | 12 | GOODBYE IN HER EYES ZAC BROWN BAND ATLANTIC/SOUTHERN GROUND | 44 | 48 | 6 | THE ONLY WAY I KNOW JASON ALDEAN WITH LUKE BRYAN & ERIC CHURCH BROKEN BOW |
| 20 | 19 | 12 | SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE | 45 | 42 | 4 | F**KIN PROBLEMS ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA |
| 21 | 22 | 14 | TIL MY LAST DAY JUSTIN MOORE VALORY | 46 | 56 | 6 | BETTER DIG TWO THE BAND PERRY REPUBLIC NASHVILLE |
| 22 | 21 | 10 | DON'T STOP THE PARTY PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA | 47 | 55 | 10 | BEGIN AGAIN TAYLOR SWIFT BIG MACHINE |
| 23 | 20 | 10 | IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE | 48 | 44 | 12 | I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE |
| 24 | 45 | 47 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC | 49 | 60 | 18 | KISS TOMORROW GOODBYE LUKE BRYAN CAPITOL NASHVILLE |
| 25 | 26 | 14 | BEER MONEY KIP MOORE MCA NASHVILLE | 50 | 59 | 21 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC |

| WEEK | WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | CERT | WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL |
|------|------|-----------------|---|------|------|--------------|-----------------|--|
| 1 | 2 | 11 | AT I KNEW YOU WERE TROUBLE. | | 26 | 18 | 22 | IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCO |
| 2 | 1 | 13 | LOCKED OUT OF HEAVEN | | 27 | 34 | 7 | LITTLE THINGS ONE DIRECTION SYCO/COLUMBIA |
| 3 | 8 | 19 | GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC | 2 | 28 | 17 | 10 | F**KIN' PROBLEMS |
| 4 | 7 | 12 | BEAUTY AND A BEAT JUSTIN BEBER FEAT NICH MINALSCHOOLDOGRAMMOND BRAUMISLANDYDJING | | 29 | 41 | 45 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCO |
| 5 | 5 | 14 | DIAMONDS RIHANNA SRP/DEF JAM/IDJMG | | 30 | 42 | 15 | NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/FE |
| 6 | 3 | 30 | HO HEY THE LUMINEERS DUALTONE | | 31 | 37 | 9 | VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REF |
| 7 | 6 | 13 | THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA | | 32 | 64 | 12 | LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA |
| 8 | 12 | 14 | DIE YOUNG Kesha Kemosabe/RCA | | 33 | 20 | 8 | DON'T STOP THE PARTY PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RC |
| 9 | 4 | 6 | SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE | | 34 | 59 | 6 | READY OR NOT BRIDGIT MENDLER HOLLYWOOD |
| 10 | 9 | 28 | HOME PHILLIP PHILLIPS 19/INTERSCOPE | 2 | 35 | 50 | 27 | BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE |
| 11 | 19 | 26 | ONE MORE NIGHT MARGON 5 A&M/OCTONE/INTERSCOPE | | 36 | 58 | 33 | WHISTLE FLO RIDA POE BOY/ATLANTIC |
| 12 | 36 | 19 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC | 3 | 37 | 44 | 19 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOU NE-YO MOTOWN/IDJMG |
| 13 | 13 | 17 | GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA | 1 | 38 | 28 | 9 | BETTER DIG TWO THE BAND PERRY REPUBLIC NASHVILLE |
| 14 | 15 | 13 | I CRY FLO RIDA POE BOY/ATLANTIC | | 39 | 22 | 8 | CATCH MY BREATH |
| 15 | 16 | 21 | CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE | | 40 | 70 | 34 | PAYPHONE MARGON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTER |
| 16 | 10 | 14 | DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FEAT JOHN MARTIN ASTRALWERKS/CAPITOL | | 41 | 46 | 16 | BANDZ A MAKE HER DANCE JUICY J FEAT UL WAYNE & 2 CHAINZ KEMOSABE/COLU |
| 17 | 21 | 37 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP | | 42 | 39 | 13 | EVERY STORM (RUNS OUT OF R. |
| 18 | 11 | 9 | TRY PINK RCA | | 43 | _ | 22 | WANT U BACK CHER LLOYD SYCO/EPIC |
| 19 | 25 | 20 | THE A-TEAM ED SHEERAN ELEKTRA/ATLANTIC | | 44 | 40 | 3 | DAYLIGHT MARGON 5 A&M/OCTONE/INTERSCOPE |
| 20 | 27 | 13 | HALL OF FAME THE SCRIPT FEAT. WILLI.AM PHONOGENIC/EPIC | • | 45 | 55 | 41 | TOO CLOSE ALEX CLARE REPUBLIC |
| 21 | 31 | 17 | SWIMMING POOLS (DRANK) KENDRICK LAMAR AFTERMATH/INTERSCOPE | | 46 | 38 | 27 | LITTLE TALKS OF MONSTERS AND MEN REPUBLIC |
| 22 | 35 | 36 | WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN | | 47 | 60 | 33 | TITANIUM DAVID GUETTA FEAT: SIA WHAT A MUSIC/ASTRALWERKS/C |
| 23 | 32 | 17 | CLIQUE KANYE WEST, JAY-Z, BIG SEAN G 0.0.D./DEF JAM/IDJMG | | 48 | 67 | 26 | DON'T WAKE ME UP CHRIS BROWN REA |
| 24 | 24 | 5 | I'M DIFFERENT 2 CHAINZ DEF JAM/IDJMG | | 49 | | 24 | GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHODLBOWINTERSCOPER |
| 25 | 47 | 26 | AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOL BOY/RAM/OND BRAUN/SLANCYDJING | | 50 | - | 38 | WHAT MAKES YOU BEAUTIFU ONE DIRECTION SYCO/COLUMBIA |

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|------|--------------|-----------------|---|-------|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | CERT. |
| 1 | 1 | 34 | HO HEY 6WKS THE LUMINEERS DUALTONE | |
| 2 | 2 | 32 | HOME PHILLIP PHILLIPS 19/INTERSCOPE | 2 |
| 3 | 4 | 45 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP | |
| 4 | 5 | 33 | THE A-TEAM ED SHEERAN ELEKTRA/ATLANTIC | |
| 5 | 3 | 37 | IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE | |
| 6 | 9 | 24 | TOO CLOSE ALEX CLARE REPUBLIC | 2 |
| 7 | 6 | 48 | LITTLE TALKS OF MONSTERS AND MEN REPUBLIC | |
| 8 | 8 | 23 | RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE | |
| 9) | 16 | 46 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG | 2 |
| 0 | 7 | 21 | I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE | • |
| D | 12 | 57 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP | 5 |
| 2 | -11 | 52 | I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP | |
| 3 | 14 | 56 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT KIMBRA SAMPLES 'N SECONDS/FAIRFAX/REPUBLIC | 6 |
| 14 | 15 | 91 | SAIL AWOLNATION RED BULL | • |

VARNER BROS

R&B/HIP-HOP

2 2 16 THRIFT SHOP
 MODULANDE S RAN LEWIS FLAT. WANZ MACHEMORE/ADA
 3 3 17 GIRL ON FIRE
 JILCIA KEYS FLAT. NICKI MINAJ RCA

5 8 17 CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF.JAM/IDJMG

4 7 22 SWIMMING POOLS (DRANK) KENDRICK LAMAR AFTERMATH/INTERSCOPE

9 17 NO WORRIES

10 16 BANDZ A MAKE HER DANCE JUCY J FEAT. UL WAYNE & 2 CHANZ KEMDSABE/COLUMBIA

14 23 BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG

11 22 39 MERCY KNYKE WEST, BIG SEMI, PUSHA T, 2 CHAINZ & DOD, OEF JAM/DJ//G

 12
 12
 39
 KAWYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ GOO.

 12
 12
 6
 LOVE SOSA CHIEF KEEF GLORY BOYZ/INTERSCOPE
 13 25 34 NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG 14 13 29 FRANK OCEAN DEF JAM/IDJMG

15 10 19 MADNESS MUSE HELIOM-30

1 13 HINT PROMOTIO

6 6 13 I'M DIFFERENT 7 4 10 F**KIN' PROBLEMS

8

10

12 19 28 UNDOWS DOWN BTR NICKEI ODE NUCKEI NUCKII NU

13 21 21 FASHION IS MY KRYPTONITE BELLA THORNE & ZENDAYA WAIT FINANCE

 BELLA THORINE & ZENDAYA WALT DISNEY

 11
 CALL ME MAYBE

 KIDZ BOP KIDS RAZOR & THE

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 ZENDAYA WALT DISNEY

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|------|--------------|-----------------|--|------|
| THIS | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | CFRT |
| 1 | 5 | 19 | WEARENEVER EVER GETTING BACKTOGETHER | 1 |
| 2 | 1 | 29 | CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE | Ľ |
| 3 | 4 | 40 | WANTED HUNTER HAYES ATLANTIC/WMN | E |
| 4 | 7 | 32 | BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE | C |
| 5 | 2 | 9 | BETTER DIG TWO THE BAND PERRY REPUBLIC NASHVILLE | |
| 6 | 6 | 13 | EVERY STORM (RUNS OUT OF RAIN) GARY ALLAN MCA NASHVILLE | |
| 0 | 11 | 8 | SOMEBODY'S HEARTBREAK HUNTER HAYES ATLANTIC/WMN | |
| 8 | 10 | 11 | THE ONLY WAY I KNOW JASON ALDEAN WITH LURE BRYAN & ERIC CHURCH BROKEN BOW | |
| 9 | 23 | 12 | RED TAYLOR SWIFT BIG MACHINE | • |
| 10 | 9 | 32 | PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE | C |
| 1 | 16 | 13 | BEGIN AGAIN TAYLOR SWIFT BIG MACHINE | • |
| 12 | 8 | 12 | TORNADO LITTLE BIG TOWN CAPITOL NASHVILLE | |
| 13 | 21 | 37 | HARD TO LOVE | C |
| 14 | 13 | 18 | HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK | |
| 15 | 49 | 42 | GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE | L |

JAN 12

ARTIST IMPRINT/PROMOTION LABEL 3 155 HIPS DON'T LIE SHAKIBA REAT WYCLEF JEAN BY 2 124 DANZA KUDURO 2 3 1 26 FELIZ NAVIDAD NIS/ORFANATO/MACHETE/UMLE 9 138 WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FFAT FRESHLYCROUND FPICSONY MUSIC LATIN 4 SHARAR PRI. MESHTAWAW PLANT AND LATIN SHARAR PRI. MESHTAWAWA PLANT AND LATIN ALGO ME GUSTA DE TI MISN & VMIDE FAT CHRIS BROWN & TPAIN MACHTELANE LIMB & LIMB & LANT ANALY ANALY EL CARTEL/CAPITOL LATIN 16 156 HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE 10 40 AI SE EU TE PEGO MICHEL TELO PANTANNAL/RO GE/SONY MUSIC LATIN 9 17 41 INCONDICIONAL PRINCE ROYCE TOP STOP 10 21 The Pennce Rovce Top STOP 10 23 113 BON, BON 11 15 LININ'LA LVDA LOCA 11 15 LININ'LA LVDA LOCA 12 20 70 ROMIS BANTS CACCULURIBIA/SONY MUSIC LATIN 13 16 35 MARTIN CACCULURIBIA/SONY MUSIC LATIN TIST/SONY MUSIC LATIN 13 18 35 HAS TA GUE SHOULD 14 26 14 LA BAMBA Los Lobos SLASH,WARNER BROS. ECHA PA'LLA (MANOS PA'RRIBA)

| 14 | 13 | 29 | FRANK OCEAN DEF JAM/IDJMG | | 14 | 26 | 14 | LOS LOBOS SLASH/WARNER BROS. |
|--------------|------|-----------------|--|-------|-------------------|--------------|-----------------|--|
| 15 | 43 | 34 | WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC | | 15 | 13 | 24 | ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN |
| 0 |) | K | ID [™] | l | \mathbf{O} |) | C | HRISTIAN [™] |
| THIS WEEK | WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/LABEL | CERT. | WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRIINT/LABEL |
| 1 | 3 | 6 | #1 MY SONG FOR YOU BRIDGIT MENDLER & SHANE HARPER WALT DISNEY | | 1 | 2 | 156 | HOW TO SAVE A LIFE |
| 2 | 4 | 9 | WHEN CAN I SEE YOU AGAIN? OWL CITY WALT DISNEY | | 2 | 16 | 156 | MONSTER SKILLET ARDENT/FAIR TRADE |
| 3 | 7 | 11 | CAN YOU FEEL IT ROSS LYNCH WALT DISNEY | | 3 | 12 | 29 | ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG |
| 4 | 10 | 43 | TTYLXOX BELLA THORNE WALT DISNEY | | 4 | 6 | 45 | 10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG |
| 6 | 14 | 16 | ILLUSION ROSS LYNCH WALT DISNEY | | 6 | 23 | 156 | HERO SKILLET ARDENT/FAIR TRADE |
| 6 | 6 | 4 | CHRISTMAS SOUL ROSS LYNCH WALT DISNEY | | 6 | 20 | 155 | JESUS, TAKE THE WHEEL CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE/PLG |
| 7 | 13 | 15 | NOT A LOVE SONG ROSS LYNCH WALT DISNEY | | 7 | ĩ | 4 | CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA LAVA/RHINO |
| 8 | 5 | 6 | SHAKE SANTA SHAKE ZENDAYA WALT DISNEY | | 8 | 19 | 156 | YOU FOUND ME THE FRAY EPIC |
| 9 | 15 | 23 | HEARD IT ON THE RADIO ROSS LYNCH AS AUSTIN MOON WALT DISNEY | | 9 | 10 | 36 | YOUTH OF THE NATION P.O.D. ATLANTIC/WORD-CURB |
| 10 | 20 | 44 | TAKE A HINT VICTORIOUS CAST NICKELODEON/COLUMBIA | | 10 | 15 | 49 | I WILL RISE CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG |
| 11 | 9 | 11 | HAD ME @ HELLO OLIVIA HOLT WALT DISNEY | | 1 | 29 | 156 | AWAKE AND ALIVE SKILLET ARDENT/FAIR TRADE |
| - | | | | | The second second | | | CONTROL |

15 35 57

EMI CMG 10 29 156 AWAKE AND ALIVE SKILLET ARDENT/FAIR TRADE SKILLET ANDENTIFARIE TRADE COMATOSE SKILLET ANDENTISHEFARIE TRADE REDEEMED BIG DADDY WEAVE FERVENT, WORD-CURB TEMPORARY HOME CARRIE UNDERWOOD 19/ARISTA NASHVILLE 12 34 17 13 14 30 14 37 97 GET BACK UP

SHVILLE/PLG 2

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Go to www.billboard.biz for complete chart data 39

Bill**boa**rd .

DAN POP/ADULT/ROCK Billboard.

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| 6 | - | | |
|-----|------|-------|---|
| | 2 | Ň. | AINSTREAM |
| -44 | - | | JP 40 |
| SE | VEEK | WEEKS | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 0 | 1 | 13 | LOCKED OUT OF HEAVEN |
| 2 | 2 | 14 | DIAMONDS |
| Â | 3 | 12 | RIHANNA SRP/DEF JAM/IDJMG HO HEY |
| - | | | THE LUMINEERS DUALTONE I CRY |
| 4 | 4 | 14 | FLO RIDA POE BOY/ATLANTIC |
| 0 | 9 | 9 | BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAYMOND BRAUNISLANO/IDJMG |
| 0 | 10 | 6 | I KNEW YOU WERE TROUBLE. TAYLOR SWIFT BIG MACHINE/REPUBLIC |
| 7 | 5 | 14 | DIE YOUNG KESHA KEMOSABE/RCA |
| 8 | 6 | 20 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG |
| 9 | 8 | 20 | HOME PHILLIP PHILLIPS 19/INTERSCOPE |
| 10 | 7 | 24 | ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE |
| 11 | 11 | 8 | TRY PINK RCA |
| 12 | 12 | 18 | THE A TEAM |
| 13 | 13 | 12 | ED SHEERAN ELEKTRA/ATLANTIC DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL |
| 14 | 14 | 28 | SWEDISH HOUSE MARIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL SOME NIGHTS |
| 100 | | | FUN. FUELED BY RAMEN/RRP |
| 15 | 15 | 7 | GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA DON'T STOP THE PARTY |
| 16 | 16 | 10 | PITBULL FEAT, TJR MR. 305/POLO GROUNDS/RCA |
| T | 17 | 4 | SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE |
| 18 | 18 | 5 | LITTLE THINGS ONE DIRECTION SYCO/COLUMBIA |
| 19 | 19 | 5 | DAYLIGHT MAROON 5 A&M/OCTONE/INTERSCOPE |
| 20 | 22 | 6 | SWEET NOTHING CANNA HARRIS REF. RORENCE WEICH DECONSTRUCTION RY EMELTRANCE INFORMATION COLUMBIA |
| 21 | 20 | 14 | HALL OF FAME THE SCRIPT FEAT. WILLI.AM PHONOGENIC/EPIC |
| 22 | 21 | 9 | CATCH MY BREATH KELLY CLARKSON 19/RCA |
| 23 | 24 | 11 | IT'S TIME |
| 24 | 25 | 20 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE WE ARE NEVER EVER GETTING BACK TOGETHER |
| 25 | 23 | 10 | TAYLOR SWIFT BIG MACHINE/REPUBLIC |
| - | 1000 | | NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC |
| 26 | 27 | 6 | LUDACRIS FEAT, USHER & DAVID GUETTA DTP/DEF JAM/ID.JMG. THRIFT SHOP |
| 27 | 28 | 3 | MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA |
| 28 | 30 | 2 | GREATEST C'MON GAINER KESHA KEMOSABE/RCA |
| 29 | 26 | 7 | WANTED HUNTER HAYES ATLANTIC NASHVILLE/RRP |
| 30 | 29 | 15 | REMEMBER WHEN (PUSH REWIND) CHRIS WALLACE THINKSAY |
| 31 | 31 | 7 | GIVE ME YOUR HAND (BEST SONG EVER) THE READY SET SIRE/DECAYDANCE/WARNER BROS. |
| 32 | 34 | 3 | LITTLE TALKS OF MONSTERS AND MEN REPUBLIC |
| 33 | 32 | 17 | FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE |
| 34 | 38 | 16 | GANGNAM STYLE |
| 35 | 33 | 12 | PSY SCHOOLBOY/REPUBLIC ANYTHING COULD HAPPEN |
| 36 | | | ELLIE GOULDING CHERRYTREE/INTERSCOPE |
| - | 37 | 3 | CONOR MAYNARD FEAT. NE-YO CAPITOL |
| 37 | 35 | 6 | MIGUEL BYSTORM/BLACK ICE/RCA |
| 38 | NE | | OLLY MURS FEAT. FLO BIDA SYCO/COLUMBIA |
| 39 | 40 | 20 | 50 WAYS TO SAY GOODBYE TRAIN COLUMBIA |
| 40 | N | W | WHO BOOTY JONN HART FEAT. IAMSU COOL KID CARTEL/EPIC |

As the format returns to non-holiday programming, several secular titles re-enter Adult Contemporary, as they do each year following Christmas. Herener Joan Contemporary, as they do early per following unstands This week's characterizations are been 2.4-30 Nielsen BDS tracking week; the majority of AC stations segued back to regular programming from all-holiday fare as of Dec. 26. Golye's "Somebody That I Used to Know," featuring Kimba, leads the way, logging a TYD week at No.1 upon its re-entry, while Kaly Perry's "Wide Awake" (No. 2) and Jason

upon its re-entry, while Kaly Perry's "Wile Awake" (No. 2) and Jason Mraz's "I Won't Give Up" (No. 3) return at new peak positions. On Adult OP 40, as imagine Dragons' "It's Time" rises 11-10, half the chart's top 10 comprises former Alternative No. 1s for the first time in the former taily's almost 17-year history. The turnineers' "Ho Hey" leads Adult Top 40 for a second week, followed by fellow former Alternative No. 1s "Some Nights" by fum, "Little Taiks" by Of Monsters and Men and "Too Close" by Alex Clare (Nos. 6, 8 and 9, respectively).



| 5 |) | A | DULT | E |
|---|--------------|---------|---|-------|
| Ì | | C | ONTEMPORARY | 2 |
| | AST | THUR | TITLE | EK EK |
| | RE-E | | ARTIST IMPRINT/PROMOTION LABEL | 1 |
| | RE-E | NTRY | | 2 |
| | RE-E | NTRY | I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP | 3 |
| | RE-E | NTRY | PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE | 0 |
| | RE-E | NTRY | STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA | 5 |
| | 17 | 18 | HOME PHILLIP PHILLIPS 19/INTERSCOPE | 6 |
| | RE-E | NTRY | DRIVE BY TRAIN COLUMBIA | 7 |
| | RE-E | NTRY | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE | 8 |
| | RE-E | NTRY | RUMOUR HAS IT | 9 |
| | RE-E | NTRY | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA | 10 |
| | 22 | 16 | ONE MORE NIGHT MAROON 5 A8M/OCTONE/INTERSCOPE | 11 |
| | 30 | 20 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC | 12 |
| | RE-E | NTRY | BLOW ME (ONE LAST KISS) PINK RCA | 13 |
| | 20 | 13 | SKYFALL ADELE XUCOLUMBIA | 14 |
| | B | 13 | GOOD MORNING BEAUTIFUL JIM BRICKMAN FEAT, LUKE MCMASTER MOOD/BRICKHOUSE/EKUL | 15 |
| | 27 | 20 | 50 WAYS TO SAY GOODBYE TRAIN COLUMBIA | 16 |
| | RE-E | NTRY | GOOD TIME OWL CITY & CARLY RAE JEPSEN 60/SCHOOLBOY/INTERSCOPE/REPUBLIC | 17 |
| | 1 | 7 | LET IT SNOW, LET IT SNOW, LET IT SNOW ROD STEWART VERVE | 18 |
| | 23 | 18 | SOME NIGHTS FUN FUELED BY RAMEN/RRP | 19 |
| | RE-E | NTRY | MY OH MY TRISTAN PRETTYMAN CAPITOL | 20 |
| | 2 | 7 | A HOLLY JOLLY CHRISTMAS LADY ANTEBELLUM CAPITOL NASHVILLE | 21 |
| | RE-E | NTRY | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE | 22 |
| | 3 | 7 | FIREFLIES TRANS-SIBERIAN ORCHESTRA REPUBLIC | 23 |
| | 5 | 7 | SANTA CLAUS IS COMING TO TOWN BARRY MANILOW ARISTA/LEGACY | 24 |
| | 6 | 7 | JOY TO THE WORLD TRAIN SPECIAL OLYMPICS/BIG MACHINE | 25 |
| | | | | 26 |
| |) | | DULT TOP 40" | 27 |
| | | | | 28 |
| | ALST VEEK | VEEKS | TITLE ARTIST IMPRINT/PROMOTION LABEL | 29 |
| Į | 1 | 14 | HO HEY SWAS THE LUMINEERS DUALTONE | 30 |
| | 3 | 13 | LOCKED OUT OF HEAVEN | 31 |
| | 2 | 29 | HOME PHILLIP PHILLIPS 19/INTERSCOPE | 32 |
| | 5 | 10 | TRY PINK RCA | 34 |
| | -4 | 23 | ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE | 35 |
| | 6 | 28 | SOME NIGHTS | 36 |
| | 7 | 36 | GAINER ED SHEERAN ELEKTRA/ATLANTIC | 37 |
| | 10 | 24 | LITTLE TALKS OF MONSTERS AND MEN REPUBLIC | 38 |
| | 9 | 28 | TOO CLOSE ALEX CLARE REPUBLIC | 39 |
| | 11 | 23 | IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE | 40 |
| | 8 | 18 | FEEL AGAIN ONEREPUBLIC MOSLEV/INTERSCOPE | 41 |
| | 12 | 11 | CATCH MY BREATH KELLY CLARKSON 19/RCA | 42 |
| | 13 | 13 | I WILL WATT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE I KNEW YOU WERE TROUBLE. | 43 |
| | 15 | 5 | TAYLOR SWIFT BIG MACHINE/REPUBLIC BLOW ME (ONE LAST KISS) | 44 |
| | 14 | 26 | PINK RCA DIAMONDS | 45 |
| | 16 | 12 | RIHANNA SRP/DEF JAM/IDJMG | 46 |
| | 17 | 9 | HUNTER HAYES ATLANTIC NASHVILLE/RRP DAYLIGHT | 47 |
| | 20 | 6 20 | MAROON 5 A&M/OCTONE/INTERSCOPE HALL OF FAME | 48 |
| | 21 | 20 | THE SCRIPT FEAT. WILLI.AM PHONOGENIC/EPIC OVERJOYED | 49 |
| | 100 | | MATCHBOX TWENTY EMBLEM/ATLANTIC | 600 |
| | 19 | 20 | MISS ME ANDY GRAMMER S-CURVE | 60 |

| 19 | 20 | MISS ME ANDY GRAMMER S-CURVE |
|----|----|--|
| 22 | 20 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC |
| 23 | 8 | MADNESS MUSE HELIUM-3/WARNER BROS. |
| 24 | 7 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) |

NE-YO MOTOWN/IDJN MERMAID 28 4

| | 3 | H | OT ROCK SONGS |
|------|--------------|-------|---|
| WEEK | LAST WEEK | WEBKS | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| | 184 | - | HOHEY |

| 4 | 1 | 37 | #1 HO HEY 7WKS THE LUMINEERS DUALTONE |
|---------|------|------|--|
| | 2 | 15 | HOME PHILLIP PHILLIPS 19/INTERSCOPE |
| | 3 | 35 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP |
| | 4 | 20 | THE A TEAM |
| | 5 | 43 | ED SHEERAN ELEKTRA/ATLANTIC |
| | | | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE TOO CLOSE |
| | 6 | 33 | ALEX GLARE REPUBLIC |
| | 7 | 42 | OF MONSTERS AND MEN REPUBLIC |
| | 8 | 21 | I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE |
|) | 9 | 14 | RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE |
|) | 10 | 19 | MADNESS MUSE HELIUM-3/WARNER BROS. |
| | 11 | 13 | STUBBORN LOVE THE LUMINEERS DUALTONE |
| 2 | 12 | 31 | TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA |
|) | 13 | 32 | CARRY ON |
|) | 14 | 15 | FUN. FUELED BY RAMEN/RRP MOUNTAIN SOUND |
| | 16 | 13 | OF MONSTERS AND MEN REPUBLIC |
| 2 | | | DEMONS IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE CHALK OUTLINE |
| 9 | 19 | 20 | THREE DAYS GRACE RCA |
| 8 | 15 | 25 | LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS. |
|) | 36 | 4 | YEAH YEAH WILLY MOON UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE |
| , | 17 | 19 | TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS. |
|) | 30 | 8 | CARRY ON AVENGED SEVENFOLD WARNER BROS. |
| | 22 | 13 | ON TOP OF THE WORLD |
|) | 27 | 10 | LEGO HOUSE |
| | | | ED SHEERAN ELEKTRA/ATLANTIC BABEL |
| 8 21 | 20 | 13 | MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE GIVE ME LOVE |
|) | 24 | 6 | ED SHEERAN ELEKTRA/ATLANTIC |
|) | 29 | 5 | KISS ME ED SHEERAN ELEKTRA/ATLANTIC |
|) | 32 | 8 | DRUNK ED SHEERAN ELEKTRA/ATLANTIC |
| , | 21 | 13 | FLOWERS IN YOUR HAIR THE LUMINEERS DUALTONE |
|) | 37 | 6 | GONE, GONE, GONE PHILLIP PHILLIPS 19/INTERSCOPE |
|) | 33 | 10 | ENEMIES |
| , | 31 | 20 | WE COME RUNNING |
| | 34 | 19 | VOUNGBLOOD HAWKE REPUBLIC |
| | | | LINKIN PARK MACHINE SHOP/WARNER BROS. |
| 20 | 28 | 14 | SOUNDGARDEN SEVEN FOUR/REPUBLIC ABSOLUTE ZERO |
| 2 | 41 | 17 | STONE SOUR ROADRUNNER/RRP |
|) | 39 | 13 | RIDE LANA DEL REY POLYDOR/INTERSCOPE |
|) | 47 | 5 | HEAVEN NOR HELL VOLBEAT VERTIGO/REPUBLIC |
| 3 | 25 | 9 | SLOW IT DOWN THE LUMINEERS DUALTONE |
| > | 42 | 6 | STARS GRACE POTTER & THE NOCTURNALS RAGGED COMPANY/HOLLYWOOD |
| ŝ | 35 | 13 | LOVER OF THE LIGHT |
|) | HOT | SHOT | MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE BLEEDING OUT |
|) | 26 | 8 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE |
| - | | - | THE LUMINEERS DUALTONE LESSONS IN LOVE (ALL DAY, ALL NIGHT) |
|) | | W | NEON TREES FEAT, KASKADE MERCURY/IDJMG GLYCERINE (LIVE) |
| | 38 | 2 | BUSH FEAT. GWEN STEFANI ZUMA ROCK/EONE |
| 9 | (NE | EW | TIPTOE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE |
|) | RE-E | NTRY | BLOOD IN THIS MOMENT CENTURY MEDIA/RED |
|) | N | EW) | KING FOR A DAY PIERCE THE VEIL FEAT. KELLIN QUINN FEARLESS/RED |
|) | N | EW | TEMPEST DEFTONES REPRISE/WARNER BROS. |
| 5 | | NTRY | NATIONAL ANTHEM |
| 1 | 46 | 11 | SPECTRUM (SAY MY NAME) |
| | 5 | | FLORENCE + THE MACHINE REPUBLIC |
| 2 | N | | BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC |
| 2 | N | EW | LANA DEL REY POLYDOR/INTERSCOPE |
| | | | |

The Deftones, celebrating their 25th

Rock Songs at No. 46 with "Tempest.

The track bullets at No. 9 on Active

Rock, marking the act's third top 10

on the tally, following "Change (In the House of Flies)" (No. 5, 2000) and "Diamond Eyes" (No. 9, 2010).

ersary this year, bow on Hot

25

SEN SAN ARTIST IMPRINT/PROMOTION LABEL 1 14 BEEN AWAY TOO LONG Soundgarden seven Four/Repu 2 2 18 ENEMIES SHINEDOWN ATLANTIC 3 19 ABSOLUTE ZERO STONE SOUR ROADDOWN 3 RRP 4 20 CHALK OUTLINE THREE DAYS GRACE RCA 4 5 14 CARRY ON 5 VENGED SEVENFOLD WARNER BROS 6 22 STANDING IN THE SUN SLASH FEAT MYLES KENNEDY & THE CONSPIR 6 TORS DIK HA 7 18 STAND UP ALL THAT REMAIN AINS RAZOR & TIE 9 19 HEAVEN NOR HELL VOLBEAT VERTIGO/REPUBLIC 8 8 12 DEFINICE PUBLIC 9 8 12 LEWIFES -10 16 SAME OLD TRIP CHEVELE EPIC 11 12 THE PRIDE FIVE FINGER DEATH PUNCH PROSPECT PARK 10 0 11 12 FIVE FINGER DEATH PUNCH 14 10 ONE LIGHT 3 DOORS DOWN REPUBLIC 13 22 BONES YOUNG GUNS WIND-UP 12 13 LET YOURSELF GO 14 12 15 I MISS THE MISERY 15 28 15 16 16 24 LEFT FOR YOU 17 17 13 ALIVE ADELITAS WAY VIRGIN/CAPITOL LET'S RIDE 18 18 13 C DOG/ATLANTIC/RR WHERE DID THE ANGELS GO 19 19 5 ACH ELEVEN 20 A THE 21 11 BRING IT 21 22 13 SAVE ME 22 28 2 GREATEST GAINER HOLLOW 23 23 9 I DON'T APOLOGIZE (1000 PICTURES) 0THERWISE CENTURY MEDIA 26 7 ONE MORE LIE ARANDA WIND-UP 24

ACTIVE ROCK

HERITAGE ROCK
 Yes
 Yes

 <th Yes</th 2 2 20 CHALK OUTLINE THREE DAYS GRACE RCA
 3 3 17 STANDING IN THE SUN SUSH FAIL MALES KEINNEDY & THE CONSPI 4 14 ENEMIES 4 5 16 ABSOLUTE ZERO 6 6 8 ONE LIGHT 7 26 I MISS THE MISERY HALESTORM ATLANTIC 7 8 12 LET'S RIDE 8 ATLANTIC/RRF 9 GREATEST HOLLOW 19 2 9 11 DOOM AND GLOOM THE ROLLING STONES/UME/INTERSCOPE 10 11 11 34 IN ATLANTS SHIREDOWN ALLAVIC COMING DOWN FVE FINGER DEATH FUNCH PROSPECT PARK. STAND UP ALL THAT BEMANS RAZOR & THE SAME OLD TRIP CHEVELLE EPIC LET YOURSELF GO GREEN DAY HEMISE/WARNER BROS. 12 12 29 13 15 7 14 13 9 15 10 11 GREEN DAY REPRISE/WARNER BROS. CARRY ON AVENGED SEVENFOLD WARNER BROS. 16 14 12 HEAVEN NOR HELL 17 18 8 THE WRECKERS RUSH ANTHEM/ROADRUNNER/RE 18 17 16 TEMPEST DEFTONES REPRISE/ 16 6 19 RNER BROS STILL SWINGING PAPA ROACH ELEVEN SEVEN 20 23 19 BONES 21 21 4 G GUNS WIND-UI FREAK LIKE ME 22 25 2 ALESTO 23 24 18 LOVER ALOT ALIVE 24 RE-ENTRY WAY VIRGIN/CAP LONG WAY DOWN 25

Data for week of JANUARY 12 2013

Billboard COUNTRY 12 2013

WEEK

31

32

33

34

35

36 37

44

45

47

48

49

50

Title to Mils

Holding for a second week at its No. 8 peak position, Houser's second top 10 gets the

Greatest Gainer

nod for the biggest overall airplay spike

(up 22%). It also holds for a second

week at its No. 5

peak on Country Airplay, viewable at Billboard.biz/

charts.

The song, which peaked at No. 5 on this list three weeks ago, fares better on the Nielss

BDS-driven Country

airplay leader and first since "Keep Me

in Mind" ended a four-week stay at

the top exactly one

ear ago this we

Airplay chart, where it rises 2-1. Track is the band's ninth

HOT COUNTRY SONGS

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS | TITLE Artis PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABE | | PEAK |
|--------------|--------------|----------------|-------|--|-----|------|
| 1 | 2 | 2 | 20 | GREATEST WE ARE NEVER EVER GETTING BACKTOGETHER Taylor Swift | | 1 |
| 2 | 1 | 1 | | CRUISE Florida Georgia Linu JMOI(B KELLEY,THUBBARD,JMOI,CRICE,JRICE) © REPUBLIC NASHVILL | | 1 |
| 3 | 3 | 3 | | WANTED Hunter Haye DHUFEHHAVES (TVERGES, HHAVES) @ ATLANTIC/WMI | | 1 |
| 4 | 11 | 12 | | BLOWN AWAY Carrie Underwood M BRIGHT (JKEAR,C.TOMPKINS) © 18/ARISTA NASHVILL | | 2 |
| 6 | 4 | 5 | | BETTER DIG TWO The Band Perr DHUF (B.CLARK,S.MCANALIYT, ROSEN) OREPUBLIC NASHVILL OREPUBLIC NASHVILL | 1 | 4 |
| 6 | 5 | 9 | | EVERY STORM (RUNS OUT OF RAIN) Gary Allar GALAN GORDMAN (GALAN M WARREN HLINDSEY) OMCA NASHVILL | i | 5 |
| 0 | 10 | 14 | | THE ONLY WAY I KNOW MKN0X(0LMURPHYBHAYSIP) Jason Aldean With Luke Bryan & Eric Churd © BR0KEN B0V | 1 | 7 |
| 8 | 8 | 11 | 36 | GREATEST HOW COUNTRY FEELS Randy House GAINER/AIRPLAY D GEORGE (VMCGEHEE VMMDBLEVN.THRASHER) @ STONEY CREE | r | 8 |
| 0 | 15 | 20 | 10 | SOMEBODY'S HEARTBREAK Hunter Haye | 6 | 9 |
| 10 | 6 | 6 | | DHUFEH HAVES (A DORFEL LARD.H HAVES) O ATLANTIC/WM GOODBYE IN HER EYES Zac Brown Band | 1 | 5 |
| 11 | 7 | 8 | | KSTEGALLZ.BROWN/Z BROWN/WDURRETTE/SLEIGH, J.D.HOPKINS) @ATLANTIC/SOUTHERN GROUN TIL MY LAST DAY Justin Moore | | 7 |
| 12 | 9 | 7 | | JSTOVER (B.D.MAHER, J.MOORE, J.S.STOVER) OVALOR BEER MONEY Kip Moon | | 7 |
| 13 | 19 | 22 | | BJAMES (KMOORE BDALY,TVERGES) OMCANASHVILL BEGIN AGAIN Taylor Swit | t 👝 | 10 |
| 14 | 12 | 13 | | DHUFEN.CHAPMAN,TSWIFT (TSWIFT) OBIG MACHIN KISS TOMORROW GOODBYE Luke Bryan | | 3 |
| 15 | 13 | 15 | | J.STEVENS (L.BRYAN, J.STEVENS, S.MCANALLY) OCAPITOL NASHVILL TORNADO Little Big Town | - | 13 |
| 16 | | | | JJOYCE (N HEMBYD MAID) © CAPITOL NĂSHVILL HARD TO LOVE Lee Brio | | |
| - | 18 | 19 | | K JACOBS.M. MCCLUREL BRICE (B.MONTANA, J.OZIER, B.GLOVER) OCUR CREEPIN' Eric Churd | 3 | 4 |
| 17 | 14 | 10 | | SUJAYCE IE CHURCH M. GREEN SOUTHERN COMFORT ZONE Brad Paisler Brad Paisler | | 10 |
| 18 | 16 | 17 | | 8.PAISLEY (B.PAISLEY, C.DUBOIS, J.K.LOVELACE) O ARISTA NASHVILL | E | 16 |
| 19 | 24 | 25 | | MERRY GO 'ROUND Kacey Musgraves, Josbonne, S. McAnally Go Mercure Go Mercure Go Mercure Control Marcune Control Mercure Contro | Y | 19 |
| 20 | 22 | 26 | | TWO BLACK CADILLACS Carrie Underwood MBRIGHT (CUNDERWOOD, J KEAR, HLINDSEY) © 19(ARISTA NASHVILL | | 20 |
| 21 | 17 | 23 | | ONE OF THOSE NIGHTS Tim McGrav B GALLIMORE TMCGRAW (IL AIRD R CLAWSON C TOMPKINS) OB BIG MACHIN | | 17 |
| 22 | 40 | 44 | | RED Taylor Swift D.HUFEN.CHAPMAN,T.SWIFT (T.SWIFT) OBIG MACHIN | | 2 |
| 23 | 25 | 18 | | THE ONE THAT GOT AWAY Jake Ower JMOLR CLAWSON (D DAVIDSON, J OWEN, JRITCHEY) OR A NASHVILL | | 7 |
| 24 | 20 | 21 | | EL CERRITO PLACE Kenny Chesney B.CANNON/K.CHESNEY (K.GATTIS) Ø BLUE CHAIR/COLUMBIA NASHVILL | É | 17 |
| 25 | 26 | 24 | | TIP IT ON BACK B BEAVERS, LWOOTEN (T.KENNEDYR COPPERMAN, J.M.NITE) © CAPITOL NASHVILL © CAPITOL NASHVILL | 1 | 22 |

| VEEK | WEEKS | VEEKS | TITLE PRODUCER (SONGWRITER) | Artist | CERT. | PEAK |
|--------------|-------|-------|---|--|-------|------|
| 27 | 27 | 18 | BEER WITH JESUS J JOYCE (THOMAS RHETER HUCKABYL MILLER) | Thomas Rhett | 0 | 26 |
| 30 | 33 | | I DRIVE YOUR TRUCK K.JACOBS.M.MCCLUREL.BRICE (J.ALEXANDER.C.HARRINGTON, J.YEARY) | Lee Brice © CURB | | 27 |
| 31 | 31 | | LET THERE BE COWGIRLS K STEGALL (C CAGLE,K TRIBBLE) | Chris Cagle BIGGER PICTURE | | 28 |
| 29 | 29 | | IF I DIDN'T HAVE YOU NV (S.THOMPSON,K.THOMPSON,J.SELLERS,P.JENKINS) | Thompson Square O STONEY CREEK | | 26 |
| 28 | 28 | | GIVE IT ALL WE GOT TONIGHT TBROWN, & STRAIT (M.BRIGHT, P.O DONNELL, TJAMES) | George Strait GO MCA NASHVILLE | | 25 |
| 34 | 34 | | GET YOUR SHINE ON J MOHTHUBBARD B KELLEYR CLAWSON C TOMPKINS) | Florida Georgia Line | | 31 |
| 33 | 35 | | SAY GOODNIGHT M.WRUCKE (K.ELAM, M.PEIRCEJ, P.WHITE) | Eli Young Band © REPUBLIC NASHVILLE | | 32 |
| 41 | 46 | | SHE CRANKS MY TRACTOR B.BEAVERS,L.WOOTEN (D.LYNCH, B.BEAVERS,T.NICHOLS) | Dustin Lynch BROKEN BOW | | 33 |
| RE-E | NTRY | | STAY STAY STAY N.CHAPMAN,T.SWIFT (T.SWIFT) | Taylor Swift BIG MACHINE | | 24 |
| 39 | 40 | | I CAN TAKE IT FROM THERE J.STROUD (C.YOUNG, R.AKINS, B.HAYSLIP) | Chris Young © RCA NASHVILLE | | 35 |
| 21 | 38 | | OVER YOU B.APPLEBERRY (M.LAMBERT, B.SHELTON) | Cassadee Pope © REPUBLIC | | 3 |
| 38 | 30 | | TRUE BELIEVERS FROGERS (D.RUCKER.J.KEAR) | Darius Rucker | | 24 |
| 44 | 43 | | AMERICAN HEART B.GALLIMORE.FHILL (J.SINGLETON.J.BEAVERS) | Faith Hill @warner bros./war | | 38 |
| 46 | 48 | | HOPE ON THE ROCKS TKEITH (TKEITH) | Toby Keith | | 39 |
| 48 | 42 | | TELESCOPE D.HUFF (C.R.BARLOWE, H.LINDSEY) | Hayden Panettiere | | 36 |
| 45 | 50 | | CAN'T SHAKE YOU M.SERLETIC (T.GOSSIN,S.BENTLEY,J.T.SLATER) | Gloriana | | 41 |
| 49 | - | 2 | GREATEST GAINER/ MORE THAN MILES STREAMING D.HUFF (J.EDDIE, B.GILBERT) | Brantley Gilbert © VALORY | | 42 |
| 47 | _ | | I AIN'T YOUR MAMA J STROUD (J SPENCE C CAMERON) | Maggie Rose @ RPM | | 38 |
| 32 | 4 | | STUPID BOY BAPPLEBERRY (S.BUXTON, D.BRYANT, D.BERG) | Cassadee Pope @ REPUBLIC | | 4 |
| RE-E | NTRY | | I ALMOST DO N.CHAPMAN,TSWIFT (TSWIFT) | Taylor Swift | | 13 |
| IOT 1 DEE | | 1 | MAMA'S BROKEN HEART FLIDDELLC AINLAY,G WORF (B CLARK S MCANALLYK MUSGRAVES) | Miranda Lambert © RCA NASHVILLE | | 46 |
| RE-E | NTRY | | DON'T RUSH D HUFF (B SANDERS,N.HEMBY,L.D.CHAPMAN) | Kelly Clarkson Featuring Vince Gill @ 19/RCA/COLUMBIA NASHVILLE | | 23 |
| 50 | 49 | | MOONSHINE ROAD K BROOKS (K.BROOKS), SATCHERI | Kix Brooks G ARISTA NASHVILLE | | 46 |
| RE-E | NTRY | | FADE INTO YOU T-BONE BURNETLB MILLER (M.JENKINS, S.MCANALLY, ROSEN) | Sam Palladio & Clare Bowen | | 25 |
| RE-E | NTRY | 3 | NIGHT TRAIN M.KNOX (N.THRASHERM.DULANEY) | Jason Aldean BROKEN BOW | | 26 |

O TOP COUNTRY ALBUMS

adio audience impressions measured by Nelsen Broadcast Data Systems, sales dath ces tracked by Nelsen BDS. TOP **CONTTY VIEUNS, BILDINS, INP DOP**. See Charts Legend for rules and explanations. © 2015, Prometheus Global Media. LLC

COUNTRY SONGS:

HOT of the second secon

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS DN CHT | ARTIST Title | CERT | PEAK | THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHT | ARTIST |
|--------------|--------------|----------------|-----------------|--|------|------|--------------|--------------|----------------|-----------------|-----------------------|
| 1 | 1 | 1 | 10 | 10 WKS BIG MACHINE 310400A*/BMLG (18,98) | 3 | 1 | 26 | 24 | 27 | | SCOTTY 19/MERCURY |
| 2 | 5 | 6 | | JASON ALDEAN Night Train BROKEN BOW 7617 (18.98) | | 1 | 27 | 31 | 32 | | DUSTIN BROKEN BOV |
| з | 6 | 8 | | CARRIE UNDERWOOD Blown Away 19/ARISTA NASHVILLE 98094/SMN (11.98) | | 1 | 28 | 30 | 30 | | PISTOL A |
| 4 | 8 | 9 | | FLORIDA GEORGIA LINE Here's To The Good Times REPUBLIC NASHVILLE 017773/BML6 (13.98) | | 3 | 29 | 29 | 28 | | LIONEL P |
| 5 | 3 | 5 | | LITTLE BIG TOWN Tornado | • | 1 | 30 | 27 | 29 | | GEORGE MCA NASHV |
| 6 | 7 | 10 | | LUKE BRYAN Tailgates & Tanlines CAPITOL NASHVILLE 70412/UMGN (16.98) | | 1 | 31 | 36 | 34 | | JAKE OV |
| 7 | 11 | 11 | | HUNTER HAYES Hunter Hayes | • | 4 | 32 | 34 | 35 | | DIERKS I |
| 8 | 16 | 16 | π | GREATEST BLAKE SHELTON Red River Blue GAINER WARKER BROS. 527370/WMN (18.98) | | 1 | 33 | 32 | 33 | | JAMEY JOH |
| 9 | 12 | 12 | 75 | ERIC CHURCH Chief EMI NASHVILLE 94266*/UMGN (16.98) | | 1 | 34 | 37 | 43 | | EASTON |
| 10 | 10 | 4 | | SOUNDTRACK Nashville: The Music Of Nashville: Season 1: Volume 1 | | 4 | 35 | 33 | 38 | | MERCURY 01 |
| 11 | 2 | 3 | | ABC STUDIOS/LIONS GATE/BIG MACHINE NV0100A/BMLG (17:98) LADY ANTEBELLUM On This Winter's Night | | 2 | 36 | 39 | 37 | | COLT FO |
| 12 | 13 | 13 | | ZAC BROWN BAND Uncaged | | 1 | 37 | 35 | 40 | | AVERAGE JO |
| 13 | 4 | 2 | | ROAR/SOUTHERN GROUND/ATLANTIC 530382/AG (18.96) BLAKE SHELTON Cheers, It's Christmas | | 2 | 38 | 44 | 46 | | CHRIS YO |
| 14 | 9 | 7 | | WARNER BROS. 532162/WMN (12.98) SCOTTY MCCREERY ChristmasWith Scotty McCreery | | 2 | 39 | 47 | 45 | | RCA 85497/SI |
| 15 | 14 | 15 | | 19/MERCURY/INTERSCOPE 017583/UMEN (14.98) KENNY CHESNEY Welcome To The Fishbowl | | 1 | 40 | 28 | 24 | | REPUBLIC NA |
| 16 | 15 | 14 | | BLUE CHAIR/COLUMBIA NASHVILLE 94866/SMN (11.98) TOBY KEITH Hope On The Rocks | - | 3 | 40 | 58 | 53 | | RCA 45538/LE |
| 10 | 21 | 20 | | SHOW DOG-UNIVERSAL 017059 (7.98) BRANTLEY GILBERT Halfway To Heaven | | 2 | 42 | 40 | 47 | | ELEKTRA NA |
| 18 | 20 | 19 | | VALORY BG0100/BMLG (14.98) LEE BRICE Hard 2 Love | - | 2 | 1000 | | | | ARISTA NASI |
| | | 21 | | LADY ANTEBELLUM Own The Night | - | 2 | 43 | 43 | 44 | | SHOW DOG- |
| 19 | 19 | | | CAPITOL NASHVILLE 94431/UMGN (18.98) RASCAL FLATTS Changed | | - | 44 | 56 | 52 | | BIGGER PICT |
| 20 | 17 | 17 | | BIG MACHINE RF0200A/BMLG (13.98) MIRANDA LAMBERT Four The Record | | 1 | 45 | 38 | 42 | | ACR/EMI NA |
| 21 | 18 | 18 | | KIP MOORE Up All Night | • | 1 | 46 | 45 | 39 | | CRACKER BA |
| 22 | 22 | 22 | | AARON LEWIS The Road | | 3 | 47 | 42 | 49 | | COLUMBIA N |
| 23 | 26 | 25 | | BLASTER 531696*/WMN (13.98) | | 7 | 48 | 72 | 72 | 66 | PACE S SETTER A |
| 24 | 25 | 26 | | JUSTIN MOORE Outlaws Like Me VALORY JM0200A/BMLG (10.98) | • | 1 | 49 | 57 | 54 | | GLORIAN EMBLEM/WA |
| 25 | 23 | 23 | 29 | VARIOUSARTISTS NOWThat'sWhat1CallCountry:Volume 5 EMI/SONY MUSIC/UNIVERSAL 016661/UME (18.98) | | 4 | 50 | 60 | 60 | 78 | LOVE AN RCA NASHVI |

| | WEE | AGO | ME | IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | CER | PEA |
|----|-----|-----|----|--|-----|-----|
| 26 | 24 | 27 | | SCOTTY MCCREERY Clear As Day 19/MERCURY/INTERSCOPE 016022/UMGN (13:98) | | 1 |
| 27 | 31 | 32 | | DUSTIN LYNCH Dustin Lynch | | 1 |
| 28 | 30 | 30 | | PISTOL ANNIES Hell On Heels RCA NASHVILLE 94916*/SMN (11.98) | | 1 |
| 29 | 29 | 28 | | LIONEL RICHIE Tuskegee MERCURY 016000/UMGN (15.98) € | | 1 |
| 30 | 27 | 29 | | GEORGE STRAIT Icon: George Strait | | 14 |
| 31 | 36 | 34 | | JAKE OWEN Barefoot Blue Jean Night RCA NASHVILLE 89547/SMN (10.98) | | 1 |
| 32 | 34 | 35 | | DIERKS BENTLEY Home CAPITOL NASHVILLE 94714/UMGN (16.98) | | 1 |
| 33 | 32 | 33 | | JAMEY JOHNSON Living For A Song: A Tribute to Hank Cochran MERCURY 017161*/UMGN (14.98) | | 3 |
| 34 | 37 | 43 | | EASTON CORBIN All OverThe Road | | 2 |
| 35 | 33 | 38 | | DWIGHT YOAKAM 3 Pears | | 3 |
| 36 | 39 | 37 | | COLT FORD Declaration Of Independence | | 1 |
| 37 | 35 | 40 | | JOSH TURNER Punching Bag MCA NASHVILLE 018224/UMGN (10.98) | | 1 |
| 38 | 44 | 46 | | CHRIS YOUNG Neon RCA 85497/SMN (10.98) | | 2 |
| 39 | 47 | 45 | | ELI YOUNG BAND Life At Best REPUBLIC NASHVILLE 015856/BMLG (10.98) | | 3 |
| 40 | 28 | 24 | | ELVIS PRESLEY RCA 45538/LEGACY (9.98) The Classic Christmas Album | | 19 |
| 41 | 58 | 53 | | JANA KRAMER Jana Kramer ELEKTRA NASHVILLE 530370/WMN (13.98) | | 5 |
| 42 | 40 | 47 | | ALAN JACKSON Playlist: The Very Best Of Alan Jackson ARISTA NASHVILLE 47606/LEGACY (9.98) | | 19 |
| 43 | 43 | 44 | | TOBY KEITH Clancy's Tavem SHOW DOG-UNIVERSAL 015592 (9.98) | • | 1 |
| 44 | 56 | 52 | | CHRIS CAGLE Back In The Saddle BIGGER PICTURE 529297 (14.98) | | 6 |
| 45 | 38 | 42 | 30 | ALAN JACKSON Thirty Miles West ACR/EMI NASHVILLE 29334/UMGN (16.98) | | 1 |
| 46 | 45 | 39 | | JOSH TURNER Live Across America CRACKER BARREL/MCA NASHVILLE 017194 EX/UMEN (11.98) | | 7 |
| 47 | 42 | 49 | | JOHNNY CASH The Greatest: The Number Ones COLUMBIA NASHVILLE 90333/LEGACY (9.98) ⊕ | | 28 |
| 48 | 72 | 72 | 66 | PACE SOUNDTRACK Footloose (2011) SETTER ATLANTIC 528899/WMN (18.98) | | 4 |
| 49 | 57 | 54 | | GLORIANA A Thousand Miles Left Behind EMBLEM/WARNER BROS. 527042/WMN (18.98) | | 2 |
| 50 | 60 | 60 | | LOVE AND THEFT Love And Theft RCA NASHVILLE 90161/SMN (9.98) | | 4 |
| | | | | | | |
| | | | | | | |

💿 BLUEGRASS ALBUMS

| | WEBK | LAST WEBK | WEBKS | ARTIST Title | CERT. |
|---|------|--------------|-------|--|-------|
| | 1 | 1 | 25 | #1 OLD CROW MEDICINE SHOW Carry Me Back | |
| 1 | 2 | 5 | | TRAMPLED BY TURTLES Stars And Satellites BANJODAD 09*/THIRTY TIGERS | |
| | з | 3 | | YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRISTHILE The Goat Rodeo Sessions SONY CLASSICAL 84118/SONY MASTERWORKS | |
| | 4 | 6 | | PUNCH BROTHERS Who's Feeling Young Now? | |
| | 5 | 2 | | STEVE IVEY Best Of Bluegrass: Collector's Edition | |
| | 6 | 8 | | CAROLINA CHOCOLATE DROPS Leaving Eden NONESUCH 529809*/WARNER BROS. | |
| | 7 | 10 | | PUNCH BROTHERS Ahoy! (EP) NONESUCH 533294/WARNER BROS. | |
| | 8 | 7 | | DAILEY & VINCENT The Gospel Side Of Dailey & Vincent ROUNDER 618912 EX/CRACKER BARREL | |
| | 9 | 9 | | VARIOUS ARTISTS Foggy Mountain Special: A Bluegrass Tribute To Earl Scruggs ROUNDER 610638 | |
| | 10 | 4 | | SLIDAWG Slidawg's Redneck Christmas | |

BETWEEN THE BULLETS 'BACK' AT NO. 1



With Greatest Gainer honors for the biggest digital sales spike on Hot Country Songs, Taylor Swift's "We Are Never Ever Getting Back Together" returns to No. 1 for a 10th cumulative week, the first title to rack up double-digit weeks

atop the chart in nearly 50 years. No title has stacked more than nine weeks since Buck Owens' "Love's Gonna Live Here" spent the first of 16 weeks at No. 1 on the chart dated Oct. 19, 1963. Swift's return to the summit interrupts a three-week run at No. 1 by Florida Georgia Line's "Cruise," which is pushed to No. 2. —Wade Jessen

Data for week of JANUARY 12, 2013 | For chart reprints call 212.493.4023

R&B/HIP-HOP Billboard.

| Ć | a | R | &B SONGS [™] |
|------|----------|-------|---|
| WEEK | LAST | WEEKS | TITLE |
| 1 | 1 | 13 | #1 DIAMONDS |
| 2 | 2 | 13 | GIRL ON FIRE ALICIA KEYS FEATURING NICKI MINAJ RCA |
| з | 3 | 13 | ADORN MIGUEL BYSTORM/BLACK ICE/RCA |
| 4 | -4 | 13 | THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG |
| 5 | 5 | 11 | WICKED GAMES THE WEEKND X0/REPUBLIC |
| 6 | 6 | 13 | DON'T JUDGE ME CHRIS BROWN RCA |
| 7 | 7 | 11 | WHO BOOTY JONN HART FEATURING IAMSU COOL KID CARTEL/EPIC |
| 8 | 10 | 6 | POUR IT UP RIHANNA SRP/DEF JAM/IDJMG |
| 9 | 8 | 7 | TRUST AND BELIEVE KEYSHIA COLE GEFFEN/INTERSCOPE |
| 10 | 12 | 4 | LOVE AND WAR TAMAR BRAXTON STREAMLINE |
| 11 | 13 | 12 | DO YOU MIGUEL BYSTORM/BLACK ICE/RCA |
| 12 | 15 | 6 | LOVEEEEEEE SONG RIHANNA FEATURING FUTURE SRP/DEF JAM/IDJMG |
| 13 | 14 | 5 | BRAND NEW ME ALICIA KEYS RCA |
| 14 | 18 | 13 | CIARA EPIC |
| 15 | 17 | 13 | YOU & I AVANT FEATURING KEKE WYATT MO-B/CAPITOL |
| 16 | 19 | 8 | MY LOVE IS ALL I HAVE CHARLIE WILSON RCA |
| 17 | 16 | 13 | LATELY ANITA BAKER BLUE NOTE/CAPITOL |
| 18 | 23 | 13 | COCKINESS (LOVE IT) RIHANNA FEATURING ASAP ROCKY SRP/DEF JAM/IDJMG |
| 19 | 25 | 5 | NOBODYS BUSINESS RIHANNA FEATURING CHRIS BROWN SRP/DEF JAM/IDJMG |
| 20 | 20 | 3 | M.I.A. OMARION & WALE MAYBACH/WARNER BROS. |
| 21 | RE-ENTRY | | FAITH EVANS PROLIFIC/EONE |
| 22 | RE-E | NTRY | DOING IT WRONG DRAKE FEAT. STEVIE WONDER YOUNG MONEY/CASH MONEY/REPUBLIC |
| 23 | RE-E | NTRY | SUPER RICH KIDS FRANK OCEAN FEAT. EARL SWEATSHIRT DEF JAM/IDJMG |
| 24 | 24 | 8 | PYRAMIDS FRANK OCEAN DEF JAM/IDJMG |
| 25 | N | EW | 2012 CHRIS BROWN RCA |

RAP SONGS

| WEEK | LAST WEBK | WEBKS ON CHT | TITLE ARTISTIMPRINT/PROMOTION LABEL |
|------|--------------|-----------------|---|
| 1 | 3 | 14 | #1 GANGNAM STYLE #WKS PSY SCHOOLBOY/REPUBLIC |
| 2 | 2 | 13 | THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT WANZ MACKLEMORE/ADA |
| з | 1 | 14 | I CRY FLO RIDA POE BOY/ATLANTIC |
| 4 | .4 | 18 | SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE |
| 5 | 5 | 16 | CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG |
| 6 | 6 | 9 | F**KIN PROBLEMS ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA |
| 7 | 9 | 15 | NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC |
| 8 | 8 | 12 | I'M DIFFERENT 2 CHAINZ DEF JAM/IDJMG |
| 9 | 7 | 13 | DON'T STOP THE PARTY PITBULL FEATURING TJR MR. 305/POLO GROUNDS/RCA |
| 10 | 10 | 19 | BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA |
| 11 | 12 | 20 | BIRTHDAY SONG 2 CHAINZ FEATURING KANYE WEST DEF JAM/IDJMG |
| 12 | 15 | 38 | MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ GD.D.D.ROC A-FELLA/OFF JAM/IDJ/MG |
| 13 | 16 | 31 | NO LIE 2 CHAINZ FEATURING DRAKE DEF JAM/IDJMG |
| 14 | 11 | 24 | POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOYINTERSCOPE |
| 15 | 17 | 3 | LOVE SOSA CHIEF KEEF GLORY BOYZ/INTERSCOPE |
| 16 | 13 | 11 | BALL T.I. FEATURING LIL WAYNE GRAND HUSTLE/ATLANTIC |
| 17 | 14 | 9 | REMEMBER YOU WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC/RRP |
| 18 | 20 | 5 | GUAP BIG SEAN 6.0.0.D./DEF JAM/IDJMG |
| 19 | 18 | 10 | POETIC JUSTICE KENDRICK LAMAR FEAT DRAKE TOP DAWG/AFTERMATH/INTERSCOPE |
| 20 | 21 | 3 | ALL GOLD EVERYTHING TRINIDAD JAMES THINKITSAGAME/DEF JAM/IDJMG |
| 21 | 23 | 14 | CELEBRATION GAME FEAT CHRIS BROWN, TYGA, WIZ WHALFA & LL WAYNE REZERVOR/DECONTERSOPE |
| 22 | 19 | 17 | DICED PINEAPPLES RICK ROSS FEAT. WALE & DRAKE MAYBACHISUP-IN-SUDE/DEF JAM/ID_JMG |
| 23 | 25 | 12 | YOUNG & GETTIN' IT MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS. |
| 24 | 22 | 5 | NEVA END FUTURE A-1/FREEBANDZ/EPIC |
| 25 | 24 | 2 | KING WIZARD KID CUDI WICKED AWESOME/G.O.O.D./REPUBLIC |

| | R | 8B/HIP-HOP IRPLAY [™] | ©A |) | R |
|-------------|------------------------|---|------|-------------|-----------------|
| AST NEEK | MEEKS ON CHT | TTTLE ARTISTIMPRINT, PROMOTION LABEL | VEEK | AST VEEK | VEEKS ON CHT |
| 1 | 28 | #1 ADORN 17WKS MIGUEL BYSTORM/BLACK ICE/RCA | 1 | 1 | 14 |
| 2 | 20 | SWIMMING POOLS (DRANK) | 2 | 2 | 15 |
| 4 | 17 | KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE | 3 | 4 | 11 |
| 3 | 40 | UL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC THINKIN BOUT YOU | 4 | 3 | 21 |
| 5 | 18 | FRANK OCEAN DEF JAM/IDJMG DON'T JUDGE ME CHRIS BROWN RCA | 5 | 5 | 16 |
| 6 | 24 | CHRIS BROWN RCA BANDZ A MAKE HER DANCE | 6 | 7 | 18 |
| | | JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA | | | |
| 8 | 12 | 2 CHAINZ DEF JAM/IDJMG BALL | 7 | 6 | 21 |
| 7 | 11 | TI. FEAT. UL WAYNE GRAND HUSTLE/ATLANTIC | 8 | 8 | 11 |
| 10 | 17 | KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG | 9 | 9 | 9 |
| 9 | 20 | DICED PINEAPPLES RICK ROSS FEAT. WALE & DRAKE MAYBACH/SLIP-IN-SLIDEDEF JAM/IDJMG | 10 | 10 | 9 |
| 13 | 7 | ALL GOLD EVERYTHING TRINIDAD JAMES THINKITSAGAME/DEF JAM/IDJMG | 11 | 11 | 14 |
| 11 | 14 | DIAMONDS RIHANNA SRP/DEF JAM/IDJMG | 12 | 12 | 11 |
| 12 | 14 | WICKED GAMES THE WEEKND X0/REPUBLIC | 13 | 13 | 12 |
| 17 | 9 | F**KIN PROBLEMS ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA | 14 | 14 | 27 |
| 14 | 10 | NEVA END FUTURE A- 1/FREEBANDZ/EPIC | 15 | 19 | 5 |
| 18 | 12 | REMEMBER YOU WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC | 16 | 17 | 12 |
| 16 | 40 | DANCE FOR YOU BEYONCE PARKWOOD/COLUMBIA | 17 | 16 | 10 |
| 15 | 29 | POP THAT | 18 | 20 | 5 |
| 21 | 22 | FRENCH MONTAWA FEAT. RICK ROSS, DRAKE, UL WAYNE BAD BOY/INTERSCOPE | 19 | 15 | 16 |
| 20 | 23 | KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC | 20 | 22 | 15 |
| 19 | 22 | TREY SONGZ SONGBOOK/ATLANTIC BIRTHDAY SONG | 21 | 24 | 6 |
| | 10 | 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG | | | 7 |
| 26 | 10 | KEYSHIA COLE GEFFEN/INTERSCOPE | 22 | 21 | |
| 22 | 22 | ANITA BAKER BLUE NOTE/CAPITOL MY LOVE IS ALL I HAVE | 23 | 18 | 13 |
| 25 | 11 | CHARLIE WILSON RCA REPRESENTIN' | 24 | 23 | 15 |
| 24 | 14 | LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG | 25 | 25 | 7 |
| 27 | 16 | YOU & I AVANT FEAT. KEKE WYATT MO-B/CAPITOL | 26 | 26 | - (4 |
| 23 | 18 | GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA | 27 | 27 | 8 |
| 28 | 8 | GUAP BIG SEAN 6.0.0.D./DEF JAM/IDJMG | 28 | 29 | 3 |
| 31 | 9 | POETIC JUSTICE KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE | 29 | 31 | 4 |
| 29 | 11 | DO YOU MIGUEL BYSTORM/BLACK ICE/RCA | 30 | 30 | 6 |
| 37 | 2 | GREATEST POUR IT UP GAINER RIHANNA SRP/DEF JAM/IDJMG | 31 | 28 | 10 |
| 33 | 13 | TEARS OF JOY FAITH EVANS PROLIFICEONE | 32 | 34 | 4 |
| 32 | 13 | CELEBRATION GAME REZERVOIR/DGC/INTERSCOPE | 33 | 32 | 20 |
| 35 | 6 | BRAND NEW ME AUGIA KEYS RCA | 34 | 33 | 7 |
| 34 | 9 | LOVE SOSA | 35 | 36 | 2 |
| 30 | 15 | CHIEF KEEF GLORY BOYZ/INTERSCOPE YOUNG & GETTIN' IT | 36 | 37 | 2 |
| 36 | 14 | MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS. | 37 | 38 | 3 |
| 39 | 16 | CIARA EPIC ALONE TOGETHER | 38 | 35 | 12 |
| | | DALEY FEAT. MARSHA AMBROSIUS DALEYMUSIQPOLYDOR/REPUBLIC WHO BOOTY | 38 | | |
| 42 | 8 | JONN HART FEAT. IAMSU COOL KID CARTEL/EPIC | | 40 | 2 |
| 43 | 18 | USHER RCA | 40 | 39 | 16 |
| | | | | | |

| © A | | RI | НҮТНМІС™ |
|----------|-------------|----------------|--|
| ER ER | AST WEEK | /EEKS N CHT | TTTLE ARTISTIMPRINT/PROMOTION LABEL |
| FS 1 | 1 | 14 | DIAMONDS |
| 2 | 2 | 15 | I CRY |
| 3 | 4 | 11 | FLO RIDA POE BOY/ATLANTIC |
| ~ | | | BRUNO MARS ATLANTIC LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) |
| 4 | 3 | 21 | NE-YO MOTOWN/IDJMG |
| 5 | 5 | 16 | KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG |
| 6 | 7 | 18 | SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE |
| 7 | 6 | 21 | ADORN MIGUEL BYSTORM/BLACK ICE/RCA |
| 8 | 8 | 11 | WHO BOOTY JONN HART FEAT. IAMSU COOL KID CARTEL/EPIC |
| 9 | 9 | 9 | VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC |
| 10 | 10 | 9 | BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOYRAWI, KINN BRAUM/SLAND/REJ/ING |
| 11 | 11 | 14 | BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA |
| 12 | 12 | 11 | THINKIN BOUT YOU |
| 13 | 13 | 12 | FRANK OCEAN DEF JAM/IDJMG GREATEST DON'T STOP THE PARTY GAINER PITBULL FEAT. TJR MR: 305 POLO GROUNDS/RCA |
| 14 | 14 | 27 | DON'T WAKE ME UP CHRIS BROWN RCA |
| 15 | 19 | 5 | F**KIN PROBLEMS |
| 16 | 17 | 12 | ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA NO WORRIES |
| 17 | 16 | 10 | LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC WICKED GAMES |
| 18 | 20 | 5 | THE WEEKND X0/REPUBLIC THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA |
| 19 | 15 | 16 | ONE MORE NIGHT |
| 20 | | | GIRL ON FIRE |
| - | 22 | 15 | ALICIA KEYS FEAT. NICKI MINAJ RCA |
| 21 | 24 | 6 | 2 CHAINZ DEF JAM/IDJMG BALL |
| 22 | 21 | 7 | TI. FEAT. UL WAYNE GRAND HUSTLE/ATLANTIC |
| 23 | 18 | 13 | KESHA KEMOSABE/RCA |
| 24 | 23 | 15 | CELEBRATION GAME REAT, CHRIS BROWNLTYGA, WIZ KHALIFA & LL WAYNE REZERVOR DECONTERSOPE |
| 25 | 25 | 7 | REST OF MY LIFE LUDACRIS FEAT. USHER & DAVID GUETTA DTP/DEF JAM/IDJMG |
| 26 | 26 | 4 | DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL |
| 27 | 27 | 8 | REMEMBER YOU WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC |
| 28 | 29 | 3 | SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE |
| 29 | 31 | 4 | MY LIFE 50 CENT FEAT. EMINEM & ADAM LEVINE & UNIT/SHADY/AFTERMATHINTERSCOPE |
| 30 | 30 | 6 | BATTLE SCARS LUPE FIASCO & GUY SEBASTIAN 1ST & 15TH/ATLANTIC |
| 31 | 28 | 10 | YOUNG & GETTIN' IT MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS. |
| 32 | 34 | 4 | POETIC JUSTICE KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE |
| 33 | 32 | 20 | TURN ON THE LIGHTS FUTURE A-1/FREEBANDZ/EPIC |
| 34 | 33 | 7 | GUAP BIG SEAN G.O.O.D./DEF JAM/IDJMG |
| 35 | 36 | 2 | ALL GOLD EVERYTHING TRINIDAD JAMES THINKITSAGAME/DEF JAM/IDJMG |
| 36 | 37 | 2 | SWEET NOTHING CAUN HARRS FAIL RDIBUCE WELCHOCONSTRUCTIONAL DESULTING CAUN HARRS FAIL RDIBUCE WELCHOCONSTRUCTIONAL DESULTING |
| 37 | 38 | 3 | NEVA END |
| 38 | 35 | 12 | FUTURE A-1/FREEBANDZ/EPIC |
| 39 | 40 | 2 | ALEX CLARE REPUBLIC SHE DON'T PUT IT DOWN JOE BUDDEN FEAT. UL WAYNE & TANK EONE |
| 40 | 39 | 16 | BIRTHDAY SONG |
| | 00 | | 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG |

BETWEEN THE BULLETS TOO HOT TO HOLD BACK



Despite the usual freeze of radio playlists during the Christmas/ New Year's stretch, a handful of newer releases made their marks on Mainstream R&B/Hip-Hop this week. Rihanna's sizzling strip club anthem "Pour It Up" debuts at No. 29 with a 60% spin increase, according to Nielsen BDS. While her "Diamonds" also rises 14-11 on the list this week, "Pour It Up" features more urban production thanks to Mike WiLL Made It, who's produced numerous top 10 hits including 2 Chainz' five-week No. 1 "No Lie," featuring Drake. Fat Joe also debuts the rowdy crew cut "Yel-

low Tape," featuring DJ Khaled, Lil Wayne, A\$AP Rocky and French Montana, at No. 33 with a 20% increase in spins. The opening is the Bronx rapper's highest since 2008's "I Won't Tell," featuring J. Holiday, bowed at No. 31. Higher up on the chart, Miguel's "Do You . . ." (22-18) and Big Sean's "Guap" (21-19) break into the top half of the list for the first time. -Rauly Ramirez

| Â |) | R | AINSTREAM &B/HIP-HOP |
|------|--------------|-------|--|
| WEEK | LAST WEEK | WEBKS | TITLE ARTISTIMPRINT/PROMOTION LABEL |
| 1 | 1 | 17 | #1 SWIMMING POOLS (DRANK) 6WKS KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE |
| 2 | 2 | 15 | NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC |
| 3 | 4 | 17 | DON'T JUDGE ME CHRIS BROWN RCA |
| 4 | 3 | 26 | ADORN MIGUEL BYSTORM/BLACK ICE/RCA |
| 5 | 5 | 19 | BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA |
| 6 | 7 | 13 | WICKED GAMES THE WEEKND X0/REPUBLIC |
| 7 | 6 | 36 | THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG |
| 8 | 9 | 10 | BALL T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC |
| 9 | 10 | 8 | I'M DIFFERENT 2 CHAINZ DEF JAM/IDJMG |
| 10 | 8 | 16 | CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG |
| 11 | 14 | 11 | DIAMONDS RIHANNA SRP/DEF JAM/IDJMG |
| 12 | 12 | 9 | NEVA END FUTURE A-1/FREEBANDZ/EPIC |
| 13 | 11 | 18 | DICED PINEAPPLES RICK ROSS FEAT. WALE & DRAKE MAYBACH/SLIP-N-SLIDEDEF JAM/IDJMI |
| 14 | 13 | 11 | REMEMBER YOU WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC |
| 15 | 16 | 5 | ALL GOLD EVERYTHING TRINIDAD JAMES THINKITSAGAME/DEF JAM/IDJMG |
| 16 | 17 | 6 | F**KIN PROBLEMS ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA |
| 17 | 20 | 10 | TRUST AND BELIEVE KEYSHIA COLE GEFFEN/INTERSCOPE |
| 18 | 22 | 9 | DO YOU MIGUEL BYSTORM/BLACK ICE/RCA |
| 19 | 21 | 7 | GUAP BIG SEAN G.O.O.D./DEF JAM/IDJMG |
| 20 | 19 | 12 | REPRESENTIN' LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG |
| 21 | 25 | 13 | CELEBRATION GAME REZERVOIR/DGC/INTERSCOPE |
| 22 | 24 | 13 | SORRY CIARA EPIC |
| 23 | 26 | 13 | YOUNG & GETTIN' IT MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS. |
| 24 | 27 | 5 | LOVE SOSA CHIEF KEEF GLORY BOYZ/INTERSCOPE |
| 25 | 29 | 4 | POETIC JUSTICE KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPI |

| | A | DULT R&B [™] |
|------|-------|---|
| WEBK | WEBKS | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 22 | #1 ADORN SWKS MIGUEL BYSTORM/BLACK ICE/RCA |
| 2 | 21 | LATELY ANITA BAKER BLUE NOTE/CAPITOL |
| 3 | 10 | MY LOVE IS ALL I HAVE CHARLIE WILSON RCA |
| 5 | 16 | YOU & I AVANT FEAT. KEKE WYATT MO-B/CAPITOL |
| 6 | 28 | DON'T MIND MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE |
| 4 | 17 | GIRL ON FIRE |
| 7 | 16 | GREATEST TEARS OF JOY GAINER FAITH EVANS PROLIFIC/EONE |
| 9 | 41 | TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT, LUDACRIS EPIC |
| 8 | 32 | FEELIN' SINGLE R. KELLY RCA |
| 10 | 33 | ALONE TOGETHER DALEY FEAT MARSHA AMBROSIUS DALEYMUSIC/POLYDOR/REPUBLIC |
| 12 | 11 | WHEN A MAN LIES |
| 13 | 11 | DANCE FOR YOU BEYONCE PARKWOOD/COLUMBIA |
| 11 | 25 | BELIEVE IN US MINT CONDITION CAGED BIRD/SHANACHIE |
| 14 | 6 | BRAND NEW ME |
| 16 | 7 | THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG |
| 15 | 7 | NEWS FOR YOU ERIC BENET PRIMARY WAVE/JORDAN HOUSE/CAPITOL |
| 17 | 19 | WRONG SIDE OF A LOVE SONG MELANIE FIONA SRC/REPUBLIC |
| 21 | 14 | DIVE USHER RCA |
| 18 | 3 | LOVE AND WAR TAMAR BRAXTON STREAMLINE |
| 26 | 3 | COLD WAR MARSHA AMBROSIUS RCA |
| 23 | 15 | UGLY PART OF ME AVERY * SUNSHINE BIGSHINE |
| 22 | 20 | I WISH I KNEW ALEX BOYD RCA |
| 19 | 5 | A CHRISTMAS SONG FOR YOU KEM MOTOWN/IDJMG |
| 25 | 10 | BEST OF ME TYRESE VOLTRON RECORDZ/CAPITOL |
| 24 | 4 | MARY, DID YOU KNOW? CEE LO GREEN ELEKTRA/ATLANTIC |

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ystems, sales data compli o R&B/hip-hop radio aud ours a day, 7 days a week

Data for week of JANUARY 12, 2013

Billboard R&B/HIP-HOP

| - | | s | | DI R&B/HIP-HOP SONGS | | | - | () | 50 | | |
|------|------|-------|-------|--|-------|---|------|------|--------|---|-------|
| WEEK | WEEK | ZWEEK | WEEKS | TITLE Artist PRODUCER (SONGWRITER) MPRINT / PROMOTION LABEL | CERT. | | WEEK | WEEK | 2 WEEK | TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL | CERT. |
| 1 | 1 | 1 | 14 | #1 GREATEST DIAMONDS Ribanna saws GAINER/DIGITAL standateBelwy BLANCO IS PURER BLEWN M.SERIKSEN, TE HERMANSEM @ SRP.DEF JAMID.MG | 1 | | 26 | 29 | 27 1 | 5 YOUNG & GETTIN' IT JAHLIL BEATS (R R WILLIAMS, O J TUCKER, K J RANDLE V ROBINSON) @ MAYBACH/WARNER BROS. | 1 |
| 2 | 2 | 2 | | THRIFT SHOP Macklemore & Ryan Lewis Featuring Wanz RLEWIS (B HAGGERTYRLEWIS) @ MACKLEMORE/ADA | 2 | | 27 | 25 | 26 | NEVA END Future Mike Will MADE-IT (N.WILBURN,M.LWILLIAMS,P.R.SLAUGHTER) Ø A-It/FREEBAND2/EPIC | |
| 3 | 3 | 3 | 18 | GREATEST GIRL ON FIRE Alicia Keys Featuring Nidd Minaj | 2 | 4 Post-Christmas | 28 | 28 | - | 2 KING WIZARD Kid Cudi NOT LISTED (NOT LISTED) Ø WICKED AWESOME/6.0.0.0/REPUBLIC | |
| 4 | .4 | 4 | 21 | SWIMMING POOLS (DRANK) Kendrick Lamar T-MINUS (K.DUCKWORTH.T.WILLIAMS) © TOP DAWG/AFTERMATH/INTERSCOPE | 3 | download | 29 | 27 | 28 | 9 WHO BOOTY RAW SM00V (D J GRIZZELL S A WILLIAMS,K KHARBOUCH) Jonn Hart Featuring iamSU | |
| 5 | 5 | 5 | | CLIQUE Kanye West, Jay-Z, Big Sean HIT-BOYK WEST (C.HOLLIS, S.M. ANDERSON, K.O. WEST, S.C. CARTER, J.E. FAUNTLEROY II) @ G.O.O.D./DEF JAM/IDJMG | 2 | redemptions help track sell 161,000 | 30 | 34 | 37 | BATTLE SCARS Lupe Fiasco & Guy Sebastian PRD J (WJACO & SEBASTIAN D R HARRIS) @ 15T & 15TH/ATLANTIC | |
| 6 | 6 | 7 | | F**KIN PROBLEMS A\$AP Rocky Featuring Drake, 2 Chainz & Kendrick Lamar NSHEBB (RMAYERS, NSHEBB, SGARBETTA, GRAHAM, TEPPS, KDUCKWORTH) @ ASAP WORLDWIDE/POLO GROUND\$/RCA | 6 | copies (according to Nielsen SoundScan). | 31 | 36 | _ : | 2 POUR IT UP MIKE WILL MADE-ITJ-B0 (M.L.WILLIAMS.J.GARNER.TTHOMAS.TTHOMAS.R.FENTY) © SRPJDEF JAWIDJING | |
| 7 | 9 | 10 | | NO WORRIES DETAIL (D CARTER N CFISHER, B WILLIAMS, J A PREVAN R DIAZ) O YOUNG MONEV CASH MONEV REPUBLIC O YOUNG MONEV CASH MONEV REPUBLIC | 7 | marking the | 32 | 31 | 33 1 | BITCH, DON'T KILL MY VIBE Kendrick Lamar SQUWWAYE (K.DUCKWORTH M. SPEARS BRAUN VINDAHLL LYKKE SCHMIDT) OTP DAWG/AFTERMATHUNTERSCOPE | |
| 8 | 8 | u | | I'M DIFFERENT 2 Chainz DJ MUSTARU (TEPPS.D MCFARLANE) Ø DEF JAM/IDJMG | 8 | Compton, Calif., rapper's biggest | 33 | 30 | 31 1 | REPRESENTIN' Ludacris Featuring Kelly Rowland JIM JONSIN, RICO LOVE IC. B. BRIDGES, J. G. SCHEFFER RICO LOVE FROMANO M. MULEI, DEBONII O DTP/DEF JAMIRDJING | |
| 9 | 10 | 8 | | BANDZ A MAKE HER DANCE Juicy J Featuring Lil Wayne & 2 Chainz MIKE WILL MADE-IT (M.L.WILLIAMS.J.HOUSTON.D.CARTER.TEPPS) © KEMOSABE/COLUMBIA | 6 | single sales week. Correspondingly, | 34 | 33 | 32 | 5 MY LIFE 50 Cent Featuring Eminem & Adam Levine SI (CJJACKSON, JR.M.MATHERS III.ALEVINEL. GRIFFIN JR.H.ROONEY) 0 G UNIT/SHADY/AFTERMATH/INTERSCOPE | |
| 10 | 7 | 6 | | ADORN Miguel Miguel (M.J.PIMENTEL) Ø BYSTORM/BLACK ICE/RCA | 1 | the song reaches | 35 | 32 | 34 | 7 TRUST AND BELIEVE Keyshia Cole D.CAMPER, JR., G.BANKS (K.M. COLE, D.CAMPER, JR., J. WILSON, G.BANKS) @ GEFFEN/INTERSCOPE | |
| 11 | 11 | 9 | 42 | THINKIN BOUT YOU Frank Ocean EGGEAN,STAYLOR (FOCEAN,STAYLOR) O DEF JAM/IDJMG | 9 7 | a new peak of No. 4 on R&B/Hip-Hop | 36 | 47 | - 1 | DO MY DANCE Tyga Featuring 2 Chainz DDOMAN (M.NGUYEN-STEVENSON, TEPPS, D.DOMAN) VOUNG MONEY/CASH MONEY/REPUBLIC | |
| 12 | 14 | 14 | | BIRTHDAY SONG 2 Chainz Featuring Kanye West SONNY DIGITALK:WEST,B WHEEZY (TEPPS,K 0.WEST,S.C.UWAEZUOKE,B.WHITFIELD) @ DEF JAM/IDJMG | 10 | Digital Songs (see page 39). | 37 | 40 | - 3 | 2 GREATEST GAINER/ STREAMING NOT LISTED INOT LISTED NOT LISTED | |
| 13 | 17 | 17 | | MERCY Kanye West, Big Sean, Pusha T, 2 Chainz UFED KOWESTS INFISM ANDERSON THORNTON TEPPS JTHOMAS DEFAILEY IN REVISION OF GOD DROCH FELLADEF JAMIDUMG | 2 1 | page 33/1 | 38 | 38 | 30 | 4 LOVE AND WAR Tamar Braxton NOT LISTED (NOT LISTED) @ STREAMLINE | |
| 14 | 18 | 18 | | NO LIE 2 Chainz Featuring Drake MIKE WILL MADE-IT (TEPPS,A.GRAHAM,M.L.WILLIAMS) @ DEF JAM/IDJMG | 1 | | 39 | 39 | 39 | 6 DO YOU Miguel J DUPLESSIS A ALTINO MIGUEL (M J. PIMENTEL J DUPLESSIS A ALTINO PPESCO) O BYSTORM/BLACK (CE/RCA | |
| 15 | 12 | 12 | 29 | POP THAT French Montana Featuring Rick Ross, Drake, Lil Wayne LEE OF THE AMAZINZ KKHARBOUCHWLIROBERTS ILA GRAHAMD CARTERALINDRINS LCAMPBELL @ BAD BOY/INTERSCOPE | 2 | Net | 40 | 42 | 36 | SAME LOVE Macklemore & Ryan Lewis Featuring Mary Lambert BLEWIS (B.HAGGERTY, RLEWIS, MLAMBERT) OPDO MACKLEMORE/ADA/SUB POP | |
| 16 | 20 | 22 | | LOVE SOSA Chief Keef YOUNG CHOP (K.COZART.T.PITTMAN) © GLORY BOYZ/INTERSCOPE | 16 | | 41 | 50 | - 1 | ILUV DEM STRIPPERS 2 Chainz Featuring Nicki Minaj VOUNGSTARR BEATZ (TEPPS.O.T.MARAJ, B.HENSHAW, R.BROOKS, TMCFETRIDGE, PARKER, JR.) 0 DEF JAMIDJMG | |
| 17 | 15 | 16 | | BALL T.I. Featuring Lil Wayne RICO LOVE EARL AND E (C.J. HARRIS, JR. RICO LOVE EHOOD E GOUDY ILD CARTER) @ GRAND HUSTLE/ATLANTIC | 11 | Chicago native, whose debut set | 42 | 49 | - | 5 LOVEEEEEE SONG FUTURE IN WILBURN R FENTYD ANDREWS, C.S. JACKSON L.S. ROGERSI RIHANNA FEATURING SRP/DEF JAWIDJMG | |
| 18 | 16 | 15 | | REMEMBER YOU Wiz Khalifa Featuring The Weeknd CMONTAGNESE DPAT (CJTHOMAZA TESFAVE CMONTAGNESE A BALSHEJ DOUGLASS FLUMPKIN) OR DSTRUMATANTC | 15 | Finally Rich opened at No. 5 on Top | 43 | 43 | 42 1 | BACKSEAT FREESTYLE Kendrick Lamar HIT-BOY (K. DUCKWORTH C. HOLLIS) © TOP DAWG/AFTERMATH/INTERSCOPE | |
| 19 | 13 | 13 | | WICKED GAMES The Weeknd (A TESFAYE, C MONTAGNESE, D MCKINNEY) O X0/REPUBLIC | 13 | R&B/Hip-Hop | 44 | 48 | - | 6 M.A.A.D CITY Kendrick Lamar Featuring MC Eiht SQUWWAYE THC (K DUCKWORTH M SPEARS R RIERA A MORGAN A TAYLORI @ TOP DAWG/AFTERMATH/INTERSCOPE | |
| 20 | 19 | 19 | | DON'T JUDGE ME Chris Brown THE MESSENGERS (C.M. BROWN, NATWEH, A MESSINGER, M. PELLIZZER) O RCA | 19 | Albums last week, reaches a new peak | 45 | RE-E | NTRY ; | 3 IT'S NOTHING DRUMMA BDY (C.J.THOMAZ, C.GHOLSON) Wiz Khalifa Featuring 2 Chainz O ROSTRUMATLANTIC | |
| 21 | 23 | 25 | | GUAP Big Sean | 21 | in his young career | 46 | 44 | 43 | MONEY TREES L) DAH ISCULXWORTH:D.NATCHELIMCKINZIE VGARANCE ALEGRAND A SCALITY O TOP DANG/ATTERMATINITIESCOPE | |
| 22 | 21 | 21 | | POETIC JUSTICE Kendrick Lamar Featuring Drake SDEVILE (KDUCKVORTHE MOLINAA GRAHAM JS HARRIS IILJJACKSON TSLEWIS) O TOP DAVIGATERMATHINTERSCOPE | 18 | with his sophomore single. His first | 47 | 45 | 41 | 6 CAN'T HOLD US Macklemore & Ryan Lewis Featuring Ray Dalton | |
| 23 | 24 | 29 | | ALL GOLD EVERYTHING Trinidad James | 23 | chart effort, "I Don't Like" | 48 | RE-E | NTRY | MEDICATED Wiz Khalifa Featuring Chevy Woods & Juicy J Danak (cJTH0MaZEN HILLS M ARAICA, J HOUSTON) O ROSTRUMATIANTIC | |
| 24 | 26 | 24 | | CELEBRATION Game Featuring Chris Brown, Tyga, Wiz Khalifa & Lil Wayne sar (J. TAYLOR, CM. BROWN M. NGUYEN, STEVENSON, D. CARTER, C.J. THOMAZ, J. KING) @ REZERVOIR/DOC/INTERSCOPE | 24 | (featuring Lil | 49 | 46 | 46 | BRAND NEW ME Alicia Keys Alicia Keys (Alicia Keys EsaNDE) O BCA | |
| 25 | 22 | 20 | | DICED PINEAPPLES CARDIAK (WL ROBERTS II. C EMCCORMICK O AKINTIMEHIN A GRAHAM) O MAYBACHISUP-N-SUBCRDF JAM/IDJMG O MAYBACHISUP-N-SUBCRDF JAM/IDJMG | 16 | Reese), reached No. 20 in September. | 50 | RE-E | NTRY 3 | 3 YUCK! 2 Chainz Featuring Lil Wayne STREETHUNNER M BURNETT (TEPPS.D. CARTER.N. WARWAR M.R. BURNETT M. AIELLD) 0 DEF JAM/DJ/MG | |

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AIRPLAY MONITORED BY

SALES DATA COMPILED BY

niclscn SoundSca

A HOT DOD /UID HOD SONG

TOP R&B/HIP-HOP ALBUMS

| WEEK | 2 WEBKS | WEEKS ON CHT | ARTIST Title | CERT. | PEAK | NEEK | LAST WEEK | Z WEBKS | WEEKS ON CHT | ARTIST Title | |
|------|---------|-----------------|--|-------|------|------|--------------|---------|-----------------|---|----------------|
| Ē | _ | 2 | 1 TI. Trouble Man: Heavy IsThe Head STRATE GRAND HUSTLE/ATLANTIC 531304/AG (19.98) | | 1 | 26 | 32 | 26 | 22 | RICK ROSS God Forgives, I Don't MAYBACH/SLIP-N-SLIDE/DEF JAM 016343*/IDJMG (18:98) | |
| 3) | 3 | 6 | RIHANNA Unapologetic SRP/DEF JAM 017811/IDJMG (13.98) | | 1 | 27 | 14 | 9 | | KEM What Christmas Means MOTOWN 017585/IDJMG (14.98) | 1 |
| 7 | 7 | 10 | GREATEST GAINER TOP DAWG/AFTERMATH/INTERSCOPE 017534*/IGA (13.98) | • | 1 | 28 | 38 | 33 | | SOUNDTRACK Project X WATERTOWER 39284 (12.98) | |
| 2 | 2 | | ALICIA KEYS RCA 94182* (17.98) Girl On Fire | | 1 | 29 | 46 | 54 | 35 | PACE B.O.B Strange Clouds SETTER REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98) | |
| 3 | 4 | | WIZ KHALIFA O.N.I.EC. ROSTRUM/ATLANTIC 530677/AG (18.98) | | 1 | 30 | 25 | 23 | | TREY SONGZ Chapter V SONEBOOK/ATLANTIC 532404/AG (18.98) | I |
| 5 | - | | CHIEF KEEF Finally Rich GLORY BOYZ/INTERSCOPE 017838/IGA (14.98) | | 5 | 31 | 33 | 31 | | RIHANNA Talk That Talk SRP/DEF JAM 016313/IDJMG (13.98) | and the second |
| 5 | 1 | | THE GAME Jesus Piece REZERVOIR/DGC 017790/IGA (17.98) | | 1 | 32 | 30 | 27 | | BRANDY Two Eleven CHAMELEON 92305/RCA (10.98) | l |
| 2 | 17 | | FRANK OCEAN Channel Orange DEF JAM 015788"/IDJMG (13.98) | | 1 | 33 | 31 | 28 | | USHER Looking 4 Myself RCA 97176 (11.98) | |
| 3 | 11 | | MACKLEMORE & RYAN LEWIS The Heist MACKLEMORE 152229 (13.98) | | 1 | 34 | 36 | 34 | | JAY Z KANYE WEST Watch The Throne R0C-A-FELLAROC NATION/DEF JAM 015426/IDJMG (13.98) | 1 |
| 1 | 12 | | 2 CHAINZ Based On AT.R.U. Story DEF JAM 017299*/IDJMG (12:98) | • | 1 | 35 | 49 | 43 | | TYGA Careless World: Rise Of The Last King YOUNG MONEY/CASH MONEY 016727/REPUBLIC (17.98) | |
| 0 | 10 | | THE WEEKND Trilogy X0 017732/REPUBLIC (13.98) | | 1 | 36 | 34 | 29 | | R. KELLY Write Me Back BCA 94916 (11.98) | I |
| 8 | 14 | | NE-YO R.E.D MOTOWN 017312/IDJMG (13.98) | | 1 | 37 | 60 | 68 | | MAC MILLER Blue Slide Park | 1 |
| 9 | 8 | | KEYSHIA COLE Woman To Woman GEFFEN 017723/IGA (13.98) | | 2 | 38 | 24 | _ | | NICHOLAS DAVID The Voice: The Complete Season 3 Collection REPUBLIC DIGITAL EX (9.98) | I |
| ı, | 5 | | CEE LO GREEN Cee Lo's Magic Moment ELEKTRA 531749 (18.98) | | 4 | 39 | 39 | 38 | | NAS Life Is Good | |
| 6 | 16 | | MIGUEL Kaleidoscope Dream BYSTORM/BLACK ICE 47203*/RCA (11.98) | | 1 | 40 | 29 | - | | THE-DREAM Terius Nash 1977 RADIO KILLA/DEF JAM 017875/IDJMG (14,58) | |
| 7 | 15 | | NICKI MINAJ Pink Friday: Roman Reloaded YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98) ⊕ | | 1 | 41 | 43 | 36 | | ELLE VARNER Perfectly Imperfect MBK 59132/BCA (9.98) | I |
| 0 | 18 | | MEEK MILL Dreams And Nightmares MAYBACH 530451/WARNER BROS. (18.98) | | 1 | 42 | 45 | 41 | | LUPE FIASCO Food & Liquor II: The Great American Rap Album Pt. 1 1ST & 15TH/ATLANTIC 531683/AG (18.98) | |
| 2 | 22 | | VARIOUS ARTISTS Kanye West Presents GOOD Music Cruel Summer 6.0.0.D./DEF JAM 017291/IDJMG (13,98) | | 1 | 43 | 69 | - | | B.O.B iTunes Session (EP) REBELROCK/GRAND HUSTLE/ATLANTIC DIGITAL EX/AG (5.98) | 1 |
| 7 | 24 | | MGK Lace Up EST19XX/BAD B0Y/INTERSCOPE 017510/IGA (14.98) | | 2 | 44 | 37 | 39 | | MARY MARY MY BLOCK 90708/COLUMBIA (11.58) Go Get It (Soundtrack) | 1 |
| 5 | 13 | | WHITNEY HOUSTON I Will Always Love You: The Best Of Whitney Houston ARISTA 47223/RCA (10.98) | | 2 | 45 | 70 | - | | CHILDISH GAMBINO Camp | |
| 1 | 21 | | CHRIS BROWN Fortune RCA 96055 (11:98) | | 1 | 46 | 26 | 19 | | LUTHER VANDROSS The Classic Christmas Album | 1 |
| 8 | 25 | | DRAKE Take Care YOUNG MONEY/CASH MONEY 016135*/REPUBLIC (17.98) | | 1 | 47 | 51 | 53 | | MINDLESS BEHAVIOR #1 Girl STREAMLINE/CONJUNCTION/INTERSCOPE 015996/IGA (9 98) | I |
| 3 | 20 | | FUTURE Pluto A-1/FREEBANDZ 98357/EPIC (9.98) | | 2 | 48 | 41 | 47 | | MARY J. BLIGE My Life II The Journey Continues (Act 1) MATRIARCH/GEFFEN 018257/IGA (13.38) | l |
| 9 | 6 | | BIG BOI Vicious Lies And Dangerous Rumors DEF JAM 017918/IDJMG (17.98) | | 6 | 49 | RE-E | NTRY | | ODD FUTURE The OF Tape Vol. 2 ODD FUTURE 95478 (14.98) | 1 |
| 5 | 30 | | LIL WAYNE Tha Carter IV YOUNG MONEY/CASH MONEY 015548*/REPUBLIC (13.98) | 2 | 1 | 50 | 50 | 52 | | DESTINY'S CHILD Playlist: The Very Best Of Destiny's Child COLUMBIA 27747/LEGACY (9.98) | |

ARTIST ARTIST MARINE & NUMBER / DISTRIBUTING LABEL (PRICE) Trouble Mar: Heavy IsThe Head 1 1 2 GRAND HUSTE/ATLANTIC STIDIAN GRAND HUSTE/ATLANTIC STIDIAN GRAND HUSTE/ATLANTIC STIDIAN KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE 017534*/IGA WIZ KHALIFA 2 4 10 O.N.I.F.C. 3 5 4 TLANTIC 530677/AG CHIEF KEEF Finally Rich 4 2 TERSCOPE 017838/IGA THE GAME REZERVOIR/DEC 017790/IGA Jesus Piece 5 3 3 6 8 12 MACKLEMORE & RYAN LEWIS The Heist

RAP ALBUMS

| 2 | | | MACKLEMORE 152229 | |
|---|----|----|--|-----------------------------|
| 7 | 7 | 20 | 2 CHAINZ DEF JAM 017299*/IDJMG | Based On AT.R.U. Story |
| 8 | 6 | | PITBULL MR. 305/POLO GROUNDS 45524/RCA | Global Warming |
| 9 | 9 | 39 | NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/R | Pink Friday: Roman Reloaded |
| 0 | 12 | | MEEK MILL MAYBACH 530451/WARNER BROS. | Dreams And Nightmares |

BETWEEN THE BULLETS SHORTER SHELF LIFE



In comparing how many weeks albums remained in the top 10 of the Top R&B/ Hip-Hop Albums chart in 2011 versus 2012, the year that just ended witnessed considerably less longevity. In 2011, six albums racked

Title H

up 20 or more weeks in the top 10, including the year's best-42 weeks-achieved by Nicki Minaj's Pink Friday. In 2012, only three albums beat the 20-week mark, with Drake's Take Care lasting the longest with 32 weeks. (It also spent seven weeks at No. 1 in 2011.) -Rauly Ramirez

Data for week of JANUARY 12, 2013 | For chart reprints call 212.493.4023

CHRISTIAN/GOSPEL^{Billboard} JAN 12 2013

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GOSPEL ALBUMS

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| WEE | LAST | 20 | |
| 0 | 12 | 33 | SWXS GAINER BIG DADDY WEAVE FERVENT/WORD-CURB |
| 2 | 7 | 30 | MATTHEW WEST SPARROW/EMI CMG 10,000 REASONS (BLESS THE LORD) |
| 3 | 4 | 41 | I NEED A MIRACLE |
| 4 | 5 | 18 | THIRD DAY ESSENTIAL/PLG |
| 5 | 9 | 22 | ONE THING REMAINS PASSION FEAT. KRISTIAN STANFILL SUSTEPS/SPARROW/EMI CMG |
| 6 | 16 | 35 | GOOD TO BE ALIVE JASON GRAY CENTRICITY JESUS IN DISGUISE |
| 7 | 15 | 23 | BRANDON HEATH MONOMODE/REUNION/PLG |
| 8 | 8 | 15 | WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG NEED YOU NOW (HOW MANY TIMES) |
| 9 | 21 | 27 | YOUR LOVE NEVER FAILS |
| 10 | 11 | 17 | NEWSBOYS INPOP |
| 0 | 14 | 19 | YOU ARE I AM MERCYME FAIR TRADE |
| 12 | 19 | 10 | KINGS & QUEENS AUDIO ADRENALINE FAIR TRADE |
| 13 | 1 | 6 | CHRISTMAS TIME AGAIN STEVEN CURTIS CHAPMAN REUNION/PLG |
| 14 | 28 | 15 | RECKLESS JEREMY CAMP BEC/TOOTH & NAIL |
| 15 | 13 | 6 | CHRISTMAS IS FRANCESCA BATTISTELLI FERVENT/WORD-CURB |
| 16 | 26 | 21 | NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB |
| 17 | 18 | 8 | BABY BOY FOR KING & COUNTRY SPECIAL OLYMPICS/FERVENT/WORD-CURB |
| 18 | 10 | б | GLORA (HARK THE HERALD ANGELS SING / ANGELS WE HAVE HEARDON HIGH JASON CASTRO SPECIAL OLYMPICS/WORD-CURB |
| 19 | 23 | 6 | REDEMPTION SONG MIKESCHAIR CURB |
| 20 | 3 | 6 | JOY TO THE WORLD JEREMY CAMP BEC/TOOTH & NAIL |
| 21 | 30 | 11 | ALREADY THERE CASTING CROWNS BEACH STREET/REUNION/PLG |
| 22 | 45 | 18 | PROMISES SANCTUS REAL SPARROW/EMI CMG |
| 23 | 29 | 21 | RIGHT BESIDE YOU BUILDING 429 ESSENTIAL/PLG |
| 24 | 20 | 6 | CHRISTMAS IS COMING JASON GRAY CENTRICITY |
| 25 | 25 | 20 | ONLY A MOUNTAIN JASON CASTRO WORD-CURB |
| 26 | 17 | 6 | HEAVEN EVERYWHERE FRANCESCA BATTISTELLI FERVENT/WORD-CURB |
| 27 | 2 | 6 | IT'S CHRISTMAS MANDISA SPARROW/EMI CMG |
| 28 | 24 | 5 | SILENT NIGHT MARIE MILLER CURB |
| 29 | 39 | 11 | YOU ARE COLTON DIXON SPARROW/EMI CMG |
| 30 | 35 | 8 | SHINING SANCTUS REAL SPARROW/EMI CMG |
| 31 | 38 | 5 | SOMEBODY'S ANGEL MANDISA SPARROW/EMI CMG |
| 32 | 6 | 6 | BECAUSE IT'S CHRISTMAS SIDEWALK PROPHETS SPECIAL OLYMPICS/FERVENT/WORD-CURB |
| 33 | 37 | 5 | ONCE A YEAR JOSH WILSON FEAT. ANDREW PETERSON SPARROW/EMI CMG |
| 34 | 33 | 7 | STEAL MY SHOW TOBYMAC FOREFRONT/EMI CMG |
| 35 | RE-E | NTRY | HIS KIND OF LOVE GROUP 1 CREW FERVENT/WORD-CURB |
| 36 | 27 | 6 | HARK! THE HERALD ANGELS SING JEREMY CAMP BEC/TOOTH & NAIL |
| 37 | 44 | 2 | ALMOST CHRISTMAS JOSH WILSON SPARROW/EMI CMG |
| 38 | 36 | 3 | O HOLY NIGHT SIDEWALK PROPHETS FERVENT/WORD-CURB |
| 39 | 22 | 5 | JOY TO THE WORLD JASON GRAY CENTRICITY |
| 40 | 32 | 4 | DO YOU HEAR WHAT I HEAR? STEVEN CURTIS CHAPMAN REUNION/PLG |
| 41 | 34 | 5 | THE CHRISTMAS SONG FRANCESCA BATTISTELLI FERVENT/WORD-CURB |
| 42 | REIE | NTRY | JINGLE BELL ROCK JEREMY CAMP BEC/TOOTH & NAIL |
| 43 | RE-E | NTRY | WE ARE FREE AARON SHUST CENTRICITY |
| 44 | RE-E | INTRY | SHAKE HEAVEN Victory World Music Feat. Montell Jordan & Beckah Shae Victory World |
| 45 | 49 | 2 | JOY TO THE WORLD STEVEN CURTIS CHAPMAN REUNION/PLG |
| 46 | HOT DE | SHOT But | O COME, O COME, EMMANUEL RHETT WALKER BAND ESSENTIAL/PLG |
| 47 | RE-E | NTRY | DON'T HAVE LOVE HOLLY STARR ARTIST GARDEN |
| 48 | 41 | 3 | MARSHMALLOW WORLD FRANCESCA BATTISTELLI FERVENT/WORD-CURB |
| 49 | RE-E | INTRY | HARK! THE HERALD ANGELS SING MIKESCHAIR CURB |
| 50 | 42 | 2 | BEAUTY IN THE BROKEN |
| | | | A STREET, A STREET, STREET |

| Nearly six years after becoming a top five |
|--|
| hit on the Nielsen BDS-based Christian |
| Songs chart, the Fray's "How to Save a |
| Life" reaches No. 1 in its 156th week on |
| Christian Digital Songs (37,000 sold). The |
| track debuted at No. 5 when the digital |
| chart was introduced three years ago. |



44 Go to www.billboard.biz for complete chart data

| | | C | HRISTIAN | 1 |
|---|------|--------|---|------|
| | 2 | A | LBUMS | |
| Ī | -* | SHI | ARTIST | - |
| | WEE | WEB | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | CENT |
| | 1 | 14 | WOW HITS 2013 PROVIDENT/WORD-CURE 1616/EMI CMG | |
| | 2 | 63 | CASTING CROWNS | |
| | | | COME TO THE WELL BEACH STREET/REUNION 10162/PLG TOBYMAC | - |
| | 3 | 18 | EYE ON IT FOREFRONT 6732/EMI CMG | |
| | 6 | 17 | LECRAE GRAVITY REACH \$234/INFINITY | |
| | 4 | 8 | THIRD DAY MIRACLE ESSENTIAL 10946/PLG | |
| | 12 | 9 | GREATEST FLYLEAF | |
| | | | GAINER NEW HORIZOWS A&M/OCTONE 017602/EMI CMG TENTH AVENUE NORTH | - |
| | 11 | 19 | THE STRUGGLE REUNION 10163/PLG CHRIS TOMLIN | |
| | 15 | 59 | HOW GREAT IS DUR GOD SIXSTEPS/SPARROW 6364/EMI CMG | |
| | 5 | 11 | FRANCESCA BATTISTELLI CHRISTMAS FERVENT 888508/WORD-CURB | |
| | 21 | 58 | NEWSBOYS | |
| | | | GOD'S NOT DEAD INPOP 1592/EMI CMG | |
| | 7 | 67 | ONE SONG AT A TIME GOTEE/COLUMBIA 70021/PLG | |
| | 8 | 32 | MERCYME THE HURT & THE HEALER FAIR TRADE 16020/PLG | |
| | 26 | 40 | BRITT NICOLE GOLD SPARROW 7857/EMI CMG | |
| | 28 | 6 | JESUS CULTURE WITH MARTIN SMITH | |
| | 1120 | 111112 | LIVE FROM NEW YORK JESUS CULTUREINTEGRITY/COLUMBIA 10016/PLE SOUNDTRACK | |
| | HEFE | NTRY | JOYFUL NOISE WATERTOWER 39273/EMI CMG | |
| | 9 | 6 | BENEDICTINES OF MARY, QUEEN OF APOSTLES ADVENT AT EPHESUS DECCA 017837 | |
| | 35 | 7 | DISCIPLE 0 GOD SAVE US ALL FAIR TRADE 6045/PLG | |
| | 18 | 49 | KARI JOBE | |
| | | | WHERE I FIND YOU SPARROW 3128/EMI CMG STEVEN CURTIS CHAPMAN | |
| | 10 | 11 | JOY REUNION 10177/PLG | |
| | 33 | 37 | THOUSAND FOOT KRUTCH THE END IS WHERE WE BEGIN TFK 70040 | |
| | 20 | 55 | MATT REDMAN 10,000 REASONS SIXSTEPS/SPARROW 7853/EMI CMG | |
| | 13 | 18 | LEE STROBEL | |
| | | | THE INVITATION MARANATHA! 2072 EX/EMI CMG JEREMY CAMP | |
| | 14 | 14 | CHRISTMAS: GOD WITH US BEC 7890/EMI CMG | |
| | 16 | 66 | VARIOUS ARTISTS WOW HITS 2012 WORD-CURE/PROVIDENT-INTEGRITY 8085/EMI CMG | • |
| | 23 | 20 | ISRAEL & NEW BREED | |
| | 17 | 12 | JESUS AT THE CENTER: LIVE INTEGRITY/COLUMBIA 5063/PLG BRANDON HEATH | |
| | | | BLUE MOUNTAIN MONOMODE/REUNION 10171/PLG GROUP 1 CREW | |
| | 38 | 16 | FEARLESS FERVENT 888521/WORD-CURB | |
| | 27 | 11 | AUGUST BURNS RED A HOLIDAY ALBUM SOLID STATE 8543/EMI CMG | |
| | 34 | 45 | FOR KING & COUNTRY | |
| | 19 | 14 | CRAVE FERVENT 887997/WORD-CURB MATTHEW WEST | |
| | | | INTO THE LIGHT SPARROW 7169/EMI CMG | |
| | RE-E | NTRY | TRIP LEE THE GOOD LIFE REACH 8205/INFINITY | |
| | 30 | 32 | BIG DADDY WEAVE LOVE COME TO LIFE FERVENT 887989/WORD-CURB | |
| | 46 | 22 | HILLSONG | |
| | | | LIVE: CORNERSTONE HILLSONG/SPARROW 3302/EMI CMG MAT KEARNEY | |
| | | NTRY | YOUNG LOVE INPOP 1668*/EMI CMG | |
| | RE-E | NTRY | LINCOLN BREWSTER JOY TO THE WORLD INTEGRITY/COLUMBIA 5120/PLG | |
| | 32 | 33 | TOBYMAC DUBBED & FRED'D: A REMIX PROJECT FOREFRONT K3332/EMI CMG | |
| | 24 | 157 | CASTING CROWNS | |
| | | SHOT | UNTIL THE WHOLE WORLD HEARS BEACH STREET, REUNION 10135/PLG | |
| | | | ITUNES SESSION (EP) REUNION DIGITAL EX/PLG | |
| | RE-E | NTRY | PASSION PASSION: WHITE FLAG SIXSTEPS/SPARROW 8367/EMI CMG | |
| | RE-E | NTRY | VARIOUS ARTISTS MIGHTY TO SAVE STAR SONG 2268/EMI CMG | |
| | 45 | 62 | NEEDTOBREATHE | |
| | | | THE RECKONING ATLANTIC 528053/WORD-CURB CHRIS AUGUST | |
| | 50 | 12 | THE UPSIDE OF DOWN FERVENT 888388/WORD-CURB | |
| | RE-E | NTRY | BETHEL MUSIC Bethel Live for the sake of the world bethelyndegrifycolumbia 2014PLS | |
| | RE-E | NTRY | ANBERLIN VITAL REPUBLIC 017512*/EMI CMG | |
| | 37 | 41 | KUTLESS | |
| | | | BELIEVER BEC 9854/EMI CMG CHRIS TOMLIN | |
| | 22 | 8 | CHRISTMAS GIFT PACK SIXSTEPS/SPARROW 1451/EMI CMG | |
| | | | | |

| 22 0 | CHRISTMAS GIFT PACK SIXSTEPS/SPARROW 1451/EMI CMG |
|----------|---|
| 40 31 | SIDEWALK PROPHETS LIVE LIKE THAT FERVENT 88839D/WORD-CURB |
| RE-ENTRY | RHETT WALKER BAND COME TO THE RIVER ESSENTIAL 10940/PLG |
| NEW | BIG DADDY WEAVE THE ULTIMATE COLLECTION FERVENT 887992/WORD-CURB |
| 25 44 | VARIOUS ARTISTS MUSIC INSPIRED BY THE STORY PROVIDENT INTEGRITIVIDAD-CURB RESERVI CHIG |
| | RE-ENTRY NEW |

| Israel & New Breed claim their first No. 1 on Gospel Songs with "It's Not Over (When God Is in 11)," which rises 2-1. The group previously rose as high as No. 10 with "Just Wanna Say" in 2009. For featured acts James Fortune and Jason Nelson, It's their fourth and first No. 1s, respectively, | |
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|--------|--------------|-----------------|---|--------------|---|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | THIS WEEK | - |
| 1 | 14 | 39 | #1 GREATEST 16 WKS GAINER 10,000 REASONS (BLESSTHE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG | 1 | |
| 2 | 15 | 15 | I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG | 2 | |
| 3 | 23 | 18 | ONE THING REMAINS PASSION FEAT KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG | 3 | |
| 4 | 30 | 18 | YOU ARE I AM MERCYME FAIR TRADE | 4 | |
| 5 | 28 | 12 | WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG | 5 | |
| 6 | 22 | 20 | NEED YOU NOW (HOW MANY TIMES) | 6 | |
| 0 | RE-E | NTRY | YOUR LOVE NEVER FAILS | 7 | |
| 8 | RE-E | NTRY | WHO YOU ARE UNSPOKEN CENTRICITY | 8 | |
| 9 | RE-E | NTRY | RECKLESS JEREMY CAMP BEC/TOOTH & NAIL | 9 | |
| 10 | RE-E | NTRY | NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB | 10 | |
| 11 | 1 | 5 | CHRISTMAS TIME AGAIN STEVEN CUBTIS CHAPMAN REUNION/PLG | 1 | |
| 12 | RE-E | NTRY | KINGS & QUEENS AUDIO ADRENALINE FAIR TRADE | 12 | |
| 13 | RE-E | NTRY | ONLY A MOUNTAIN JASON CASTRO WORD-CURB | 13 | |
| 14 | RE-E | NTRY | ALREADY THERE CASTING CROWNS BEACH STREET/REUNION/PLG | 14 | |
| 15 | RE-E | NTRY | EVEN IF KUTLESS BEC/TOOTH & NAIL | 15 | |
| 16 | RE-E | NTRY | GREAT I AM PHILLIPS, CRAIG & DEAN FAIR TRADE | 16 | |
| 17 | RE-E | NTRY | HIS KIND OF LOVE GROUP 1 CREW FERVENT/WORD-CURB | 17 | |
| 18 | RE-E | NTRY | PROMISES SANCTUS REAL SPARROW/EMI CMG | 18 | |
| 19 | 3 | 5 | IT'S CHRISTMAS MANDISA SPARROW/EMI CMG | 19 | |
| 20 | RE-E | NTRY | YOU ARE COLTON DIXON SPARROW/EMI CMG | 20 | |
| 21 | 2 | 5 | JOY TO THE WORLD JEREMY CAMP BEC/TOOTH & NAIL | 21 | |
| 22 | RE-E | NTRY | RIGHT BESIDE YOU BUILDING 429 ESSENTIAL/PLG | 22 | |
| 23 | 4 | 5 | BECAUSE IT'S CHRISTMAS SIDEWALK PROPHETS SPECIAL OLYMPICS/FERVENT/WORD-CURB | 23 | |
| 24 | RE-E | NTRY | WE ARE FREE AABON SHUST CENTRICITY | 24 | The second se |
| 25 | 6 | 5 | BABY BOY FOR KING & COUNTRY SPECIAL OLYMPICS/FERVENT/WORD-CURB | 25 | |
| | | | | | |

CHRISTIAN CHR

ARTIST 17 TAMELA MANN 21 GREATEST 15 51 CAINTER JOYPUC NOISE WATERTOWER MARY MARY GO GET IT (SOUNDTRACK) MY BLOCK 60708/COI ISRAEL & NEW BREED JESUS AT THE CENTER: LIVE INTEGRITY 65063/CO 34 3 21 5 49 JOSHUA ROGERS WELL DONE MUSIC WORLD GOSPEL 5737/MUSIC WORLD 6 4 TRIP LEE THE GOOD LIFE REACH 8205/INFINITY 14 38 MONTELL JORDAN AND VICTORY WORLD MUSIC SHAKE HEAVEN VICTORY WORLD MUSIC MARVIN SAPP 36 3 8 40 13 18 VASHAWN MITCHELL CREATED4THIS VMAN/EMI GOSPEI 13 18 CHARTEONTRY WITH CHELL 10 19 JOHN P. KEE AND NEW LIFE 10 19 JOHN P. KEE AND NEW LIFE 10 19 URE AND FAVOR KEE 827/NEW LIFE 10 88 MILLIAM MCDOWELL ANSE THE LIFE WEBLE PRIVATES FOR STARLE FOR UNDER AND FAVOR KEE 827/NEW LIFE 88481/EMI CMG GHT 2352/EON ARISE THE LIVE WORSHIP EXPIERENCE DELIVERY ROOMLIG 33 14 LUP KNUES TEMILLANUGHT 7225EONE 16 7 BISHOP PAUL S. MORTON Best Dars yet TEMILLANUGHT 7246EONE 18 15 LFCANDRIA JOHNSON THE EXPERIENCE WARD CORPT. SSAMUSIC WORLD 33 14 Ime EXPERIENCE MUSIC WORLD EUSPLE Segemusic WORLD PRED HAMMOND GOD, LOVE & ROMANCE F HAMMOND/VERITY 80990/RCA X2 24 KB WEIGHT & GLORY REACH 8232/INFINITY JAMES FORTUNE & FIYA 9 50 CHARLES JENKINS & FELLOWSHIP CHICAGO THE BEST OF BOTH WORLDS INSPIRED PEOPLEEMI GOSPEL SEESEMI CHIG 23 29 THE RANCE ALLEN GROUP 11 5 G GRACE T LECRAE CHURCH CLOTHES (EP) REACH DIGITAL EX -ENTRY MARVIN L WINANS 24 27 MARVIN L WINANS THE PRAISE + WORSHIP EXPERIENCE MLW 8266 BEVERLY CRAWFORD CHURCHY CHRISTMAS / JOY TO THE WORLD JDI 125

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|--------------|--------------|-----------------|--|--------------|--------------|-----------------|--|
| THIS WEEK | LAST WEEK | WEEKS DN CHT | TITLE ARTISTIMPRINT/PROMOTIONLABEL | THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 17 | 4WKS GAINER NEWSBOYS INPOP | 1 | 2 | 29 | IT'S NOT OVER (WHEN GOD IS IN IT) |
| 2 | 2 | 15 | I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG | 2 | 5 | 29 | LIFE & FAVOR (YOU DON'T KNOW MY STORY) JOHN P. KEE AND NEW LIFE KEE/NEW LIFE |
| 3 | 3 | 21 | NEED YOU NOW (HOW MANY TIMES) PLUMB CURB | з | 1 | 32 | TAKE ME TO THE KING TAMELA MANN TILLYMANN |
| 4 | 4 | 16 | RIGHT BESIDE YOU BUILDING 429 ESSENTIAL/PLG | 4 | 3 | 48 | AWESOME PASTOR CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE |
| 6 | 7 | 9 | KINGS & QUEENS AUDIO ADRENALINE FAIR TRADE | 5 | 4 | 31 | HOLD ON JAMES FORTURE & FIVA FEAT. MONICA & FRED HAMMOND FIVA WORLD/UGHT/EONE |
| 6 | 6 | 14 | HIS KIND OF LOVE GROUP 1 CREW FERVENT/WORD-CURB | 6 | 6 | 52 | SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA |
| 7 | 5 | 13 | BRAND NEW DAY KJ-52 BEC/TOOTH & NAIL | 7 | 7 | 26 | TESTIMONY ANTHONY BROWN & GROUP THERAPY TYSCOT |
| 8 | 9 | 11 | RECKLESS JEREMY CAMP BEC/TOOTH & NAIL | 8 | 8 | 24 | TURNING AROUND FOR ME VASHAWN MITCHELL VMAN/EMI GOSPEL |
| 9 | 10 | 13 | PROMISES SANCTUS REAL SPARROW/EMI CMG | 9 | 9 | 64 | LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT, MARVIN WINANS RIVERPHID |
| 10 | 13 | 8 | YOU ARE COLTON DIXON SPARROW/EMI CMG | 10 | 10 | 17 | GOD'S UP TO SOMETHING GOOD HART RAMSEY & THE NCC FAMILY CHOIR PRAYER CLOSET |
| 0 | 17 | 14 | STAND BRITT NICOLE SPARROW/EMI CMG | 11 | 12 | 11 | YOUR BEST DAYS YET BISHOP PAUL S. MORTON TEHILLAH/LIGHT/EONE |
| 12 | 11 | 20 | WHO YOU ARE UNSPOKEN CENTRICITY | 12 | 14 | 12 | LORD OF ALL LJ. KNIRSTON & YOUTHFUL PRAISE FEAT. BISHOP HEZENIAN WALKER ENTERICE BOSPELIUSH VEDNE |
| 13 | 15 | 18 | DRAW THE LINE DISCIPLE FAIR TRADE | 13 | 11 | 39 | KEEP ME PATRICK DOPSON OILONIT |
| 14 | 8 | 19 | LIVE IT OUT ABANDON FOREFRONT/EMI CMG | 14 | 13 | 16 | I BELONG TO YOU WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE |
| 15 | 14 | 17 | JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG | 15 | 17 | 15 | YOU REIGN WILLIAM MURPHY VERITY/RCA |
| 16 | 12 | 5 | STEAL MY SHOW TOBYMAC FOREFRONT/EMI CMG | 16 | 16 | 26 | LAY IT DOWN TROY SNEED EMTRO GOSPEL |
| 17 | 16 | 10 | GOOD TIMES MANIC DRIVE BEMA MEDIA | 17 | 15 | 22 | GOD'S GOT IT J MOSS PAJAM/VERITY/RCA |
| 18 | 20 | 8 | ONE THING REMAINS PASSION FEAT KRISTIAN STANFILL SCKSTEPS/SPARROW/EMI CMG | 18 | 18 | 25 | I STAND ON YOUR WORD JONATHAN BUTLER MACK AVENUE |
| 19 | 18 | 6 | HUMAN MANAFEST BEC/TOOTH & NAIL | 19 | 20 | 15 | GREATER IS COMING |
| 20 | 25 | 19 | I WILL FIND YOU JIMMY NEEDHAM FEATURING LECRAE INPOP | 20 | 19 | 8 | SUNDAY MORNING MARY MARY MY BLOCK/COLUMBIA |
| 21 | 21 | 18 | LET IT OUT PRESS PLAY DREAM | 21 | 21 | 21 | I STILL HAVE A PRAISE INSIDE OF ME GEORGIA MASS CHOIR FEAT. REV MILTON BIGGHAM SAVOY/MALACO |
| 22 | 23 | 7 | TURN IT TO GOLD ABANDON KANSAS GOTEE | 22 | 22 | 5 | I'VE SEEN HIM DO IT KURT CARR & THE KURT CARR SINGERS VERITY/RCA |
| 23 | 26 | 6 | 10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG | 23 | 25 | 8 | JESUS WILL ANITA WILSON EMI GOSPEL |
| 24 | 22 | 4 | BEAUTY IN THE BROKEN | 24 | 23 | 12 | WHO CAN GENITA PUGH ETERNITY |
| 25 | N | W | WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG | 25 | 27 | 4 | EVERY PROMISE EARNEST PUGH FEAT. LALAH HATHAWAY WORLDWIDE |
| - | | | | | | | |

ardbi? for CHRSTIAN ALBUMS and GOSPEL ALBUMS rules and explanations. CHRISTIAN SONES: 56 al-bitmet Christian rations. Including 57 CHRISTIAN AC provide of 24 bitms rays, 10 years awes, CHRISTIAN CHR. Competition and the support by The medical scopes. Boxes: a statements in the superist by The sources are characterised by the second and explanation. F 2013, Promeheux 05048, Media, LL, and Pleana Supports In The Articles nearest Media and Sec Christian and explanation. F 2013, Promeheux 05048, Media, LL, and Pleana Supports In The Articles nearest

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Data for week of JANUARY 12 2013

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19 14 12 DIE YOUN

22 19 10 LOVE'S G

23 27 6 LOUDER DJ FRESH FE/

25 25 10 DON'T ST PITBULL FEAT.

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4 4 9

6 1 11

10 7 10 9 13

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14 16 6 17 6 WE ARE Y 21 4 SKYFALL ADELE XL/COLU 5 10 DIAMOND RIHANNA SBP

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TRADITIONAL CLASSICAL ALBUMS

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4 9 JEINNY OAKS BAKER
 4 9 JOEL CARUS OF CHRISTING PART HER DE INTRODUCTA CLASSIE
 4 9 JOEL CARDLS OF CHRISTING PART SHADOW MOUNTAIN SHE2H
 12 7 ALSA WELESSTEIN DAILE BARINDOINSTANTSARELLE BERLIN
 12 7 CHRISTING CONCERTO DECOMPTO INSTRUCEOL CLASSIE

3 13 MORMON TABERNACLE CHOIR

| | \$ | D/ | ANCE CLUB SONG | S™ | | | |
|----|------|-------|--|--|---------------|------------------|--|
| 1 | | WEEKS | | 1.0 | L M | WEBKS ON CHIT | TITLE |
| | WE | | | SHEEK STREET | | NO | ARTIST IMPRINT/PROMOTION LABEL |
| 2 | 3 | 10 | ALON HILDS FLAG. I FOR HET HOLZYNSHIVEN DHUS | 26 | 34 | 4 | PET SHOP BOYS ASTRALWERKS/CAPITOL |
| | 8 | 5 | BIG BANANA HAVANA BROWN FEAT. R3HAB 2101/REPUBLIC | 27 | 29 | 6 | WHAT ABOUT US THE SATURDAYS ISLAND/IDJMG |
| | 6 | 7 | EVERY DAY ERIC PRYDZ ASTRALWERKS/CAPITOL | 28 | 33 | 5 | A LOVE I CALL MY OWN CRYSTAL WATERS. NICOLA FASANO, STEVE FOREST SOUND OF PRAT |
| | 4 | 9 | ANYTHING COULD HAPPEN | 29 | 44 | 2 | POWER CLARITY PICK ZEDD INTERSCOPE |
| | 2 | 9 | SUPERLOVE | 60 | 95 | 2 | FREAK |
| | 2 | | FINALLY FOUND YOU | 30 | 35 | 5 | STEREO MISSILE VS. CARLOTTA CHADWICK T THE FEELING |
| | 1 | 11 | ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC | 31 | 30 | 6 | THE KNOCKS A&M/OCTONE/INTERSCOPE |
| | 11 | 4 | I FOUND YOU THE WANTED GLOBAL TALENT/MERCURY/IDJMG | 32 | 38 | 3 | CIARA EPIC |
| | 10 | 5 | BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOWRAYMOND BRAUN/SLANDVIDJING | 33 | 28 | 9 | FIYACRAKA KORB-A DAUMAN |
| | 15 | 3 | CATCH MY BREATH | 34 | 26 | 13 | SWEET NOTHING |
| | | - | DANCING IN MY HEAD | Concernant of the local division of the loca | | 17 | CALVIN HARRIS FEAT. FLORENCE WELCH DECONSTRUCTION/FLY PIEULTRAIRC I LOVE IT |
| 18 | 1 | 10 | ERIC TURNER VS AVICII CAPITOL SOMETHING FOR THE WEEKEND | 35 | 41 | .4 | ICONA POP FEAT. CHARLI XCX TEN/BIG BEAT/A THE CITY |
| | 9 | 13 | DAVE AUDE FEAT. LUCIANA AUDACIOUS | 36 | 31 | 8 | MADEON POPCULTUR |
|) | 12 | 6 | THE LUCKY ONES KERLI ISLAND/IDJMG | 37 | 46 | 2 | DAYS TURN INTO NIGHTS DELERIUM NETTWERK |
| | 18 | 3 | SCREAM & SHOUT | 38 | 36 | 8 | KEEP YOUR HEAD UP AMORAY KNOCKOUT FASHION |
| i | 16 | 6 | WILLIAM & BRITNEY SPEARS INTERSCOPE GOLD 2012 | 39 | 23 | 12 | YOUR BODY |
| | | | SPANDAU BALLET ASTRALWERKS/CAPITOL WE ARE YOUNG | Cores. | | | CHRISTINA AGUILERA BCA DON'T YOU WORRY CHILD |
| | 17 | 6 | VASSY AUDACIOUS | 40 | 39 | 18 | SWEDISH HOUSE MARIA FEAT. JOHN MARTIN ASTRAL |
|) | 21 | 4 | SKYFALL Adele XL/COLUMBIA | 41 | 40 | 8 | WANNA SAY KAT GRAHAM A&M/OCTONE/INTERSCOPE |
| | 5 | 10 | DIAMONDS RIHANNA SRP/DEF JAM/IDJMG | 42 | 42 | 7 | LLOVE KASKADE FEAT. HALEY ULTRA |
| | 13 | 11 | SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC | 43 | 48 | 2 | ONE AND ONLY CHERRY CHERRY BOOM BOOM ROYAL POP |
| | 14 | 12 | DIE YOUNG | 44 | HOT | 5HIDT | FLAVOR |
| | | | PICKING UP THE PIECES | 100 | E COE | aur Ionai | TORI AMOS MERCURY CLASSICS/DG/DECCA CI SUPERCHARGED |
| 8 | 20 | 12 | PALOMA FAITH EPIC | 45 | 50 | 2 | KWANZA JONES INNOVATION |
| | 22 | 10 | PARKING LOT NELLY FURTADO MOSLEY/INTERSCOPE | 46 | 24 | 12 | LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA |
| | 19 | 10 | LOVE'S GOT A HOLD ON ME FRENCHIE DAVIS | 47 | 49 | 2 | PARTY IN HERE 2000M KMT |
| k | 27 | 6 | LOUDER DJ FRESH FEAT: SIAN EVANS MINISTRY OF SOUND | 48 | 45 | 7 | I CRY FLO RIDA POE BOY/ATLANTIC |
| ŝ | 32 | 3 | VA VA VOOM | 49 | 43 | 15 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE |
| | | | NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | 50 | in the second | | NE-YO MOTOWN/IDJMG |
| | 25 | 10 | PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA | 50 | | W | HADDAWAY FEAT. MAD STUNTMAN YME |
| | | | NCE/ ECTRONIC ALBUMS | Â | | D/ Al | ANCE/MIX SHOV |
| | VEBK | WEBKS | ARTIST TITLE MIRRINT & NUMBER/ DISTRIBUTING LABEL | MERK | UAST WEEK | WEBCS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL |
|) | 1 | 26 | | 1 | 2 | 10 | #1 SWEET NOTHING |
| | 2 | 53 | SKRILLEX BANGARANG (EP) BIG BEAT/OWSLA/ATLANTIC 526521/AG | 2 | 1 | 17 | TWX CALMIN HARRIS DECONSTRUCTION FU DEALTRARDC N DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALV |
| | 4 | 70 | DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSICIASTRALWERKS 7828/CAPITOL | 3 | 3 | 9 | DIAMONDS BIHANNA SRP/DEF JAM/IDJMG |

| ALOVE I CALL MY OWN STAUEL RAW AND STREE METSORE UP PARCED TOREST. FUEL CLARITY COURT 2000 MINING CLARITY STREED MISSING WARD TO REAL PARCED TO THE STORE OF THE STATE AND AND THE STORE AND CLARITY AND ADD ADD TH | WHAT ABOUT US THE SATURDAYS ISLAND/IDJMG | 2 | 5 | 48 | PAUL KISSES O |
|--|--|---|--|---|--|
| EVEN 2000 HINERSCOPE FREAK SORRY CAMA PPC SORRY SORRY CAMA PPC FIYACRAKA SWEET NOTHING Camademic reactions and present constructions and p | A LOVE I CALL MY OWN | з | 2 | 14 | DIANA |
| FREAK STREW MISSING WILL SUCCESSION DECOMPANY OF THE FEELING STREW MISSING MALENDALING WILL SUCCESSION DECOMPANY OF THE AND | POWER CLARITY | 4 | 4 | 59 | FRAN |
| STREEG MUSS LAWLOCTONE UNIT RESCOPE 0 | | 1 | | | |
| THE KNOCKS AAM/OCTONE/INTERSCOPE SORRY GAMA EPPC FYACRAKA KOBA AUJIANA SORRY SOLAN SORRY CAMA BEE SORRY CAMA APPC FYACRAKA KOBA AUJIANA SORRY SOLAN | | - | | | DUETS II |
| clama PPC ************************************ | THE KNOCKS A&M/OCTONE/INTERSCOPE | 6 | 2 | 44 | BLACK R |
| KORBA ACAUMAN Image: Select and the construction of the constructi | | 7 | 6 | 37 | |
| SWEET NOTHING Common Provided Co | FIYACRAKA KORB-A DALIMAN | 8 | 14 | 55 | SOUN |
| Damma An user Real Journal Control Control LOVE IT Icon Appendix State Real Journal Text The City Made An Unit Into Nights Detamine Mattrice DAYS TURN INTO NIGHTS Detamine Mattrice DELEMINE METTVERK KEEP YOUR MOODY AMMARA MANDEL MARKEN CONSTRUCTION DON'T YOU WORRY CHILD SWEEDER MARK MALE AND CONSTRUCTION SWEEDER MORE MARKEN CONSTRUCTION DON'T YOU WORRY CHILD SWEEDER MORE MARKEN CONSTRUCTION SWEEDER MORE MARKEN CONSTRUCTION VANNAA ADUE CONSTRUCTION COVE RAND DONLY CHEEN YOU MILE WE'RE YOUNG OWE MARKEN SCHOLD ONLY CHEEN YOU MILE WE'RE YOUNG OWE MARKEN SCHOLD ONLY CHEEN YOU MORE YOUNG OWE MARKEN SCHOLD ONLY CHEEN YOU MORE YOUNG OWE MARKEN SCHOLD ONLY CHEEN YOU MORE YOUNG OWE MARKEN SCHOLD ONLY CHEEN YOU WORRY CHILD SECONG AN & SECONG DOLEAN TO LOVE YOURSEFN CHEEN YOUNG SCHELAN ME SCHOLD ONLY SCHELAN ME SCHELANTING DON'T YOU WORRY CHELL MORE SCHENT TH | SWEET NOTHING | 9 | 17 | 43 | GREG |
| THE CITY MAGENN POPULITIR DAYS TURN INTO NIGHTS DEFINISH RETWYER BEENNISH RETWYER KEEP YOUR HEAD UP MROMY KNOCKUT PASIMON YOUR BODY DON'T YOU WORRY CHILD SWEDEN MOSE MARK RAT JOIN MAITIN ASTRAUVERSCAMPTC. WANNA SAY MARDAN MANDEL MOSE MARK RAT JOIN MAINTH ASTRAUVERSCAMPTC. WANNA SAY MARDAN MANDEL MOSE MARK RAT JOIN MAINTH ASTRAUVERSCAMPTC. WANNA SAY MARDAN MANDEL MOSE MARK RAT JOIN MAINTH ASTRAUVERSCAMPTC. WANNA SAY MARDAN MANDEL MOSE MARK RAT JOIN MAINTH ASTRAUVERSCAMPTC. WANNA SAY MARDAN MANDEL MOSE MARK RAT JOIN MAINTH ASTRAUVERSCAMPTC. WANNA SAYE COLOLUMAIDE MARONA SHARCUWY CULLANDY CHILD | I LOVE IT | 10 | 0 | | |
| MADEGIN POPCULTUR III 1 00 00 RETRONS DAYS TURN INTO NIGHTS IIII 1 00 00 RETRONS DELERNIN METTVERK KEEP YOUR HEAD UP AMORAN MODECOUT FASHONIN YOUR BODY CHRISTMA AGUILTAR ACID UP IIII 1 00 00 RETRONS CONT T OU WORRY CHILD STEEDER DON'T YOU WORRY CHILD STEEDER CHRISTMA AGUILTAR ACID CLASSICS DEDICOL CLASSICS SUPERCHARGED KILVE WHILE WE'RE YOUNG STEEDER/ALTREE COME BINE MODE BOW ADVAL POP IIII 1 11 11 11 11 11 11 11 11 11 11 11 | | | | | |
| DELEMINUM NETTVIERK 11 2 13 22 15 700 R MAGRAY MODEXIOP FASHION VOUR BODY CHRISTMA ADUILTRA REA DOINT Y OUU WOORY CHILD SMEDIA MASK ALL JOIN MARTIN ASTRAUKERSCANTD, MARTIN ASTRAUKERSCAN | MADEON POPCULTUR | 11 | 10 | 53 | RETROSP |
| YOUR BODY III III III III III III III III III II | DELERIUM NETTWERK | 12 | 12 | 31 | THE ABS |
| YOUR BODY III III III III III III III III III II | KEEP YOUR HEAD UP | 13 | 22 | 17 | BRAN FOUR MF |
| DON'T YOU WORRY CHLD WARDEN BUSE MARK FALSON MARTIN ASTRAWERS CLAPTOL WANNA SAY WANNA MANDANDA WANNA SAY | YOUR BODY | 14 | 11 | 17 | BIG B |
| SWEEDER MODE MART RAJ JONA MARTIN AS JORGENERGE AND LEVELOVE TO EAR AND | DON'T YOU WORRY CHILD | 15 | 8 | 12 | ELLA |
| KAT GRAAM AAM OCCIDENTERSCOPE LLOVE KAS GRAAM AAM OCCIDENTERSCOPE CONE AND ONLY CHEWOR CONE AND ONLY CHEWOR CHEWOR SUPERCHARGED COUVENUUMIT COUVENT YOU WORDERARCE | | 10 | 0 | 10 | 10 GREAT |
| KASKABE FEAT. MALEY UITRA CONE E AND ONLY CHEWOR CHEWOR CHEWOR CHEWOR TORI AND GOINLY CHEWOR SUPER CHARGED CONTS TOU UNTIL VOU UNTIL VOU CHARN TO LOVE YOURSLEFI SCREAM & SHOUT SUPER TO THE PARTY THEM UNIT HOUS ANALONG SUPER TO THE PARTY SUPER TO THE P | KAT GRAHAM A&M/OCTONE/INTERSCOPE | | | _ | |
| CHEARY CHERRY BOOM BOOM BOYAL POP FLAVOR CHAVOR TORI AMOS MERCURY CLASSICORG/RECA CLASSICS SUPERCHARGED THEAMON IVE WHILE WE'RE YOUNG IIII IIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIII | KASKADE FEAT. HALEY ULTRA | | | ~ | DNT |
| FLAVOR SUPERCHARGED SUPERCHARGED With Mark Manney Classic Consorted a classics SUPERCHARGED SUPERCHARGED Superchards Jons Revolvinon Live while we're Young One Direction Sychologian One Direction Sychologian I 1 1 I 1 1 UP & UP Direction Sychologian Indowner Feat Man Sytum Mann YME I 1 0 I 1 1 I 1 0 I 1 1 I 1 0 I 1 0 I 2 2 I 2 2 I 3 1 I 1 0 I 1 0 I 1 0 I 1 0 I 1 0 I 1 0 I 1 0 I 1 0 I 2 0 I 2 0 I 3 12 I 4 13 I 1 13 <t< td=""><td></td><td>C</td><td></td><td>JA</td><td>ZZ</td></t<> | | C | | JA | ZZ |
| SUPERCHARGED Antisis VAMAZA JANES KNOVATRON IVE LIVE WHILE WE'RE YOUNG IIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIII | FLAVOR | | | | |
| XWAMAZA JONES INNOVATION LIVE WHILE WE'RE YOUNG OME DREETING SYCQLOCUMBIA PARTY IN HERE ZOOMMAIN I CRY TO BID REETING SYCQLOCUMBIA PARTY IN HERE ZOOMMAIN I CRY TO BID REEDING SYCQLOCUMBIA PARTY IN HERE ZOOMMAIN I CRY TO BID REEDING SYCQLOCUMBIA PARTY IN HERE ZOOMMAIN I CRY TO BID REEDING STUDIATION WID SYMUTALIANG WID SYMUTALIAND THE AND WID STUDIATION WID SYMUTALIANG WID SYMUTALIANG WID SYMUTALIANG WID SYMUTALIANG BEAM ME UP (KILLAMODE) CAZETTEA TING BUTH FOLS ANALOMAG BEAM ME UP (KILLAMODE) CAZETTEA TING BUTH STOP THE PARTY DON'T STOP THE PARTY MILLAW & BUTHY ESEAM SITTERSCOPE I LOCKED OUT OF HEAVEN DON'T STOP THE PARTY MILLAW & BUTHY REW KIMA MUSCASTRACHERGORF LOCKED OUT OF HEAVEN <t< td=""><td></td><td>AER VER</td><td>AST</td><td>VEBKS N CHT</td><td>ARTIS</td></t<> | | AER VER | AST | VEBKS N CHT | ARTIS |
| ONE ORECTION SYCOLOGUNBAIL PARTY IN HERE 20000 MMT I CRY RD BIAN POE BOYATLANTIC LET ME LOVE YOU UNTIL YOU LEAN TO LOVE YOURSELF VM 0010WINDLAMG UP & UP MADDAWY FLAT. MAD STUNTMAN YME SUP & UP MADDAWY FLAT. MAD STUNTMAN YME TTLE MISSING WORDNOLAGE WIL DY & UP MADDAWY FLAT. MAD STUNTMAN YME DOM'T STOP THE PARTY DOM'T YOU WORDRY CHILD WILL MA BUTNEY SCHOOT NUAGEL WILL MA BUTNEY SCHOOT NUAGEL DOM'T STOP THE PARTY DIAMONDS BEAM ME UP (KILL-MODE) CAZETTE AT INMELSCHOOL ONDONGENCE SCREAM & SHOUT VILLLAM & BUTNEY SCHOOL ONDONG SCHE DON'T STOP THE PARTY DON'T STOP THE PARTY </td <td>KWANZA JONES INNOVATION</td> <td>1</td> <td>1</td> <td>11</td> <td>#1</td> | KWANZA JONES INNOVATION | 1 | 1 | 11 | #1 |
| 2 2 4 4 2 4 4 2 4 4 2 4 4 2 4 4 2 4 4 2 8 MARDON MARCHARTIC REAL RES OF VARIANTIC REAL VARIANTIC REAL VARIANTIC REAL | ONE DIRECTION SYCO/COLUMBIA | | 1 | | 9WKS |
| I CRY Rentanze Edity Annamic 3 5 21 MARK Rest Name Rentanze Edity Annamic I Status 4 4 20 BRIAN BRIA | PARTY IN HERE | 2 | 2 | 42 | RADIO MUS |
| LET.ME LOVE YOU UNTIL YOU LEAN TO LOVE YOURSELF, NEY MOTOWINGUADG. 4 4 29 BRIAN AMERICANSEL NEY MOTOWINGUADG. DATA ADACA ADACA ADACA NCEE/MIX SHOW STROM 5 8 14 ADACA NCEE/MIX SHOW STROM 5 8 14 ADACA NCEE/MIX SHOW STROM 5 8 16 3 68 70 TROM NCEE/MIX SHOW STROM STROM 5 8 16 70 16 28 TROM NETTIE SWEET NOTHING SUP SUP 10 6 15 FOUR NUMMAN ASTROMER STANDON MARTIN ASTRAMERSCAPTOL SWEET NOTHING STROM 11 9 9 PT 12 10 14 LEE FEE FEE FEE FEE FEE STROM 13 12 2 PE FEE FEE FEE FEE FEE FEE FEE FEE FEE FE FE FE | I CRY | 3 | 5 | 21 | MARC |
| NR. YOK MOTOWORD, MAGE UP & LUP IADDAWAY FEAT. MAD STUNTMAN YNE NCCE/MIX SHOW NCEE/MIX SHOW NCEE/MIX SHOW ITTE NCE CAMBER SHOW NOT YOU WORRY CHILD ITTE | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) | 4 | 4 | 29 | |
| HADDAWAY FEAT MAD STUNTMAN YME: 6 3 68 700 TRU INDECAMULX SHOW FARDAWAY FEAT MAD STUNTMAN YME: 6 3 68 700 TRU INDECAMULX SHOW FARDAWAY FEAT MAD STUNTMAN YME: 6 3 68 700 TRU INDECAMULX SHOW FARDAWAY FEAT MAD SUBJECT 10 6 15 FOLDAWAY INDECAMULX SHOW SWEET NOTHING SWEET NOTHING FARDAWAY FUE SHAPE TO THE SEARCH THE CALENDARY OF THE SEARCH THE CALENDARY OF THE SEARCH SEARCH THE | | 5 | 8 | 14 | JONA |
| 0 3 00 Point multiple NCEE/MIX SHOW Point multiple Point multiple TITLE Point Multiple Point Multiple MISTIMMENT/FIGURATION/ABEL Point Multiple Point Multiple MISTIMMENT/FIGURATION/ABEL Point Multiple Point Multiple MISTIMMENT/FIGURATION/ABEL Point Multiple Point Multiple MISTIMMENT/FIGURATIONALIDEL Point Multiple Point Multiple MISTIMMENT FIGURATIONALIDEL Point Multiple Point Multiple MISTIM Point Multiple Point Multiple Doint To Stop THE PARTY Point Multiple Point Multiple REST OF MV LIF | | | | | |
| NCE/MIX SHOW NCE/MIX SHOW Recent Recent Stream | | 100 | 3 | 68 | FOR TRU |
| RPLAY 8 7 14 100 6 TTLE AMISTIMENT/FROMOTION/ABEL 9 77 12 ROBE AMISTIMENT/FROMOTION/ABEL 9 77 12 ROBE RACE SWEET NOTHING Courte Mark Streameric Mark real and Marking Antipocularia 10 6 15 FOUR DON'T YOU WORRY CHILD Marking Streameric Mark real and Marking Antipocularia 12 10 14 REAL DIAMONDS BEAM ME UP (KILL-MODE) Caszett at Mark Streameric Mark real Antipocularia 14 13 24 PETER MULL MAR BETRIE STOP THE PARTY DON'T STOP THE PARTY 15 15 16 THE MINITOR DON'T STOP THE PARTY DON'T STOP THE PARTY DON'T STOP THE PARTY 11 11 13 22 16 INNER AND | NCE/MIX SHOW | 7 | 16 | 28 | THE CHILI |
| TITLE TO 6 10 10 6 11 10 6 10 6 10 10 6 10 10 6 10 | RPLAY | 8 | 7 | 14 | |
| 10 6 15 FOUR 2001 SUPEET NOTHING 11 9 20 11 9 20 11 9 20 11 9 20 11 9 20 11 9 20 11 9 20 11 9 20 11 9 20 11 9 20 11 9 20 11 12 10 14 13 12 12 11 11 9 20 11 12 10 14 13 12 12 11 11 12 12 11 13 12 12 11 11 12 11 11 12 12 11 1 | | 9 | 17 | 12 | |
| Sweet Notest Notest </td <td></td> <td>10</td> <td>6</td> <td>15</td> <td>FOUR</td> | | 10 | 6 | 15 | FOUR |
| DON'T YOU WORRAY CHILD DAMONDS WRDINH BOULE MAYA RAT. JAMA RAT. ASTRAUMERS CANTOL 12 10 13 12 14 13 15 16 16 12 17 10 12 10 12 10 13 12 14 13 15 15 16 15 17 16 18 12 11 12 12 10 13 12 14 13 15 15 16 15 17 10 18 11 19 15 10 10 11 11 12 10 11 11 12 10 14 12 15 15 16 11 11 </td <td>#1 SWEET NOTHING</td> <td></td> <td></td> <td></td> <td></td> | #1 SWEET NOTHING | | | | |
| DIAMONDS MAMMA SPICE JAMIDANG BEAUTY AND A BEAT Jamama Spice Jaman Spice Jama Spice Jama | DON'T YOU WORRY CHILD | 33 | 9 | 29 | UNITY BA |
| RIMANNA SIPPOE JAMUIDANG BELAUTY AND A BEAT JERM ME UP (KILL-MODE) AUTH BERAM KE UP (KILL-MODE) CAZZETKA NIGHT LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) VILLAW & BEHTWEY SPEARS NUTRECOPE I CRY ROBIDA DE EOVATLANTIC DON'T STOP THE PARTY PTBULL FAR.T KIM MISSIPPOLG GROUNDS/RCA LOCKED OUT OF HEAVEN BININ MASS ANTALANTIC DON'T STOP THE PARTY PTBUL-HART.TAM MISSIPPOLG GROUNDS/RCA LOCKED OUT OF HEAVEN BININ MASS ANTALANTIC DON'T STOP THE PARTY PTBUL-HART.TAM MISSIPPOLG GROUNDS/RCA LOCKED OUT OF HEAVEN BININ MASS ANTALANTIC SPECTUM ZED FART. MARTHEW KOMA INTERSCOPE ALLVE REST OF MV LIFE LUDAGG THART SA WINA A MUSICASTRAUMERISCAPTOL REST OF AND FRAT. ANDREAS MODE EPIC DAND OUTA FART SA WINA A MUSICASTRAUMERISCAPTOL BUIN DESON FRAT. ANDREAS MODE EPIC DAND GUTTA FART SA WINA A MUSICASTRAUMERISCAPTOL BUIN DESON FRAT. ANDREAS MODE EPIC DAND SA MANDINE FART GROUPE MARKENDE BRAUTIANTCHRE ONE BOM | SWEDISH HOUSE MARIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL | 12 | 10 | 14 | BHYTHM |
| BEAUTY AND A BEAT GERAL BEAM WE UP (KILL-MODE) GERAL AUXE BEAM ME UP (KILL-MODE) CAZTITA A'NEMA MAL SACADAMANDE BRAUKLANDLAME THE RIP ET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) THE RIP SCREAM & SHOUT WILLAW & BETHEY SPEARS INTERSCOPE THE RIP I CRY READ TO THE PARTY REAL MATTER DON'T STOP THE PARTY PITBULL FRAT. TAI MA SACHOLO BROUKS BRCA DON'T STOP THE PARTY DON'T STOP THE PARTY PITBULL FRAT. TAI MA SACHOLO BROUKS BRCA DON'T STOP THE PARTY DON'T STOP THE PARTY PITBULL FRAT. TAI MA SACHOLO BROUKS BRCA THE CICKED OUT OF HEAVEN BROW BARS ALLANTIC SPECT RUM AMISTIM THE CICKED OUT OF HEAVEN BROW BARS ALLANTIC SPECT RUM THE CICKED OUT OF HEAVEN AMISTIM BROW BARS ALLANTIC SPECT RUM THE CICKED OUT OF HEAVEN AMISTIM TOD CLOSE ALLYE THE CICKED OUT OF HEAVEN AMISTIM REST OF MY LIFE LUDAG TIME FAL MANDERAS MORE PROCEED THE CICKED OUT ONE LONG TIME FAL WARE A DAWIG CASHAUKERSCAPTICL THE CICKE MORE MORE PROCEED THE CICKED OUT ONE MORE A MORE PROCEED | RIHANNA SRP/DEF JAM/IDJMG | 13 | 12 | 42 | |
| BEAM ME OF (ILLANDDE) CAZETTE AT INSE OF A LOVE YOURSELFI LET'ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELFI LET'ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELFI REY MOTOWING AND SHOULD SH | JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOKIRAYMOND BRAUNVISLANDVIDJING | 14 | 13 | 28 | GERAL |
| LIT ME LOUE YOU UNTIL YOU LEARN TO LOVE YOURSELF NEY MOTOVMUNDUM BI SCREAM & SHOUT WILLIAM & BUTTEY SPEARS INTERSCOPE LORY Re RIAD OF ENVIRTHEY SPEARS INTERSCOPE LORY Re RIAD OF ENVIRTHEY SPEARS INTERSCOPE LORY REAL NAMES ALLANTIC DON'T STOPT HE PARTY PTIBULE RAT. TAI ME. SKRPOLO GROUNDS/RCA LOCKED OUT OF HEAVEN BRUND MARS ALLANTIC DON'T STOPT HE PARTY PTIBULE RAT. TAI ME. SKRPOLO GROUNDS/RCA LOCKED OUT OF HEAVEN BRUND MARS ALLANTIC SPECTRUM ZEO FRAT. MAITSEW KOMA INTERSCOPE ALLYE REAVENTIME A REVISION OF DECES SHE WOOLF (FALLING TO PIECES) DANN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME ALSY CLARE REVISION COLOSE ALSY CLARE REVISION NORM DA SANDA FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONE PHOLEONE JUDIN DE SONH FAAT. ANDREAS MONE PHOLEONE JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONE PHOLEONE JUDIN DE SONH FAAT. ANDREAS MONE PHOLEONE JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONE PHOLEONE JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONE PHOLEONE JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONE PHOLEONE JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC LONG TIME JUDIN DE SONH FAAT. ANDREAS MONEY/REPUBLIC JUDIN DE SONH FAAT. ANDREAS MONEY/REP | | 15 | 15 | 18 | THE RIPP |
| SCREAM & SHOUT WILLAM & BITHEY SEARAS INTERSCOPE I CRY RIDA PEE DOWATAATIC DON'T STOP THE PARTY BRUND AMAS AILANTIC SPECTRUM ALIV'E RESH KAMOSABE/RCA SHE WOLF (FALLING TO PIECES) DANN DESTIFY REAL MAUSICASTRAINERSCAPTICL. CO CLOSE REST OF MY LIFE LIDINGTIME FAL WINE A DANDIG DIETTA DIPICEF JAMIDJMG TOO CLOSE REST CHERN'TREAL MONEY ALGOLD HAPPEONE DINN DIS SINT FALT ANDREAS MONE PHOLEC LONG TIME DINN DE SINT FALT ANDREAS MORE PHOLEC LONG TIME ANY THING COULD HAPPEONE LID GUINDE SONG FANGUTUR AS LONG AS YOU LOVE ME AS LONG AS AND COME MORE TURGE BERTATILATICHER DOM BOOM | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) | 10 | 19 | 10 | BUILT TO |
| WILLLAM & BBITKEY SPEARS INTERSCOPE ICRY ICRY Re NIA POE BOYATLANTIC DON'T STOP THE PARTY PITBUL FAT. TIA ME: SEPTIOL GROUNDS:RCA LOCKED OUT OF HEAVEN BRUND MARS ATLANTIC SPECTRUM DIE YOUNG KESS OF MULLY COLUMBIA DIE YOUNG REST OF MY LIFE SHE WOLF (FALLING TO PIECES) John B STM REAT: ANDREAS MOREYREPUBLIC LONG TIME John M SCHWER FALL ANDREAS MORE PIC AV VOOM NORE MORE NIGHT ONE MORE NIGHT ONE MORE NIGHT AS LONG AS YOU LOVE ME JUOYE BAIN BOWENY/TEE/INTERSCOPE THE CITY MAGON SCHULTERS COMPE THE CITY MAGON SCHULTERS COMPE THE CITY LUP GOUNDR SC | | 1 | | | |
| REX MAR DE BOYATTANTE: DON'T STOP THE PARTY DON'T STOP THE PARTY PTIBULT EAT. TIM ME: XEPTIOL BROUNDS:RCA LOCKED OUT OF HEAVEN BONDO MARS ATLANTIC: SPECTRUM SPECTRUM ZEO FRAI. MATTIEW KOMA INTERSCOPE ALLVE REST OF MY MATHEW KOMA INTERSCOPE ALLVE REST OF MY MATHEW KOMA INTERSCOPE ALLVE REST OF MY ULFE REST OF MY ULFE REST OF MY ULFE LONGRING MARY CASH MONEYREPUBLIC: LONGR TIME JINN DE SONN FAAT. ANDREAS MORE PRIC NINK DE SONN FAAT. ANDREAS MORE PRIC NAGE MATHEW KOME UNCENTRE PRIVE SONN BOOM SONN BOOM | WILLIAM & BRITNEY SPEARS INTERSCOPE | 6 | | SN | 100 |
| DON'T ISTOP THE PARTY PIRULI PART. TAM. SAPPCID GROUNDS.REA. LOCKED OUT OF HEAVEN BRUND MASS.ATUARTIC: SPECTRUM SPECTRUM SPECTRUM 2 SPECTRUM 2 SPECTRUM 2 SPECTRUM 2 SPECTRUM 3 DIE YOUNG 3 SEB WOLF (FALLING TO PIECES) DANG URTA REAL SAN WHAT ANUSCASTRAUMENISCAPTIC. SEST OF MY UFFE LUDAGER REFUBLIC: DON DI SONN FEAL ANDREAS MOD EPETA DITYPEE JAMMD.JMG. TOO CLOSE ALXE CLARE REFUBLIC: LONG TIME John DI SONN FEAL ANDREAS MORE EPIC ANYTHING COULD HAPPEN LUE GOULDING CHENT/TERSOPE DINE TOM FEAL ANDREAS MORE EPIC ANYTHING COULD HAPPEN LUE GOULDING CHENT/TERSOPE DIN DIS NIM FEAL ANDREAS MORE EPIC BON BOM SALONG AS YOULOVE ME JUST BEW WITTE/TIME MORE THARGOPE 11 12 US BAM SCHULTUR AS LONG AS YOULOVE ME JUST BEW WITTE/TIME TOME MORE THAPEN BEW BERLATILANTICHTER LOVE RAIN SUPPLE MORE THAPEN BEW BERLATILANTICHTER LOVE RAIN STUTCHE MORE THAPEN BEW BERLANDANDAE LOVE RAIN SUPPLE MORE THAPEN BEW BERLANDADAE LOVE RAIN SUPPLE MORE THAPEN BEW BERLANDAD | FLO RIDA POE BOY/ATLANTIC | | | Se | |
| LOCKED OUT OF HEAVEN BRIND MARS ATLANTIC SPECTRUM SPECTRUM SPECTRUM ZED FAR. MATTHEW KOMA INTERSCOPE ALIVE NEWS MARS ALLANTIC SPECTRUM ZED FAR. MATTHEW KOMA INTERSCOPE ALIVE NEWS MARSHELA COLUMBIA DIE YOUNG KEBAN KOMSABERCA SET OF MY LIFE LUDAGER REFUBLIC DAND GUTTA FART SIA WINA AUSSICASTRAUTIONES DAND GUTTA FART SIA WINA AUSSICASTRAUTIONES ALXY CLARE REFUBLIC LOON CALER REFUBLIC LONG TIME DINN DE SINN FRAT. ANDREAS MOD EPIC MANDON S AMANDONE MONEY/CASH MONEY/REPUBLIC LONG TIME DINN DE SINN FRAT. ANDREAS MODE EPIC MANDON S AMANDIC TONING INGEN/RESOPE THE CITY MADEON FORCUTUR ASL CONG AS YOU LOVE ME JUSTN BER MAR SUPPLIC BUSCINGENDOR BRAUTISANDADING DOM BOOM IN ME WING STAFFANGE BIG BERTATIANTICRE LOVE RAIN DOWN MADEON FORCUTUR ASL CONG AS YOU LOVE ME LOVE RAIN DOWN MADANDA LOVE R | DON'T STOP THE PARTY PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA | | | | |
| SPECTRUM ZEOD FART. MATTHEW KOMA INTERSCOPE 1 1 1 1 3 ALIVE KREWALK NERVELA COLUMBIA DIE YOUNG KEBNA KRONSABERCA SME WOLF (FALLING TO PIECES) DAMD GUETA FART. SIA WIRFA AUSSICASTRALIMENES CAPTOL REST OF MV LIFE LUDAGIS FART USHER & DAWID GUETA DIPORT JAMID.MIC TOO CLOSE MARCHAR REPUBLIC 3 3 16 LATTER LATTER LATTER LE NUER S 6 1 1 13 3 16 NEST OF MV LIFE LUDAGIS FART USHER & DAWID GUETA DIPORT JAMID.MIC TOO CLOSE ALEX CLARE REPUBLIC 3 3 16 17 LET'S CONTA S 6 10 <td< td=""><td>LOCKED OUT OF HEAVEN</td><td>SE AL</td><td>AST</td><td>VEBKS N CHIT</td><td>TITLE</td></td<> | LOCKED OUT OF HEAVEN | SE AL | AST | VEBKS N CHIT | TITLE |
| ALIVE INTRAFLIA KROWELA/COLUMBIA 2 2 16 INNER INTRAFLIA KROWELA/COLUMBIA NEW COLF (FALLING TO PIECES) DAMO GUTTA KAT. SIA WHAT AUSSI-ASTRAUMERICAPITOL REST OF MV LIFE LUDACRI FAT. USHIR & DAMO DUETA DIP/DEFJAM/DJ/MG TOO CLOSE ALEX CLARE REPUBLIC 3 3 16 LATEF BIANC G SET OF MV LIFE LUDACRI FAT. USHIR & DAMO DUETA DIP/DEFJAM/DJ/MG TOO CLOSE ALEX CLARE REPUBLIC 4 4 17 LET'S LET NO LET NO LET NO ALEX CLARE REPUBLIC JOIN DE SONI FAT. ANDREAS MORE EPIC ANYTHING COULD HAPPEN LUE GOULDING CONFLICTION/INTERSOPE ONNE BOM BOM MARCIN BEMORIZOTEN/INTERSOPE LIE GOULDING CONFUNCTIONE INCOME DIALIZATIONE ANDON TA SAMONE SAMOLOVE ME JUSTIN BEMORI THATE DIS DIALIZATIONE SON BOM MARCIN SCHULT FAT. SETA AMMADA 10 13 14 23 BETWO NEGRI AMALONE DOWN'S CHULT FAT. SETA AMMADA LANGUAGE LOVE RAIN DOWN MARKING SCHULT FAT. SETA AMMADA LET IS DOWN'S CHULT FAT. SETA AMMADA DATEM | SPECTRUM | | - | 13 | |
| NERWELLA CELLACELLAMENA 1 < | | | | | |
| XEEMA KUNSABERGA 3 3 10 BRANK CI SHE WOLF (FALLING TO PIECES) DAWE BURTA RAT. SA WHAT A MUSICASTRAUMERIS/CAPITOL. 4 4 17 LETTS REST OF MY LIFE LIDAGRIS FEAT. UMIER & DAWID GUETTA DIPICEF JAMIDJING: 4 4 17 LETTS REST OF MY LIFE LIDAGRIS FEAT. UMIER & DAWID GUETTA DIPICEF JAMIDJING: 5 6 14 4 17 LIDAGRIS FEAT. UMIER & DAWID GUETTA DIPICEF JAMIDJING: 6 7 7 5 15 JOINN DE SONN FEAT. ANDREAS MORE PIRE 10 19 10 10 10 10 JOINN DE SONN FEAT. ANDREAS MORE PIRE 10 8 10 11 12 10 BURNAR CO JOINN DE SONN FEAT. ANDREAS MORE UNDER MONEY/REPUBLIC 10 8 14 MACH 10 11 12 10 MACH LONG TIME ALL GOULDUE CHERNYTERSUPERSOPE 11 12 11 EFTINGE DOW BOM BOM BOM B | KREWELLA KREWELLA/COLUMBIA | 2 | 2 | 16 | RICHARD |
| DAND GUTTA FALT SIA WHAT A MUSICASTRALWERRÖCKAPTOL. 4 4 17 NILS BAA. REST OF MV LIFE LUDAGIS FALT USHER & DAVID GUETA DTYDEF JAMUDJING. 5 6 14 THE RAT. TOO CLOSE CIASH DAVID GUETA AND RASK MOREY/REPUBLIC. 5 6 17 CHAM. NARCH MARK TOWNS MONEY/CASH MONEY/REPUBLIC. 6 7 7 5 15 50M. JOINN DE SONH FALT. ANDREAS MORE EPIC. 8 10 19 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 11 12 10 MARGEN FALT STREAMERSOPE 10 11 12 11 FINGE DAMDEON FORCUTUR ASL LONG AS YOU LOVE ME 12 9 10 13 14 23 BETWY DAVE THIN SCHULTUR DAVENTHING SCHULTUR 13 14 13 14 13 14 13 14 13 14 13 15 PARTHERAL STREAMER LOVE RAIN DOWN MARGUS SCHULT FALT SER ANMADA LANGUAGE TOW TOW TOW TOW TOW 14 13 15 14 27 14 14 15 <td>KE\$HA KEMOSABE/RCA</td> <td></td> <td></td> <td>16</td> <td></td> | KE\$HA KEMOSABE/RCA | | | 16 | |
| REST OF MY LIFE Underst Fact Waters & David Direct J Direct J AMIDJME. TOD CLOSE THE V TOD CLOSE Exercise & David Direct A Direct J AMIDJME. TOD CLOSE TOD CLOSE ALEX CLARE REPUBLIC: CHAM LONG TIME. TO BALANDARY AND AND PROVIDE MONEY/REPUBLIC: LONG TIME. ANYTHING COULD HAPPEN JOINN DE MONEY/REPUBLIC: B ANYTHING COULD HAPPEN 9 PI 1 21 JANN DORE NIGHT MARON S AMANDOR DIRANTRE/INTERSCOPE ONE MORE NIGHT MARON S AMANDOR DIRANTRE/INTERSCOPE NIEM BERK REISE SEM SCHILD PREVIDER SAMPLOAMS 10 BOM BOM SAMIND REISM SCHILD PREVIDER SAMPLOAMS LOVE RAIN DOWN BAND BERM SCHILD PREVIDE MORE TIMERED BERMANDAL LOVE RAIN DOWN SAMIND AMANDAL LANGUAGE TE E TE TE | | з | 3 | | |
| TOO CLOSE 6 7 7 658.01 ALEX CLARE REFUBLIC VA VA VOOM 7 5 15 SOMU VA VA VOOM MONEY/REFUBLIC 8 10 9 FOURPAR JONN DI SONN FEAT. ANDREAS MORE EVIC 8 10 9 HOLES ANYTHING COULD HAPPEN 9 11 21 MAGE ANNOR SAMADCTONENTERSCOPE 9 11 21 MARCH ONE MORE NIGHT MANON SAMADCTONENTIERSCOPE 10 8 14 MARCH NABON SAMADCTONENTIERSCOPE 11 12 11 FINGE SUBM BER AND BERM SOND BRANNON BRANN | DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL | - | | 17 | |
| ALEX CLARK RFFUELC VA VA VOOM VOOL MWAL YOUNG MONEY/CASH MONEY/REPUBLIC LONG TIME LONG TIME LONG TIME LONG TIME SOMM SAM AND SAM AND SAM AND AND SAM AND AND AND THIS COLLD A APPEN SOM BOAM MARCIN SAM AND SAM AND SAM AND AND SAM AND SAM AND AND YEAR AND AND SAM AND SAM AND AND YEAR AND AND SAM AND SAM YEAR SAM AND AND SAM AND AND SAM AND SAM YEAR AND AND SAM AND | REST OF MY LIFE | 4 | 4 | | NILS BAJ |
| NICH MINALYOUNG MORPYCASH MONEYREPUBLIC: 7 5 10 FORBELA LONG TIME 10 8 10 19 EUGE GR JONN DE SONN FEAT: ANDREAS MOR EPIC 9 11 21 JANT LIE GOULING LEMMY REF.WISECOPE 9 11 21 JANT MARON 5 ASMACTORE/INFERSIOPE 10 8 14 MACG JUSH REER HAR BASIS SORDELOPERATIONE BRAINTS ANDRIANG 11 12 11 FINGE JUSH REER HAR BASIS SORDELOPERATIONE BRAINTS ANDRIANG 13 14 23 BETW LOVE RAIN DOWN MARGUE 13 14 13 15 PARLY LOVE RAIN DOWN MARGUE 14 13 15 PARLY MARGUE LOVE RAIN DOWN 14 13 15 PARLY | REST OF MY LIFE LUDACRIS FEAT. USHER & DAVID GUETTA DTP/DEF JAM/IDJMG | 4 | 4 | 14 | NILS BAJ |
| JOINE DE SOINT FEAT ANDRAAS MOE EPIC ANVTHING COULD HAPPEN ELLIE GOULDING CHERKYTRESCOPE ONE MORE NIGHT MARCIN SOULDING CHERKYTRESCOPE THE CITY MARCIN SOULDING CHERKYTRESCOPE THE CITY MARCIN SOULD CHERKYTRESCOPE AS LONG AS YOU LOVE ME JUINT HEBER HAT BESK SOULDERFEANDRO BRANTS ANDRAMS SAM AND THE WOMP STIFFORE MORE TURE BIG BEATATLANDRAMS SAM AND THE WOMP STIFFORE MORE TURE BIG BEATATLANDRAMS LANGUAGE | REST OF MY LIFE LUDACRIS FEAT USHER & DAVID GUETTA DTP/DEF JAM/IDJMG TOO CLOSE ALEX CLARE REPUBLIC | 4 5 6 | 4 6 7 | 14 7 | NILS BAJ THE V LEE RITE CHAN GERALD |
| ELUE GOULONIG CHERKYTERSCOPE 9 11 21 JONATH ONE MORE NIGHT 10 8 14 MONTH MARDON 5 AAM/OCTONE/INTERSCOPE 10 8 14 MONTH THE CITY MARDON 76 AAM/OCTONE/INTERSCOPE 11 12 11 12 11 EFINGE SUBMIN USER MER HAR BER MONTH SHAUNDA SHAUNDANS 11 12 9 18 JONATH BOM BOM SAM AND THE WOMP STHEFORE MOND SHAUNDA SHAUNDANS 13 14 23 MICHOLA LOVE RAIN DOWN MARKUS SCHULZ FLAT. SEN AMMADA LOVE RAIN DOWN 14 13 15 PAND LANGUAGE 16 16 16 16 DETRY | REST OF MY LIFE LUDACRIS FEAT. USHER & DAVID GUETA DTP/DEF JAM/IDJMG TOO CLOSE ALEX CLARE REPUBLIC VA VA VOOM NICK MINJJ YOUNE MONEY/CASH MONEY/REPUBLIC | 4 5 6 | 4 6 7 | 14 7 | NILS BAJ THE V LEE RITEL CHAN GERALD / SONN FOURPLA |
| ONE MORE NIGHT MARON'S ASMUCTOREINTERSCOPE 10 8 14 MARCH MARCH TARKINGTOREINTERSCOPE THE CITY MARCH POPULITUR ASS LONG AS YOU LOVE ME JUST BETRU BIS AND | REST OF MY LIFE LUDACRIS FAR. USHER & DAVID GUETTA DTP/DEF JAM/IDJ/NG TOO CLOSE ALEX CLARE REPUBLIC VA VA VOOM | 4 5 6 7 | 4 6 7 5 | 14 7 15 | NILS BAJ THE V LEE RITEL CHAN GERALD / SONN FOURPLA HOUS |
| MARKUN BASINGUTUNUTUNUE DISCOPE THE CITY MARKUN POPCULTUR AS LONG AS YOU LOVE ME JUNIN BURR HAR HA BIS SUNG DISTRIKTING BRUNNSANDOWS BOM BOM SAM AND THE WOMPS STIFFORE MORE TUREBIG BEATATLANTICREE LOVE RAIN DOWN MARKUN SCHULZ FRAL. SEN AMMADA LANGUAGE | REST OF MY LIFE Unders Fact Walks & David Quetta DTP/DEF JAMIDJMG TOO CLOSE ALEX CURE REPUBLIC VA VA VOOM NICH IMINA YOUNG MONEY/CASH MONEY/REPUBLIC LONG TIME JOINN OF SOMIN FACT, ANDREAS MORE EPIC ANYTHING COULD HAPPEN | 4 5 6 7 8 | 4 6 7 5 10 | 14 7 15 19 | NILS BAJ THE V LEE RITE CHAN GERALD / SONN FOURPLA HOUS EUGE GR |
| MANDEON POPULITUR ASL LONG AS VOU LOVE ME JUSTIN BIERE HAT BIG SEAN SCHOL BUYGKINGD BRAUNISANDOUNG BOM BOM SAM AND THE WOMPISTIFFORE MORE TUNE BIG BEAT ATLANTIC RBP LOVE RAIN DOWN MARKUS SCHULZ FLAT. SEIN ANMADA LANGUAGE | REST OF MY LIFE Unders Fect Vales & David QueTA DTP/DEF JAMIDJMG TOO CLOSE ALEX CLARE REPUBLIC VA VA VOOM NIGKI MINALIYOUNG MONEY/CASH MONEY/REPUBLIC LONG TIME JONN OF SOM FEAT, ANDREAS MORE EPIC ANVTHING COULD HAPPEN LUE GOULDING CHEMYTREL/INTIRSCOPE ONE MORE RUIGHT | 4 5 6 7 8 9 | 4 6 7 5 10 11 | 14 7 15 19 21 | NILS BAJ THE V LEE RITE CHAN GERALD SONN FOURPLA HOUS EUGE GR MAGI JONATH/ MONT |
| JUSTIN BERF FAX BIG SEAN SCHOLD BY RAVINDRI DRAUNISAHOROJAS BOM BOM BAM AND THE WARPHSTHFPONE MORE TUNE BIG BEATATLANTICREP LOVE RAIN DOWN MARKUS SCHULZ FLAT. SEN ARMADA LANGUAGE | REST OF MY LIFE Unders Fact Welles & David QueTA DTP/DEF JAM/DJ/MG TOO CLOSE ALEX CLARE REPUBLIC VA VA VOOM NICK MINAJ VOUNG MONEY/CASH MONEY/REPUBLIC LONG TIME LONG TIME COULD HAPPEN ELLE GOULDING APPEN ELLE GOULDING CHEINYTRE/INTERSCOPE ONE MORE NIGHT MADOM S AAM/DCTONE/INTERSCOPE | 4 5 7 8 9 10 | 4 6 7 5 10 11 8 | 14 7 15 19 21 14 | NILS BAJ THE V LEE RITE CHAN GERALD / SONN FOURPLA HOUS EUGE GR MAGI JONATH/ MARC AI |
| SAM AND THE WOMP STIFFORE MORE TUNEERIG BEAT/ATLATITICREP LOVE RAIN DOWN MARKUS SCHULZ FEAT. SERI ARMADA LANGUAGE | REST OF MY LIFE UIDAGEN FACT WHEN BOARD QUETTA DTP/DEF JAMIIDJING TOO CLOSE ALEX CLARE REPUBLIC VA VA VOOM NOR MINALYOUNG MONEY/CASH MONEY/REPUBLIC LONG TIME JONN D SONN FACT. ANDREAS MOR EPIC ANYTHING COULD HAPPEN EULE GOULDING CHEINY/TRESCOPE ONE MORE NIGHT MADON 5 ASM/GUTOR/INTERSCOPE THE CITY MADON FAMI/OLITIK | 4 5 7 8 9 10 | 4 6 7 5 10 11 8 | 14 7 15 19 21 14 | NILS BAJ THE V LEE RITE CHAN GERALD / SONN FOURPLA HOUS EUGE GR MAGI JONATH/ MARC AI FINGE GEORGE |
| LOVE RAIN DOWN MARKUS SCHULZ FEAT. SERI ARMADA LANGUAGE | REST OF MY LIFE UIDAGEN FACT WHEN & DANID QUETTA DTP/DEF JAMIDJING TOO CLOSE ALEX CLARE REPUBLIC VA VA VOOM NGG MINALYOUNG MONEY/CASH MONEY/REPUBLIC LONG TIME JONN DI SOMN FACT. ANDREAS MOE EPIC ANYTHING COULD HAPPEN ELLE GOULDING CHERNYTRESCOPE ONE MORE RIGHT MADON 5 ASM/OCTONEINTERSCOPE THE CITY MADON S ASM/OCTONEINTERSCOPE THE CITY ASLONG AS YOU LOVE ME JUNI BURGIN RA SE BAS YOUD GOV/SAM/DO BMUNEJAM/DJAG | 4 5 7 8 9 10 11 | 4 6 7 5 10 11 8 12 | 14 7 15 19 21 14 11 | NILS BAJ THE V LEE RITE CHAN GERALD / SONN FOURPLA HOUS EUGE GR MAGI JONATH/ MARC AI FINGE GEORGE DON' JONATH/ |
| LANGUAGE | | 4 5 7 8 9 10 11 12 | 4 6 7 5 10 11 8 12 9 | 14 7 15 19 21 14 11 18 | NILS BAJ THE V LEE RITE CHAN GERALD J SONN HOUSS EUGE GR MAGI JONATHJ MARC AI FINGE GEORGE DON'' JONATHJ BETW |
| PORTER ROBINSON BIG BEAT/ATLANTIC/RRP | REST OF MY LIFE UIDAGIN FALT VIFE UIDAGIN FALT VINEN & DAVID GUETTA DIP/DEF JAMIIDJING TOO CLOSE ALEX CUARE REPUBLIC VIE | 4 5 7 8 9 10 11 12 12 | 4 6 7 5 10 11 8 12 9 14 | 14 7 15 19 21 14 11 18 23 | NILS BAJ THE V LEE RITE CHAN GERALD V SONN FOURPLA HOUS EUGE GR MAGI JONATH/ MARCAI FINGE GEORGE DON' JONATH/ BETW NICHOLA PAND |
| | REST OF MY LIFE UNDERN STATUSER & DANID QUETTA DIP/DEF JAMIDJMG TOO CLOSE ALEX CLARE REPUBLIC VA VA VOOM VA VA VOOM NOR MINAJ VOUNS MONEY/CASH MONEY/REPUBLIC LONG TIME JOHN DE SONH FEAT. ANDRAS MOE EPIC ANYTHING COLLD HAPPEN ELLE GOULDING APPEN ELLE GOULDING APPEN ELLE GOULDING CHENKYTRESCOPE ONE MORE NIGHT MADON SA MANDET UNEDEN BEAT/ATAMID.MG BOM BOM BOM MAND SEM VS/DALEVER/SEM BEAT/ATAMID.MG BOM BOM MAND SCHULZ FAT. SEM AMMADA LANGUKAE | 4 5 7 8 9 10 11 12 13 14 | 4 6 7 5 10 11 8 12 9 14 13 | 14 7 15 19 21 14 11 18 23 15 | NILS BAJ THE V LEE RITE CHAN GERALD J SONN FOURPLA HOUS EUGE GR MAGI JONATH/ MARCAI FINGE GEORGE DON' JONATH/ BETW NICHOLA PAND CHRIS SI DETRO |

| 0 | | T R J A | | | \odot |
|------|------|------------|---|-------|---------|
| WEEK | UNST | WEBCS | ARTIST TITLE IMPRINT & NUMBER/ DISTRIBUTING LABEL | CENT. | WEEK |
| | 1 | 10 | #1 TONY BENNETT | | 1 |
| | 5 | 48 | PAUL MCCARTNEY KISSES ON THE BOTTOM MPL/HEAR 33369*/CONCORD | | 2 |
| | 2 | 14 | DIANA KRALL GLAD RAG DOLL VERVE 017191*/VG | | з |
| Ę | 4 | 59 | FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL | | 4 |
| | 3 | 68 | TONY BENNETT DUETS II RPM 66253/COLUMBIA | | 6 |
| | 7 | 44 | ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333* | | 6 |
| ł | 6 | 37 | CHRIS BOTTI IMPRESSIONS COLUMBIA 60352 | | 7 |
|) | 14 | 55 | SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63482 EX | | 8 |
|) | 17 | 43 | GREGORY PORTER BE GOOD MOTEMA 75 | | 9 |
| 0 | 9 | 34 | SETH MACFARLANE MUSIC IS BETTER THAN WORDS REPUBLIC 015591* | | 10 |
| 1 | 10 | 53 | PINK MARTINI RETROSPECTIVE HEINZ 11 | | 0 |
| 2 | 12 | 31 | MELODY GARDOT THE ABSENCE DECCA/VERVE 016816*/VG | | 12 |
| 3 | 22 | 17 | BRANFORD MARSALIS QUARTET FOUR MFS PLAYIN' TUNES MARSALIS 0018 | | 13 |
| 4 | 11 | 17 | BIG BAD VOODOO DADDY RATTLE THEM BONES SAVOY JAZZ 17898*/SLG | | 14 |
| 5 | 8 | 12 | ELLA FITZGERALD 10 GREAT CHRISTMAS SONGS CAPITOL 04579 | | 15 |
| | | | | | |
| | | ~ | NTEMPORARY | | |
| | | ĴA | DNTEMPORARY | | 0 |
| | | 19 년 | | | |
| WEB | LAST | WEB | ARTIST TITLE IMPRINT & NUMBER/ DISTRIBUTING LABEL | CERT. | WEEK |
| 1 | 1 | 11 | WENNY G SWKS THE CLASSIC CHRISTMAS ALBUM ARISTA 41311/LEGACY | | 1 |
| | | | | | |

ESPERANZA SPALDING

MARCUS MILLER

BRIAN CULBERTSON

JONATHAN BUTLER URACE AND MERCY RENDEZVOUS STARMACK AVENUE TROMBONE SHORTY FOR TRUE VERVE FORFACE AVENUE

LEE RITENOUR

24/7 CONCORD JAZZ 33

MOOTH JAZZ

LATER TONIGHT

LET'S BOUNCE

THE VILLAGE

SONNYMOON

HOUSE OF GROOVE

NICHOLAS COLE CUTMORE PANDORA'S BOX CHRIS STANDRING ULTIMATE VIBE

DETROIT MARCUS MILLER CONCORD JAZZ/CMG

PETER WHITE

TROMBONE SHORTY FOR TRUE VENE FORECAST 01558/VG PAUL HARDCASTLE THE CHILL GUINGE: VOLUME 1 TRIPPIN 1% RHYTHM 57 EUGE GROOVE HOUSE OF GROOVE SHANACHIE 5197

12 ROBERT GLASPER EXPERIMENT BLACK RADIO RECOVERED: THE REMIX BLUE NOTE 4048 BLACK RADIO RECOVERS.

HEADS UP 3290

GERALD ALBRIGHT / NORMAN BROWN

THE RIPPINGTONS FEATURING RUSS FREEMAN BUILT TO LAST PEAK 5165/EONE

PROMOTION LAREE ACKSTAGE PASS

INNER CITY BLUES (MAKE ME WANNA HOLLER) RICHARD ELLIOT ARTISTRY/MACK AVENUE

RD/CMG

CHAMPAGNE LIFE GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CMG

EUGE GROVE SHANACHE MAGICAL JONATHAN FRITZEN FART BONEY JAMES NORDIC NIGHTS MONTUNO BAY MARE ANTOINE FRAZZY FROG FING FERLERO GENRE BENSON CONCORD JAZZ/CMG DON'T WALKA WAY JONATHAN BUTLER MACK AVENUE BETWEEN US NICHOLAS OLE CUTMORE

HEADS UP 33174/CONCORD

RD JAZZ 33794/CONCORD

ONESUCH 531257/WARNER BROS.

ONCORD 33709

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|-----------------------|--------------------------------|---|--|--------|
| 7 | 7 | 32 | SOUNDTRACK MOONRISE KINGDOM FOCUS FEATURES 718892/ABKCO | |
| 8 | 6 | 43 | VARIOUS ARTISTS UFESCAPES: CLASSICAL STRESS RELIEF LIFESCAPES BRIDI EXANOLO MEDIA | |
| 9 | RE-E | NTRY | HJ LIM Beethoven: complete piano sonatas emi classics digital ex | |
| 10 | 9 | 4 | SOUNDTRACK DOWNTON ABBEY CARNIVAL/MASTERPIECE 017743/DECCA | |
| 1 | RE-E | NTRY | PHOENIX CHORALE (BRUFFY) NORTHERN LIGHTS: CHORAL WORKS BY OLA GJELLO CHANGOS STOR | |
| 12 | RE-E | NTRY | JOHN MORRIS RUSSELL/CINCINNATI POPS ORCHESTRA HOME FOR THE HOLIDAYS FANFARE CINCINNATI 001 | |
| 13 | N | EW | THE CHOIR OF KING'S COLLEGE, CAMBRIDGE NINE LESSONS & CAROLS THE CHOIR OF KING'S COLLEGE, CAMBRIDGE DOI | |
| 14 | 8 | 8 | JOYCE DIDONATO/ILL COMPLESSO BAROCCO DRAMA DUEENS VIRGIN CLASSICS 02654/EMI CLASSICS | |
| 45 | 10 | 9 | CECILIA BARTOLI MISSION DECCA 017420 | |
| 15 | | | | |
| 16 | | C 1 | | |
| WERK O | LAST | | ASSICAL ROSSOVER ALBUM: | CBNT C |
| 0 | e last Welk | | ARTIST | |
| WERK | LAST WEBK | WEBKS DN CHT | ARTIST TITLE IMPRINT& NUMBER/DISTRIBUTING LABEL | |
| | e LAST WEBK | SXB3M 15 | ARTIST TITLE IMPRINT & NUMBER/ DISTRIBUTING LABEL LINDSEY STIRLING UNDSEY STIRLING BRIDGETONE OF JACKIE EVANCHO | |
| SHAW 1 | AERA 1 | SXBBM 15 13 | ARTIST TITLE MARKITS NUMBER/DISTRIBUTING LABEL LINDSEY STIRLING SWINS UNDSEY STIRLING BRIDEFORE OF JACKIE EVANCHO SWINS FROM THE SILVER SCIERCH SYCO 4655/COLUMBIA ANDRE RIEU | |
| C Man | HIN 6 1 3 | SXB3M 15 13 9 | | |
| C MARK 2 3 4 | HINN 6 1 3 2 | SXBBM 15 13 9 13 | ARTIST TITLE WIFFINTS NUMBER/DISTRIBUTING LABEL LINDSEY STIRLING SINGETONE OF JACKTE EVANCHO Sonds Fride THE STICLES STICL ASSOCIALIMENA ANDRE RIEU HOME FOR THE HIGHARY ANDRE RIEUPOLYDOR OTAGUME THE PIALOG GUYS THE PIALO GUYS | |
| 2 3 4 5 | LISPI 6 1 3 2 4 | SXB3M 15 13 9 13 6 | ARTIST TITLE WIFKITS NUMBER/DISTRIBUTING LABEL LINDSEY STIRLING SINGETONE OF JACKTE EVANCHO Sonds from the Sturke Scales for VICO 4455/CULIMEL ANDRE RIEU MINE TOR THE HOLDRY ANDRE RELIEVOLVORG OF TABUNE THE PANG GUYS MASTERVORS THE PANG GUYS FIRMING VIENCOLE OF TABUNE I VOLO WI ARE DUR HINDIGATICAOPERA BUESINTERSCORE OF TABUNE ANDREA BOCELLI | |
| 2 3 4 5 6 | 1 1 3 2 4 8 | SXBM 15 13 9 13 6 59 | | |

| WEEK | LAST | WEEKS DN CHT | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | CERT. |
|------|------|-----------------|---|-------|
| 1 | 6 | 15 | #1 LINDSEY STIRLING SWKS LINDSEY STIRLING BRIDGETONE 01 | |
| 2 | 1 | 13 | JACKIE EVANCHO SONGS FROM THE SILVER SCREEN SYCO 46655/COLUMBIA | |
| з | 3 | 9 | ANDRE RIEU HOME FOR THE HOLIDAYS ANDRE RIEU/POLYDOR 017408/UME | |
| 4 | 2 | 13 | THE PIANO GUYS THE PIANO GUYS MASTERWORKS 47676/SONY MASTERWORKS | |
| 5 | 4 | 6 | IL VOLO WE ARE LOVE RENTORIGATICA/OPERA BLUES/INTERSCOPE 017796/IGA | |
| 6 | 8 | 59 | ANDREA BOCELLI CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015977/DECCA | • |
| 7 | 7 | 9 | CHRIS MANN ROADS FAIRCRAFT 017644/REPUBLIC | |
| 8 | 5 | 9 | KATHERINE JENKINS THIS IS CHRISTMAS REPRISE 532525/WARNER BROS. | |
| 9 | 9 | 44 | IL VOLO | |
| 10 | RE-E | NTRY | TWO STEPS FROM HELL SKYWORLD TWO STEPS FROM HELL DIGITAL EX | |
| 11 | 14 | 11 | PLACIDO DOMINGO SONGS SONY CLASSICAL 93493/SONY MASTERWORKS | |
| 12 | RE-E | NTRY | LONDON PHILHARMONIC ORCHESTRA THE GREATEST VIDEO GAME MUSIC 2 X5 118 | |
| 13 | 11 | 56 | IL DIVO WICKED GAME SYCO 96448/COLUMBIA | |
| 14 | 12 | 58 | YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE THE BOAT RODED SESSIONS SONY CLASSICAL 84118/SDNY MASTERWORKS | |
| 15 | 15 | 9 | JONATHAN & CHARLOTTE TOGETHER SYC0 40257/COLUMBIA | |

| WEEK | LAST WEBK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | rear |
|------|--------------|-----------------|--|------|
| 1 | 1 | 12 | #1 CELTIC WOMAN 12 WKS HOME FOR CHRISTMAS MANHATTAN 19348 | |
| 2 | 2 | 49 | CELTIC WOMAN BELIEVE MANHATTAN 79660 | |
| з | 3 | 44 | CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA | |
| 4 | 6 | 20 | DEAD CAN DANCE ANASTASIS PIAS 55* | |
| 5 | 4 | 57 | SOUNDTRACK THE DESCENDANTS FOX/SONY CLASSICAL SAMENSONY MASTERWORKS | |
| 6 | 5 | 31 | THE CHIEFTAINS VOICE OF AGES BLACKROCK/HEAR 33437/CONCORD | |
| 7 | 9 | 41 | VARIOUS ARTISTS | |
| 8 | 8 | 39 | VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULMOOD MEDIA 58102 EX | |
| 9 | 12 | 8 | CELTIC WOMAN SILENT NIGHT MANHATTAN 5595 EX/EMI CMG | |
| 10 | 13 | 29 | RODRIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBYWORKS 0136/ATO | |
| 11 | 11 | 13 | JAKE SHIMABUKURO GRAND UKULELE HITCHHIKE 115/MAILBOAT | |
| 12 | RE-E | NTRY | GAELIC STORM CHICKEN BOXER LOST AGAIN 20061 | |
| 13 | RE-E | NTRY | G-DRAGON ONE OF A KIND (EP) YG DIGITAL EX | |
| 14 | 15 | 13 | KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816 | |
| 15 | RE-E | NTRY | ANTIBALAS | |

Go to www.billboard.biz for complete chart data 45

FLO 1 26 #**1** 1 2 2 53 SKRILLEX BANGARANG (EL 4 70 DAVID GU EAT WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL 3 14 DEADMAU5 ALBUM TITLE GOES HERE MAUSTRAP 7841/ULTRA 4 7 9 CALVIN HARRIS 6 10 SWEDISH HOUSE MAFIA 5 15 LINDSEY STIRLING 7 10 12 VARIOUS ARTISTS 13 8 21 14 15 12 8 GRIMES 16 9 37 ISIONS 4AD 3208* 17 13 63 PURITY RING SHRINES 4AD 3218* 18 16 20 19 24 61 NERO WELCOME REALITY MIA

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 NOW THAT'S WHAT I CALL PARTY ANTHONS DIVERSAL EMUSCING MUSC DESCRIPTION KNIFE PARTY RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG CRYSTAL CASTLES CRYSTAL CASTLES (III) CASABLANCA 017777*/REPUBLIC M83. HURRY UP, WE'RE DREAMING. M83 9510*/MUTE JRY/CHERRYTREE/INTERSCOPE 016371/IGA WEIGAM RAUM UNANDOWORDWITHENTING 20 15 13 EVENT THE QUIET COMES WARP 10230* 21 RE-KITWI 22 RE-KITWI KE QUIET COMES WARP 10230* 23 RE-KITWI VARIOUS ARTISTS USF OUSTER 2011 UKE DIGITAL EX 23 21 5 THESTO 24 5 THESTO 23 21 5 LIVES: PRESENTED BY TIESTO MUSICAL FREEDOM DIGITAL EX
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 24
 NEW
 VARIOUS ARTISTS

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24 25 2 25 NEW

Data for week of JANUARY 12, 2013 | For chart reprints call 212.493.4023

AT IN Billboard JAN 12 2013

🚯 HOT LATIN SONG

ARTIST IMPRINT/PROMOTION LABEL

14 14 13 LLEVAME CONTIGO

17 16 13 PEGAITO SUAVECITO

21 22 49 AMOR CONFUSO GENARDO ORTIZ DEL/SONY MUSIC LATIN

44 5

39 5

COMO TU MUJER

TANTO

MELLAMARE TUYO

REGALAME UN MUACK

41 / CHINOB NACHO MACHETEUMLE NEW JULION ALVAREZ YSU NORTENO BANDA ASI, DISA, UMLE

VICTOR MANUELLE KIYAWI SONY MUSIC LATIN COMO LE HAGO LOS HURACANESDEL NORTE GAR MEXICISNEROS VENEMUSIC ME GUSTABAS HINGS VEGALER DISCOR SADMIAS USIC LATIN

HNOS VEGAJR, DISCOS SHORES

HETE/UMLE

AN CAPITOL LATIN BOHEMIO LOCO CALIBRESO DISA/UMLE

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41 41 7

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43 33 3

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45 RE-ENTRY

46 NEW

47 RE-ENTR

48 NEW

49 NEW

50 NEW

23 17 24

| AIRPLAY MONITORED BY | SALES |
|-------------------------|-------|
| nielsen | nicls |
| BDS | Sound |

LATIN POP ALBUMS

2 14 ALEJANDRO SANZ LAMISCANSETOCAUNVERSALMUSCLATINO 01209UMLE 3 18 MANA BOUNDESLA RAMA LAND WESTOCAUNVERSAL MUSCLATINO 01209UMLE

VARIOUS ARTISTS

HECHO CON SABOR A PUERTO RIC JESSE & JOY CON ONIENSE OLIEDAEL PERBO?

9 112 SHAKIRA SALEEL SOL EPIC 77433/SONY MUSIC LATI

16 19 CAMILO SESTO

18 18 KANY GARCIA

19 31 JUANES

17 10 TOMMY TORRES

13 45 YURIDIA PARAMI SONY MUSICIATINES

20 47 ALEJANDRO FERNANDEZ

14 10 RICARDO MONTANER

CAFE TACUBA

15 12 7 CRISTIAN CASTRO

10 147 CAMILA DEJARTE DEAMAR SONYMUSIC LATIN 59881

11 27 MARCO ANTONIO SOLIS

THALIA VARITAME SIEMPRE SONY MUSICL

VARIOUS ARTISTS LATINO#1'S2012 UNIVERSAL MUSIC LAT

8 65 ARJONA INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA

SE 9060

HEDELLINA HABARI/FONOVIS

SICLATINA

RSAL MUSIC LATING 017776/UMLE

SICLATIN 91151

Mexican.

onsured by Nielson Broadcast Data Systems, sales data compiled by Nielsen SoundScon and streaming activity data by Nielsen BDS:70 EATIN ALEUNS, REGIONAL MAXICAN, LATIN POP, TROPICAL, TATIN PAPH MALBUNS: The chier freizen BDS:70 Control activity a

AIRPLAY:

LATIN

ATIN BDS

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RE-ENTRY

1 43 #1 JENNI RIVERA

| | | | 6 | N. | | | |
|-----|-----------------|--|-----|------|-------------|--|-------|
| G | 0 | T LATIN SONGS | Å | | -/- | TIN AIRPLAY" | |
| Ĭ | WEEKS DN CHT | TITLE | ыщ | EK | EKS. CHT | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL | |
| WE | WE | | - | - | | | |
| 1 | 22 | 41 ALGO ME GUSTA DETI 13 WKS WISIN& VWIDELFEAT CHRIS BROWN & TPAIN MACHETEUMLE | 0 | 1 | 10 | POR QUE LES MIENTES? 2WKS TITO ELBAMBINO + ELPATRON FEAT.MARCANTHONY SI | ENTE |
| 2 | 10 | POR QUE LES MIENTES? TITOEL BAMBINO+EL PATRON FEAT, MARC ANTHONY SIENTE | 2 | 2 | 19 | SOLO VINE A DESPEDIRME GERARDO ORTIZ BAD SIN DEL'SONY MUSICLATIN | |
| 3 | 11 | LIMBO | õ | 3 | 14 | VOLVI A NACER | |
| | | DADDY YANKEE EL CARTEL/CAPITOLLATIN | - | | | CARLOS VIVES GAIRA/W/C/SONY MUSIC LATIN | |
| 4 | 14 | CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN | 4 | 4 | 19 | PESADO DISA/UMLE | |
| 5 | 11 | SOLO VINE A DESPEDIRME GERARDO ORTIZ BAD SIN/DEL/SONYMUSIC LATIN | 5 | 5 | 24 | CABECITA DURA LA ARROLLADORA BANDA EL LIMON DERENE CAMACHO DISA/U | MLE |
| 6 | 19 | MI PROMESA PESADO DISAUME | 6 | 7 | 32 | GG MIRANDO AL CIELO ROBERTO TAPIA FONOVISA UMLE | |
| 100 | 35 | INCONDICIONAL | 7 | 6 | 16 | EL PRIMER LUGAR | |
| 8 | -00 | PRINCEROYCE TOP STOP ECHA PA'LLA (MANOS PA'RRIBA) | | | | LA ORIGINAL BANDA ELLIMON DE SALVADOR LIZARRAGA FONOVISA LA MISMA GRAN SENORA | UML |
| 2 | 23 | PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN | 8 | 10 | 9 | JENNIRIVERA FONOVISA/UMLE | |
| 7 | 24 | CABECITA DURA LA ARROLLADORA BANDA EL UMON DERENE CAMACHO DISA/UMLE | 9 | 15 | 11 | Y AHORA RESULTA | |
| 3 | 9 | ZUMBA | 10 | 8 | 11 | LIMBO | |
| | -06 | DONOMAR ORFANATQ/MACHETE/UMLE | - | 1250 | | DADDYYANKEE EL CARTEL/CAPITOLLATIN ZUMBA | |
| 0 | 32 | ROBERTO TAPIA FONOVISA/UMLE | O | 14 | 6 | DONOMAR ORFANATO/MACHETE/UMLE | |
| 5 | 11 | Y AHORA RESULTA VOZDEMANDO DISAUMLE | 12 | 12 | 14 | SAN LUNES BANDA LA TRAKALOSA DISCOS SABINAS | |
| 9 | 8 | LA MISMA GRAN SENORA | 13 | 13 | 6 | LLORAR JESSE 8, JOY FEAT, MARIO DOMMI WARNER LATINA | |
| 4 | 13 | LLEVAME CONTIGO | 14 | 9 | 22 | ALGO ME GUSTA DE TI | |
| | 10 | ROMED SANTOS SONY MUSICLATIN BALADA (TCHE TCHERERE TCHE TCHE) | | | | WISIN& VANDEL FEAT CHRIS BROWN& T-PAIN MACHETE/UMI ECHA PA'LLA (MANOS PA'RRIBA) | LE |
| 8 | 22 | GUSTTAVOLIMA PANTANNAL/RGE/SOM LIVRE/SONY MUSIC LATIN | 15 | 18 | 23 | PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN | |
| 1 | 16 | EL PRIMER LUGAR | 16 | 17 | 12 | PEGAITO SUAVECITO EMISCRESPOFEAT. FITO BLANKO PLASH FAMOUS ARTIST/SUMMAVENEN | AUSIC |
| 6 | 13 | PEGAITO SUAVECITO | 17 | 16 | 34 | SIN RESPIRACION | |
| | | ELVIS CRESPOREAT. ATTO BLANKO FLASH FAMOUS ARTISTISUMMA VENEMUSIC SAN LUNES | | | | BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE | |
| 9 | 14 | BANDA LA TRAKALOSA DISCOS SABINAS | 18 | 11 | 12 | ROMED SANTOS SONY MUSIC LATIN | |
| 7 | 6 | LLORAR JESSE & JOY FEAT. MARIO DOMM WARNER LATINA | 19 | 21 | 8 | DIAMONDS RIHANNA SRP/DEF JAM/IDJMG | |
| 0 | 34 | SIN RESPIRACION | 20 | 23 | 15 | VACIANDO BOTELLAS HDELRUEDA DISA(UMLE | |
| 22 | 49 | BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE | 21 | 26 | 7 | ADIVINA | - |
| | | GERARDO ORTIZ DEL/SONY MUSIC LATIN | | | | NOELTORRES DEL/SONY MUSIC LATIN SE VENDE | _ |
| 27 | 8 | NOELTORRES DEL/SONY MUSIC LATIN | 22 | 24 | 4 | ALEJANDRO SANZ UNIVERSAL MUSIC LATIND/UMLE | |
| 14 | 15 | VACIANDO BOTELLAS FIDELRUEDA DISA/UMLE | 23 | 19 | 17 | EN RESUMEN BANDA LOSRECODITOS DISA/UMILE | |
| 23 | 17 | ENRESUMEN | 24 | 22 | 13 | FINALLY FOUND YOU | |
| | | BANDALOSRECODITOS DISA/UMLE SE VENDE | | | | ENRIQUEIGLESIAS FEAT. SAMMY ADAMS REPUBLIC | |
| 6 | 4 | ALEJANDROSANZ UNIVERSAL MUSIC LATIND/UMLE | 25 | 20 | 15 | GOCHO FEAT YANDEL& WAYNE WONDER NEW ERA/SUMMA | |
| 15 | 15 | AMOR REAL GOCHO FEAT YANDEL& WAYNEWONDER NEW ERA/SUMMA | | | | | |
| 9 | 19 | NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS DONOMARIFEAT.JUAN MAGAN ORFANATO/MACHETE/UMLE | 6 | 1 | | | - |
| 1 | 16 | DETRAS DE MI VENTANA | 0 | | 10 | PLATIN ALBUM | 3 |
| | | JENNIRIVERA FONOVISA/UMLE | | | | | |
| 8 | 8 | JALVAREZ NELFLOW | S | ST | CHIT | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL | ar. |
| 0 | 10 | NUBE BLANCA ELTRONODEMEXICO FONOVISA/UMLE | WE | | | TITLE IMPRINT/DISTRIBUTING LABEL | CERT |
| 1 | 7 | AMOR EXPRESS BANDA SINALOENSE MS DE SERGIO LIZARRAGA ASUDISAUMUE | 1 | 1 | 3 | JENNI RIVERA JWKS LAMISMA GRAN SENORA FONOVISA 017911/UMLE | |
| 4 | 13 | BESOS AL AIRE | 2 | 2 | 44 | JENNI RIVERA JOYAS PRESTADAS: POP FONDVISA 354660/UMILE | |
| 4 | | 3BALLMTYFEAT. AMERICA SIERRA& SMOKY FONOVISA/UMLE SIN TI (I DON'T WANT TO MISS A THING) | з | 3 | 58 | JENNI RIVERA | |
| 7 | 10 | DYLAND & LENNY FEAT. PITBULL & BEATRIZ LUENGO SONY MUSIC LATIN | - | | | JOYAS PRESTADAS: BANDA FONOVISA 354659 UMLE ALEJANDRO SANZ | |
| | 14 | MIENTRAS TANTO TOMMY TORRES FEAT BICARDO ARJONA WARNER LATINA | 4 | 7 | 14 | LA MUSICANO SE TOCA UNIVERSAL MUSICILATINO 017379/UMLE | C |
| | 9 | MENTIROSA | 5 | 6 | 8 | ROMEO SANTOS THEKING STAYSKING SONY MUSIC LATIN 44275 | |
| | | ELDASA DISA/UMLE | 6 | 5 | 3 | VOZ DE MANDO | |
| \$ | 5 | BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE | 540 | | | VAHORARESULTA DISA 017899/UMLE PRINCE ROYCE | |
| 3 | 4 | TE DESEO WISIN & YANDEL WY | 7 | 8 | 6 | #1STOP STOP 30021/SONY MUSIC LATIN | |
| 8 | 13 | ADICTO | 8 | 9 | 18 | MANA EXILADOS ES LA BAHIA: LO MEJOR DE MANA WARNER LATINA 532125 | |
| | | DUELO FONOVISA/UMLE MANIAS | 9 | 11 | 6 | VARIOUS ARTISTS HECHO CON SABOR A PUERTO RICO POPULAR 1230 | |
| 0 | 6 | THALIA SONY MUSIC LATIN | 10 | 12 | 6 | TITO "EL BAMBINO" | |
| | | SIN TI NO VIVO | 10 | 12 | 0 | INVICTO SIENTEVENEMUSIC/UNIVERSAL MUSIC LATINO 655171/UMLE | |

| NEEK | AST VEEK | VEEKS IN CHT | | CERT |
|------|-------------|-----------------|--|------|
| 1 | 1 | 3 | JENNI RIVERA JWKS LAMISMA GRAN SENGRA FONOVISA 017911/UMLE | |
| 2 | 2 | 44 | JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660 UMLE | 1 |
| 3 | 3 | 58 | JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354859 UMLE | - |
| 4 | 7 | 14 | ALEJANDRO SANZ LAMUSICANO SETOCA UNIVERSAL MUSICI ATINO 017379/UMLE | C |
| 5 | 6 | 8 | ROMEO SANTOS THEKING STAYSKING SONY MUSIC LATIN 44275 | |
| 6 | 5 | 3 | VOZ DE MANDO YAHORARESULTA DISA 017899UMLE | |
| 7 | 8 | 6 | PRINCE ROYCE #1'S TOP STOP 30021/SONY MUSIC LATIN | |
| 8 | 9 | 18 | MANA EXILADOS ES LA BAHIA: LO MEJOR DE MANA WARNER LATINA 532/25 | |
| 9 | 11 | 6 | VARIOUS ARTISTS HECHO CON SABOR A PUERTO RICO POPULARI 1230 | |
| 10 | 12 | 6 | TITO "EL BAMBINO" INICTO SIENTEVENEMUSICIUNIVERSAL MUSICILATINO 655171/UMLE | |
| 0 | 18 | 38 | PRINCE ROYCE PHASE II TOP STOP 530077/AG | E |
| 12 | 14 | 46 | JESSE & JOY CON QUIEN SE QUEDA ELPERRO? WARNER LATINA 529227 | |
| 13 | 17 | 26 | WISIN & YANDEL LIDERES MACHETE 016992/UMLE | |
| 14 | 15 | 11 | VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL ANO 2012 FONOVISA 017964/UMLE | |
| 15 | 16 | 60 | ROMEO SANTOS FORMULA: VOL 1 SONY MUSICILATIN 82046 | 2 |
| 16 | 13 | 6 | THALIA HABITAME SIEMPRE SONY MUSIC LATIN 49144 | C |
| 17 | 4 | 2 | SIGGNO ELMUNDOSEACABO FREDDIE 3108 | |
| 18 | 10 | 3 | RAMON AYALA Y SUS BRAVOS DEL NORTE REGRESA EL REY FREDDIE 9001 | |
| 19 | 23 | 16 | DADDY YANKEE PRESTIGE EL CARTEL 19164/CAPITOL LATIN | |
| 20 | 22 | 35 | DON OMAR MTIZ: NEW GENERATION ORFANATO/MACHETE 016829/UMLE | |
| 21 | 19 | Ï | VARIOUS ARTISTS LATINO#1'S2012 UNIVERSAL MUSIC LATINO 017755 EX/UMLE | |
| 22 | 21 | 7 | VARIOUS ARTISTS BANDA#1'S2012 DISA 017705 EX/UMLE | |
| 23 | 20 | 2 | GREMAL MALDONADO YO UNIVERSAL MUSIC LATINO 017967/UMLE | |
| 24 | 25 | 14 | GERARDO ORTIZ ELPRIMER MINISTRO BAD SIN/DEL 42701/SONY MUSICLATIN | |
| 25 | 24 | 65 | ARJONA INDEPENDIENTE METAMORFOSIS 52901 I/WARNER LATINA | |

| Į | | in t- | EXICAN ALBUMS | |
|---|------|-------|---|---|
| | WEEK | WEEKC | ARTIST TTLE IMPRINT/DISTRIBUTING LABEL | - |
| | 1 | 3 | #1 JENNI RIVERA 3 WKS LAMISMA GRAN SENDRA FONOVISA 017911/JUMLE | |
| | 2 | 43 | JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354659 UMLE | |
| | 4 | 3 | VOZ DE MANDO YAHORA RESULTA DISA 017899/UMLE | |
| | 6 | 11 | VARIOUS ARTISTS RADIOEXITOS: EL DISCO DEL ANO 2012 FONOVISA 017564 UMLE | |
| | 3 | 2 | SIGGNO ELMUNDO SE ACABO FREDDIE 3108 | |
| | 5 | 3 | RAMON AYALA Y SUS BRAVOS DEL NORTE REGRESA EL REY FREDDIE 9001 | |
| | 7 | 7 | VARIOUS ARTISTS BANDA#1'S2012 DISA017705 EX/UMLE | |
| | 8 | 14 | GERARDO ORTIZ EL PRIMER MINISTRO BAD SIN DEL 42701/SONY MUSIC LATIN | |
| | 9 | 7 | VARIOUS ARTISTS CORRIDOS #152012DISA017708EX/UMLE | |
| | 10 | 11 | LOS TEMERARIOS MIVIDA SIN TI VIRTUS 8968 | |
| | 12 | 10 | CALIBRE 50 GRANDES EXITOS DISA 017692/UMLE | |
| | 16 | 9 | TIERRA CALI ENTREGATE VICTORIA VENEMUSIKA UNIVERSAL MUSICI ATINO 65 KR SUMLE | |
| | 11 | 36 | ESPINOZA PAZ UNHOMBRENORMAL VIDEOMAX/DISA016594/UMLE | |
| | 15 | 34 | LOS BUKIS ICONDS:25E0TTOS FONOVISA016859/UMLE | |
| | RE-E | NTRY | 3BALLMTY INTENTALO FONDVISA 354663/UMLE | |
| | RE-E | NTRY | EL TRONO DE MEXICO LOMEJOR DE EL TRONO DE MEXICO FONOVISA 016614/UMLE | |
| | RE-E | NTRY | JESUS OJEDA Y SUS PARIENTES ESTILOTTALIANO DISCOS SOL/FONOVISA01714/UMLE | |
| | 18 | 46 | VARIOUS ARTISTS LASBANDASROMANTICAS DE AMERICA 2012 DISA 016382/UMLE | |
| | RE-E | NTRY | VARIOUS ARTISTS DURANGUENSE#152012 DISA017742EX/UMLE | |
| | 13 | 9 | LARRY HERNANDEZ CAPAZDETODO SODIN/FONOVISA017642/UMLE | |

TROPICAL ALBUMS CERT. 1 1 9 PRINCE ROYCE 6 2 2 TITO "EL BAMBINO" 3 3 6 ALMUSIC LATIND 655171/11MLP 5 38 PRINCE ROYCE 4 4 61 ROMEO SANTOS 6 2 **GREMAL MALDONADO** 6 2 6 GILBERTO SANTA ROSA 7 7 8 35 JOSEPH FONSECA 8 13 4 JOSE NOGUERAS 9 ZIENTOS LYLANAPA MUSICA ESTIVAL DIGITAL EX RUBEN BLADES/SEIS DEL SOLAR 10 9 7 12 19 HECTOR ACOSTA "EL TORITO" 11 MANNY MANUEL 12 10 7 A CONTRACT OF A 13 14 15 UNCION TROPICAL PLENA QUE SE PEGA UNCION 497 16 16 5 VICTOR MANUELLE 17 18 49 JERRY RIVERA 18 17 9 WILLY CHIRINO 6 19 15 N'KLABE LASALSA VIVE NULIFE 5808 20 RE-ENTRY

LATIN RHYTHM

| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL |
|--------------|--------------|-----------------|---|
| 1 | 1 | 26 | #1 WISIN & YANDEL 17 WKS LIDERES MACHETE 01693/UMLE |
| 2 | 3 | 16 | DADDY YANKEE PRESTIGE EL CARTEL 19164/CAPITOL LATIN |
| 3 | 2 | 35 | DON OMAR MT02: NEW GENERATION ORFANATO/MACHETE 016829/UMLE |
| 4 | 5 | 19 | VARIOUS ARTISTS PMARECORDS PRESENTALAFORMULA THE COMPANY PHA TODOS SOM MUSIC LATIN |
| 5 | 4 | 4 | VARIOUS ARTISTS LATIN PARTY UNIVERSAL MUSICLATINO 017858/UMLE |
| 6 | 6 | 3 | COSCULLUELA WARKINGZ VLEVA KANANDAA EN EM LSICUNIVERSAL MUSIC LATINO ES (73 UMU |
| 7 | 7 | 22 | PITBULL IAMARMANDO MR.305/FAMOUS ARTIST 30350/SONY MUSIC LATIN |
| 8 | 8 | 67 | J ALVAREZ OTRO NIVEL DE MUSICA NELFLOW 1201 |
| 0 | 11 | 19 | ALEXIS & FIDO PIDEN PERRED. LOWS DURO SONY MUSIC LATIN 41220 |
| 10 | 12 | 32 | FARRUKO TMPRTHE MOST POWERPEL ROOKE SAAS EN TEUR MERSAL MUSICI, AT MOEST DA UARE |
| 11 | 10 | 19 | IVY QUEEN MUSA SIENTE/UNIVERSAL MUSIC LATINO 655150/UMLE |
| 12 | 9 | 24 | KINTO SOL FAMILIA, FEYPATRIA LUZ 50032/SONY MUSIC LATIN |
| 13 | 13 | 47 | ANA TIJOUX IABALA NACIONAL 20075 |
| 14 | 14 | 90 | ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76982 |
| 15 | 15 | 16 | VARIOUS ARTISTS BOYWINDER PRESENT CHOSEN FEW URBANDEL JOURNEY CHOSEN FEW ENERALD BTT |

Voz de Mando matches its highest mark on Latin Airplay as "Y Ahora Resulta" jumps 15-9 with an 18% increase to 6.4 million listener impressions, according to Nielser BDS. Debut single "Comandos del M.P. (500 Balazos)" hit No. 9 in 2010, followed by five cuts that failed to break the top 10.



BETWEEN THE BULLETS **OMAR'S TOP 10 TRIUMPHS**



Don Omar's workout-ready "Zumba" hops 13-10 on Hot Latin Songs, becoming his 11th top 10 hit on the list. Indicative of his growing dominance is the fact that six of those 11 titles have arrived since 2010. (Only one of his chart appearances since 2010 didn't reach the region.) On Latin Pop Airplay, "Zumba" jumps 13-8 to become his fifth top 10, all also placed since 2010. Parent album Don Omar Presents MTO2: New Generation has sold 65,000 copies to date. -Rauly Ramirez

Data for week of JANUARY 12 2013

Wisin y Yandel's "Algo Me Gusta de Ti" picks up a 12th week atop Hot Latin Songs, marking the longest tenure at No. 1 since Don Omar and Lucenzo's "Danza Kuduro notched 15 weeks starting in November 2010. The record-holder is Shakira's "La Tortura," which amassed 25 weeks in 2005.



Billboard HITS OF THE WORL

EURO DIGITAL SONGS

JANUARY 12, 2013

- 4 GANGNAM STYLE 1
- 2 SCREAM & SHOUT 2 TERSCOPE IMPOSSIBLE
- з 3 5 DIAMONDS
- 4
- 6 LOCKED OUT OF HEAVEN 5
- 12 TROUBLEMAKER 6
- OLLY MURS FT. FLO RIDA SYO CANDY ROBBIE WILLIAMS FARRELL 7 16
- DON'T YOU WORRY CHILD 8 13
- I KNEW YOU WERE TROUBLE. 9 9
- 11 SKYFALL 10

🏶 CANADA BILLBOARD CANADIAN HOT 100

- VEBX AST (NIFLSEN SOUNDSCAN/BDS) JAN SCREAM & SHOUT 1 2 2 4 I KNEW YOU WERE TROUBLE. LOCKED OUT OF HEAVEN 1 3 4 3 DIAMONDS BIHANNA SRP/DEF JAM
- 10 GANGNAM STYLE 5
- 6 5 THRIFT SHOP MACKLEMORE& RYAN LEWIS FT WANZ MACKLEMORE
- BEAUTY AND A BEAT 7 8
- 8 6 TRY

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APPD/NIELSEL

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ALBUMS

AGAPE AMOR DIVINO

TAKE ME HOME

CARROSSEL VARIOUS ARTISTS BU

ESTOU AQUI

E FABIO DE N

REDESCOBBIR

A HORA E AGORA

SAMBAS DE ENREDO 2013

CARROSSEL: VOLUME 2

PAZELUZ PADRE REGINALDO MANZOTTI SOM LIVRE

D SONY MUSIC

🖲 JAPAN BILLBOARD JAPAN HOT 100

- (HANSHIN/SOUNDSCAN ST DE TEN NET APAN/PLAN/ECHI JANUARY 5, 2013 50 SEIFUKU NO MANNEQUIN 1 YUKI NO OTO
- 12 2 EIEN PRESSURE 2 3
- CHRISTMAS EVE 4 40
- ROBOT NEW 5
- ALL I WANT FOR CHRISTMAS IS YOU 6 17
- WE LAUGH WE DANCE WE CRY 28 7

BILLBOARD KOREA K-POP HOT 100

RETURN

LEE SEUNG GI HOOK EN LERINALISMENT

YOU ARE ATTRACTIVE

JANUARY 12, 2013

JANUARY 12, 2013

TERSCOPE

(BILLBOARD KOREA)

DON'T GO 6 8

LOVE LIKE THIS

DIGITAL SONGS

GANGNAM STYLE

TE VOY A ESPERAR

SCREAM & SHOUT

CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY

ALL I WANT FOR CHRISTMAS IS YOU

TANTO PARLO ALBORAN TRIMECA

DIAMONDS

- RASMUS FABER FL LINUS NORDA VICTOR KISSIN' CHRISTMAS "CHRISTMAS DAKARAJANAI" KEISUKE KUWATA VICTOR HAPPINESS AIEMI 8 42
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NEEK

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- SHINSEKAI 10 NEW

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DIAMONDS

GIRL ON FIRE

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SINGLES

GANGNAM STYLE

MAIDO

READ ALL ABOUT IT, PT. III

EMELISANDE VIRGIN HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC PEOPLE HELP THE PEOPLE PROVINTIO 000

SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE

| WEEK | WEEK | (ARIA) | JANUARY 12, 2013 |
|------|------|--|---------------------|
| 1 | 1 | THRIFT SHOP MACKLEMORE & RYAN LEWI | SFT.WANZMACKLEMOR |
| 2 | 2 | SCREAM & SHO WILLLAM & BRITNEY SPE/ | |
| з | 3 | I KNEW YOU WE TAYLOR SWIFT BIG MACHI | |
| 4 | 4 | DON'T YOU WO SWEDISH HOUSE MAFIA FI | |
| 5 | 10 | GANGNAM STY PSYYG/SCHOOLBOY/REPU | |
| 6 | 8 | TROUBLEMAKE | |
| 7 | 5 | I LOVE IT ICONA POP FT. CHABLI XCX | TEN |
| 8 | 6 | LOCKED OUT OF | FHEAVEN |
| 9 | RE | BATTLE SCARS GUY SEBASTIAN FT. LUPE F | ASCO SONY MUSIC |
| 10 | 7 | LITTLE TALKS | KRIMSLEHF LAEKJARAS |

DIGITAL SONGS

| THIS | WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 12, 2013 |
|------|------|---|
| 1 | 2 | SCREAM & SHOUT WILLIAM& BRITNEY SPEARS INTERSCOPE |
| 2 | 3 | LET HER GO PASSENGER BLACK CROW |
| з | 4 | YEAR OF SUMMER WILDSTYLEZ FT. NIELS GEUSEBROEK Q-DANCE |
| 4 | 5 | DIAMONDS RIHANNA SRP |
| 5 | RE | GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC |
| 6 | 6 | |

- 10 SKYFALL ADDIE VI

DIGITAL SONGS

- 8 7 LOCKED OUT OF HEAVEN
- NEW IK VIND JE LEKKER 9
- 10 8 OCEAAN

BELGIUM

SWEDEN

(NIELSEN SOUNDSCAN NIS **JANUARY 12, 2013 JANUARY 12, 2013 JANUARY 12, 201** EN APA SOM LIKNAR DIG SCREAM & SHOUT 1 11 1 3 NTERSCOPE GANGNAM STYLE GANGNAM STYLE 2 4 2 2 PSYYG/SCHUDLED... LET HER GO ASTROLOGEN 3 2 3 1 TERSCOPE PASSENGEN 02 JAG OCH MIN FAR 4 3 4 7 DON'T YOU WORRY CHILD DIAMONDS 5 5 5 4 SWEDISH HOUSE MARIA FT. JOHN MARTIN S HANDERNA MOT HIMLEN LOCKED OUT OF HEAVEN 6 5 6 6 SKYFALL DIAMONDS 7 7 9 8 HAR KOMMER NATTEN GIBL ON FIRE 8 8 RE 9 ALICIA KEYS FT. NICKI MINAJ RCA WE CAN ONLY LIVE TODAY (PUPPY) LOCKED OUT OF HEAVEN 9 9 8 RE DON'T YOU WORRY CHILD GREYHOUND 10 BE 10 RE

MEXICO AIRPLAY

- WEBK VEEK INIELSEN BOS **JANUARY 12, 2013** GANGNAM STYLE 1 3 1 2 1 DON'T STOP THE PARTY 8 2 MANIAS 2 5 3 LOCKED OUT OF HEAVEN 4 5 6 4 CON QUIEN SE QUEDA EL PERBO? 7 4 5 ONE MORE NIGHT CANDY 8 6 RE LA MISMA GRAN SENORA 41 4 7 LIVE WHILE WE'RE YOUNG DIAMONDS 7 8 9 16 9
- 9
- 9 ERES TU MARCO DI MAURO WARNER 10

DIGITAL SONGS (NIELSEN SOUNDSCAN **JANUARY 12, 2013** IMPOSSIBLE GANGNAM STYLE LOCKED OUT OF HEAVEN BENEATH YOUR BEAUTIFUL SCREAM & SHOUT WILLI.AM & BRITNEY SPEARS E WILLIAMS FARRELL HO HEY THE LUMINEERS DUALTONE

- DON'T YOU WORRY CHILD RE
- LITTLE THINGS RE 10

| DIGITAL SONGS | | | | | |
|---------------|------|--|--|--|--|
| WEBK | VEBK | (NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 12, 2013 | | | |
| 1 | 1 | THRIFT SHOP MACKLEMORE & RYAN LEWIS FT. WANZ MACKLEMORE | | | |
| 2 | 2 | SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE | | | |
| 3 | 3 | I KNEW YOU WERE TROUBLE. TAYLOR SWIFT BIG MACHINE | | | |
| 4 | 7 | GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC | | | |
| 5 | 4 | DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM | | | |
| 6 | 6 | LOCKED OUT OF HEAVEN BRUNG MARS ATLANTIC | | | |
| 7 | 10 | TROUBLEMAKER OLLY MURS FT. FLO RIDA SYCO | | | |
| 8 | 5 | LITTLE TALKS OF MONSTER'S AND MEN SKRIMSLEHFLAEKJARAS | | | |
| ~ | | DIAMONDS | | | |

| 0 | P | ORTUGAL | 4 | G | REECE |
|---------------|------|--|-------|------|----------------------------------|
| DIGITAL SONGS | | | ALBUN | | |
| WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 12, 2013 | THIS | WEAK | (CYTA-IFPI) |
| 1 | 1 | DIAMONDS RIHANNA SRP | 1 | 3 | ALKOOLIKES PANTELIS PANTELIDE |
| 2 | 2 | GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC | 2 | 5 | I TRIPLA HARIS ALEXIOU MINO |
| з | 3 | GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA | з | 4 | ENNOEITAI NIKOS DIKONOMOPO |
| 4 | 4 | LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC | 4 | 1 | TAKE ME HO ONE DIRECTION SYCO |
| 5 | 6 | DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM | 5 | 7 | MINOS 2013 VARIOUS ARTISTS M |
| 6 | 7 | ONE DAY/RECKONING SONG ASAFAVIDAN & THE MOJOS TELMAVAR/FOUR | 6 | 10 | THE BRIGHT |
| 7 | 8 | BENEATH YOUR BEAUTIFUL LABRINTH FT. EMELI SANDE SYCO | 7 | 6 | AN SOUNDTRACK UNIVE |
| 8 | 9 | SKYFALL ADELE XL | 8 | 8 | UNAPOLOGI RIHANNA SRP/DEF J |
| 9 | RE | ASSIM VOCE MATA O PAPAI SORRISO MAROTO SOM LIVRE | 9 | NEW | ALL THE TIM |
| 10 | NEW | SCREAM & SHOUT WILLIAM& BRITNEY SPEARS INTERSCOPE | 10 | RE | TAFTOTITA STELIOS ROKKOS MIL |

CYTA-IFP **JANUARY 12, 201** ALKOOLIKES OI NYHTES TRIPLA IS ALEXIOU ENNOEITAI POULOS MINOS

ALBUMS

- TAKE ME HOME
- **MINOS 2013**
- THE BRIGHT SIDE OF THE ROAD
- AN ... SOUNDTRACK UNIVERS
- UNAPOLOGETIC
- ALL THE TIME
- Go to www.billboard.biz for complete chart data 47

10 RE TAFTOTITA STELIOS BOKKOS MINOS

Data for week of JANUARY 12 2013 | For chart reprints call 212 493 4023

- 2 GANGNAM STYLE 1 1 DIAMONDS 2 MUSIC SCREAM & SHOUT 3 6 LAGRIMAS DESORDENADAS SKYFALL ADELE XL 4 7 TRY 5 5 TE PINTARON PAJARITOS 4 6 TIGO GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA LOCKED OUT OF HEAVEN 7 8
 - PEOPLE HELP THE PEOPLE BIRDY 14TH E DOP 8 3
 - READ ALL ABOUT IT PT III 9 9 10 10 HALL OF FAME NEW ZEALAND SIHL

 - 10 RE DIE YOUNG

CAFFEINE YANG YO SEOB IBEAST HET JUNIHYUNG OF B2STI CUBE ENTERTAINMENT WWGVOSCOBINEASINGTI ANNOUNCE LET'S HUG JFA (BROWN EYED GIRLS) NEGA NETWORK THIS PERSON GOODBYE TO ROMANCE SUNNY HILL DEN ENTERTAINMENT PPY ENTERTAINMENT OFFICIALLY MISSING YOU, TOO SWITZERLAND

뷲 UNITED KINGDOM SINGLES SHE CHARTS CO. **JANUARY 12, 201** 2 IMPOSSIBLE 1

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SCREAM & SHOUT 3 2 TERSCOPE GANGNAM STYLE з 6

- TROUBLEMAKER 7
- HE AIN'T HEAVY, HE'S MY BROTHER
- LOCKED OUT OF HEAVEN 5
- I KNEW YOU WERE TROUBLE. 8
 - DIAMONDS
- 8 10 9 RE
- CANDY BOBBIE WILLIAMS FARRELL BENEATH YOUR BEAUTIFUL 10 RF

NETHERLANDS DIGITAL SONGS

| WEEK | WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 12, 2013 | | |
|------|------|--|--|--|
| 1 | 1 | SCREAM & SHOUT WILLIAM& BRITNEY SPEARS INTERSCOPE | | |
| 2 | 4 | GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC | | |
| 3 | 6 | DIAMONDS BIHANNA SRP | | |
| 4 | 3 | TRY PINKRCA | | |
| 5 | 2 | DUE RESPIRI CHIARA SONY MUSIC | | |
| 6 | 5 | LOCKED OUT OF HEAVEN BRUNG MARS ATLANTIC | | |
| 7 | 8 | ONE DAY/RECKONING SONG ASAFAVIDAN & THE MOJOS TELMAVAR.FOUR | | |
| 8 | 7 | SKYFALL | | |
| 9 | RE | DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FT. JOHN MARTIN SHM | | |
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10 RE CANDY ROBBIE WILLIAMS FARRELL

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GANGNAM STYLE

PSY YG/SCHOOLBOY/REPUBLIC SCREAM & SHOUT

ONE DAY/RECKONING SONG

LOCKED OUT OF HEAVEN

PEOPLE HELP THE PEOPLE

READ ALL ABOUT IT, PT. III

EDACTIONS

GIRL ON FIRE

DIGITAL SONGS

ENVOLE-MOI

JANUARY 12, 201

- DIGITAL SONGS (NIELSEN SOUNDSCAN NEEK AST NEEK

SINGLES & TRACKS SONG INDEX SOMEBODY'S HEARTBREAK (Songs Of U

HL, H100 6 GET YOUR SHINE ON (Big Loud Mountain, BMI/Big Red Toe, BMI/Amarillo Sky Songs, BMI/Angel River

Hed IDE, DAVENTERING AN CARACTER Songs, ASCAPTCS 31 GIRL ON FIRE (Lellow Productions, ASCAP/EMI April Masic, Inc., ASCAP/Way Above Music, BMI/ Sony/ATV Songs LLC, BMI/Linden Springfield, BMI/ Songs OT the Knipht, ASCAP/Sprint Two Music Inc., ASCAP/EMI Blackwood Music Inc., BMI, AMIP/HL,

ASLAPYENI BIBONDOD MUSIC IIIC, EMIL, AMIPHE H100 14; RBH 3 GIVE IT ALL WE GOT TONIGHT (Delberts Boy Music, ASCAP/Sicken Stars Music, BMI/Phooster Pecked Music, BMI/Anr/Pic Entertainmen: Broug, Inc, BMI/Fairds Music, BMI/AgN CS, 30 BMI/Fairds Music, BMI/AgN CS, 30 GOODBYE IN HER EYES (Weinerhound Music,

BMI/Fairds Music, BMIJ, AMP, GS 30 GOODBYE IN HER YES (Weinerbound Music, BMI/J) Duh Music, BMI/Angelika Music, BMI/ Southern Ground, BMI/Brighter Shahe, BMI (S Southern Ground, BMI/Brighter Shahe, BMI) (S BUAP) Song 50 (Hiviersal, Inc., BMI/F+ To Def Publishing, LLC, BMI/Dwane I, Mareis, Lle Shafe, BMI, Sean Michael Anderson Music, LLC, BMI/Vermer Lame-and Stark (Strategies), A Stark (Strategies), A Stark (Stark), A Stark (Strategies), A Stark (Strategies), A Stark (Stark), A Stark (Strategies), A Stark (Strategies), A Stark (Stark), A Stark (Strategies), A Stark (Strategies), A Stark (Stark), A Stark (Strategies), A Stark (Strategies), A Stark (Stark), A Stark (Strategies), A Stark (Strategies), A Stark (Stark), A Stark (Strategies), A Stark (Strategies), A Stark (Stark), A Stark, A Star

н HALL OF FAME (Imagem Music, BIEM/i, am.composing, LLC, BMI/Universal Music - Z Songs, BMI/UNIG Silver Songs, SESAC/Copyright Control), an uson sectors

22 (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI/MXM Music AB, BMI/Kobalt Music Publishing America, Inc., ASCAPI, HL, H100 84

A

ADICTO (Serca Music Publishing Inc., BMI) LT 38 ADIVINA (JEL Miniching RMI) IT 22 ADIMN MURT MASK, ASXP/TUNEWISI Music Corpo-nation, ASXP/TUNE, H100 44, RBH 10 ALGO ME GUSTA, BCT (Luhwensch Aufwähl Unlea Publishing, BMI/VP Artis Music Publishing, BMI Le., BMI/Laghyth Music BMI/Maneet Music Songs, BMI/Cithure Bayrend UF Experience Publish-ing, BMI (Lit

ing, BMI) LT 1 ALL GOLD EVERYTHING (Not Listed) H100 77:

RBH 23 AMERICAN HEART (BMG Gold Songs, ASCAP/ Glassbean, ASCAP/We Jam Writers Group, ASCAP/ BMG Rights Management (US) LLC, ASCAP/Sony/ ATV Tree Publishing, BMI/Beavertime Tunes, BMI), u, cp.20

HL, CS 38 AMOR CONFUSO (DEL Melodies, BMI) LT 21 AMOR EXPRESS (Arpa Musical, LLC, BMI) LT 31 AMOR REAL (New Era Entertainment Publishing, BMI/Gocho Music Publishing, BMI/WY Artist Music BMI/Gocho Music Publishing, BMI/WY Artist Music

BM/Todorb Music Publishing, BM/VYT 4 Num-www. Publishing, BM/I 128 ANYTHING COULD HAPPEN (Sony/AIV Music Pub-lishing UK Luf, BM/Sony/AIV Music LL, ASIAAP (BibAl Island: Publishing PKS), HL, H100 S3 Phortexings, BM/Sony/AIV Music Music Music BM/Sony/AIV Songs LLC, BM/Three Dimension, Inc., BM/Sony/AIV Songs LLC, BM/Three Dimension, BM Music Corporation, ASIAP/FIP to Dire Dimension, BM/Sing AIVA Display, ASIAP, June 2014 Music Corporation, ASIAP/FIP to Dire Diversion, LLC, BM/Tire Ball Music, BMI), HL, H100 24

В

BACKSEAT FREESTYLE (WB Music Corp., ASCAP/ Top Dawg Music, ASCAP/Hard Working Black Folks ASCAP/Hit-Boy Music, BMI/U Can't Teach Bien The Shih, BMI/Sangs Of Universal, Inc., BMI, AMP/ UL PDF 44

Shih, BMI/Songa OL Universal, Inc., BMI, AMI/ H, RBH 43 BALADA (TCHE TCHERETE TCHE) TCHEI (Som Livne Efficiens Musician Lut., SACM/Sony/AVI Uticors Music Abularium LUL, ASCM/Sony/AVI Uticors BALL WOH Music Chan, ASCAP/Donomai Andr Ya Maji-enty Music, ASCAP/Donom Caller Abularium, SMI/ Music, SSCM/Root Love Is Shill A Regue, SSCM/ Music, SSCM/Root Love Is Shill A Regue, SSCM/ Value of BMI/ABL/SSCM/Gallwareh Bulk SSCM/ Value Monrey Publishing Inc., BMI, AMIP/HL, H100 96 PBH 17

59: BBH 17 BAND2 A MAKE HER DANCE (Sounds From Ear-drummers, ASCAP/Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Tefnoise Pablishing, BMI/ Bug Music, Mc, BMI/Young Money Publishing Inc., BMI/Warner-Tameriane Publishing Corp., BMI), AMP, Juno 32: BWI 0.

H100 35: RBH 9 BATTLE SCARS (Hey Lu Chill Music, BMI/Heavy As Harris Music, PMI/Scars Of Universal Inc. BMI/ Heaven Music, BMI/Songs Of Universal, Inc., BM Universal-Songs Of PolyGram International, BMI/ Universal Music Publishing Pty. Ltd, APRA/Peace Pourage Music, BMI/EMI Blackwood Music Inc., PMI), Jul 2012

BMI), HL, RBH 30 BEAUTY AND A BEAT (MXM Music AB, BMI/Songs

BEAUTY AND A BEAT (MAN Music AB, BM/Song) (1) Kolash Music Publicing America, inc., BM/ Anton Zastawski, BMA/Kohah Music Publishing America, Inc., AS/PHraipkiko Barber, Music, BM/ Money MacK Music, BM/Songo O'Universal, Inc., BM/H, H. (H10) BB/H, BL (H10) BB/Songo From The Engine Moni-Linc, BM/Songo From The Engine Foon, BMI, AMP, HL, CS 12; H100 E1

HL, CS 12: H100 B1 BEER WITH JESUS (EMI Blackwood Music Inc., BMI/Cricket On The Line Music, BMI/I-Forty Music BMI/13th Avenue Music, BMI/Songs of StyleSonic SESAC/Melvin's Pistol Music, SESAC), AMP/ HL CS 26

HL, CS 26 BEGIN AGAIN (Sony/ATV Tree Publishing, BMI/ Taylor Swift Music, BMI), HL, CS 13; H100 63 BELLAS FINALS: PRICE TAG/DON'T YOU (FORGET

ABOUT ME)... (Not Listed) H100 96 BESOS AL AIRE (Latin Power Copyright, SESAC/ Latin Power Music, Inc., BMI/Songs Of Latin Pow

Latin Power Music, Inc., BMU/Songs UT Latin Power, BMII (1 32) BETTER DIG TWO (Tunes OI Bigger Picture, ASCAP/ Viriat Lann Music, SACAP/Cark Yater Music, ASCAP/Attinte Blue Egg, ASCAP/Refits Music, Inc., ASCAP/Athalia Entertainment, ASCAP/ES 5; H100 39 BIRTHDAY SONG (17 pers Music, SACAP/Refit, SACAP/Refit BirthDAY SONG (17 pers Music, SACAP/Refit, SACAP/Refit, SACAP/Refit, SACAP/Refit, SACAP/Refit, Music, BirthDAY SONG (17 pers Music, SACAP/Refit, SACAP/Refit, SACAP/Refit, BirthDAY Music, Inc., BMU/Sinson, LLC, BMU/Iving Music, Inc., BMU/Sinson, Publicht, Bank, Birth, BirthAPA Sond, Music, BirthDAY Songer, Publicht, Bank, Birth, BirthAPA Sond, Music, Birth, BirthAPA Sond, LLC, BMU/King, Barylin, LSA Music, BMU/Great South Bay Music, BMII, H., Rei 12

USA Nausic, BMU/Einer South Bay Music, BMU, H., RBH 12 BTCH, DONT TILL MY VIBE WB Masic Corp., ASCAP/Top Ibay Maca, ASCAP/Hara Waxim, Black Talls, ASCAP/Bas Ibuly Photosison, ASCAP/ Black Talls, ASCAP/Bas Ibuly Photosison, ASCAP/ Distribution, Bay Maca, ASCAP/ASCAP, Waxim Designee 0F Liv Lykke, BMU, AMP/H, BHH 32 BLOW ME (10:K-LST KKS); (Hell Backwood Music Inc. BMU/Pink Inside Photalishing, BMUK/URIIN Music, ASCAP/EM 4024 (Bask), MASCAP, HL, H100 -BLOW KAWAY (Global Dag Music, ASCAP/HL, H100 ASCAP/ASCAP, Bull File Bank, ASCAP, HL, H102 -Masic, ASCAP, HL, H102 -Masic, ASCAP, HL, H102 -BOHEMID LOCO (Andalar Music Inc., BMU/Apa Musical LLCB, MIDI I 50 BRAND NEW ME Lellow Productions, ASCAP/EM April Music, Inc., ASCAP/Sell Hose BANK MICH ASCAP, SACAP, HL, H102 -BMI ASCAP, ASCAP, SACAP, HL, H102 -BRAND NEW ME Lellow Productions, ASCAP/EM April Music, Inc., ASCAP, HL, H103 -BMI Masc Publishing LM, MCFS, HL, RBH 43

С

CABECITA DURA (Arpa Masica), LLC, BMI/Ferca Publishim, BMI/L 19 CALL ME MAYEE Lyona Music Publishing, SOCAM/Regate Monisery Productions, SOCAM/Tav-ini Coren, SOCAM, AMP, H100 27 CaNT SPACE (2014), AMP, H100 27 CANT SPACE (2014), AMP, H100 27 CANT SPACE (2014), CANF, H100 27 CANT MILL (2014), CANF, H100 27 CANT MILL (2014), CANF, H100 27 CANF

AMP, H100 36 CELEBRATION (Sony/ATV Songs LLC, BMI/BabyG-ame Music, BMI/Culture Beyond Ur Experience Pub-lishing, BMI/Songs 01 Universal, Inc., BMI/Pagoman Music, BMI/EMI Blackwood Music Inc., BMI/Vaung Money Publishing Inc., BMI/Warner-Tamerlane

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Publishing Corp., 8MI/Wiz Khalifa Publishing, 8MI/ Dade Co., Project Music, Inc., 8MI), AMP/HL, H100 81; RBH 24 ELCERRITO PLACE (Gattis Music, 8MI) CS 24; UND OF

B1: Ren/24 ELCREMTO PLACE (Garris Music, BMI) CS 24; HLCREMTO PLACE (Garris Music, BMI) CS 24; HLCREMTO PLACE (Garris Music, BMI/U Carr) Teach Bean The Shin: BMI/Senge D1 Universal; Inc., BMI/EH To D4 Publishing, LLC, BMI/Plasse Gimme My Publishing Inc., BMI/EM Blackwood Music, Inc., BMI/EM 1991 Music, Inc., BCAP/Catter Boys Music, ASCAP/ Carryling Control, HL. 1100 22; BMI 5 CMION (Dynamic Cap Music, BMI/Where Da Kast Publishing America, Inc., ASCAP/Catter Music, Publishing, ASCAP/Catter Davis, BMI/Shing, BMI, Music, BMI/Song D1 Publishing, BMI/ Music, BMI/Song D1 Publishing, BMI/ Music, BMI/Song D1 Publishing, BMI, Music, BMI/Song D1 Publishing, BMI/ Music, BMI/Song D1 Publishing, BMI, Multi-BMI/Song AD1 EAUTO B200 CHUE CH ACA SUITESE Viewer D1 Sec State CHUE D1 Publishing, SUITESE Viewer D1 Sec State CHUE D1 BA D1 BAUTESE Viewer D1 Sec State CHUE D1 BA D1 BAUTESE Viewer D1 Sec State CHUE D1 BA D1 SUITESE Viewer D1 Sec State CHUE D1 BA D1 SUITESE Viewer D1 Sec State CHUE D1 BA D1 SUITESE Viewer D1 Sec State CHUE D1 BA D1 SUITESE Viewer D1 Sec State CHUE D1 BA D1 SUITESE Viewer D1 Sec State CHUE D1 BA D1 SUITESE Viewer D1 Sec State CHUE D1 BA D1 SUITESE Viewer D1 Sec State CHUE D1 BA D1 SUITESE Viewer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer D1 Sec State CHUE D1 BA D1 SUITESE VIEwer

Lack James, BMI/Fulls, resonance, substrate see 2; H100 19 CRYING ON A SUITCASE (Writers Of Sea Gayle Music, BMI/EMI Blackwood Music Inc., BMI/Little Doory Music, BMI/Songs Of Peer Ltd, ASCAP/Tea Tirrash, ASCAP, AMP/H, H100 90 CUPS (Not Lissed) H100 93

D

DAYLIGHT (Sudgee Music, BMI/Universal Music Careers, BMI/MXMMusic, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Artist Publishing Group West, ASCAP/WB Music Corp., ASCAP), AMP/HL, H100 42 DE NORTE A SUR (Marcha Musical Corporation,

BMILLE 47 DETRAS DE MI VENTANA (Sony/ATV Discos Music Publishing LLC, ASCAP/Sonv/ATV Mexico, S.A. De

AMP/HL, H100 37 DON'T YOU WORRY CHILD (Lateral Publishing,

DON'T YOU WORRY CHILD (Lateral Publishing, ASCAP/Unvession) Scandinavia AB/Somy/AIV Tunes LLC, ASCAP/Somy/AIV Music Publishing ULC (NPS), H., H100 To 5 DO YOU., (Art Dealer Chic, ASCAP/Te-Bass Music Inc., BMI/CM Blackwood Music Inc., BMI/GB PD-built Insting, ASCAP/World Songs Inc., ASCAP/SM April Music, Inc., ASCAP/D Do DO 2 Publishing, SESAC/ Universal Music Corporation, ASCAP), HL, RBH 39

E

ECHA PA'LLA (MANOS PA'RRIBA) (Abuela y Tia Songs, BM/SonyATV Songs LLC, BM/DJ Buddha Music Publishing, BM/EMI Blackwood Music Inc., BM/7apavo Music Publishing, BM/Selmando Publishong, BM/UTB

EMI/Papawa Music Publishing, BMI/Belmanda Publishing, BMU/Bel EN BESUMEN LGA Music Publishing, BMU/Cas Compositores Publishing, BMU/Cas Compositores Publishing, BMU/Ta 24 VERY STORM (PUNS OUT 0F RAIN) (Crystal Beac Music, BMU/Paparen Music, Publishing America, Inc., ASCAP/Payneen Music, Publishing America Management (US) LLC, ASCAP) CS 6: H100 41

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FADE INTO YOU (WB Music Corp., ASCAP/MIno Wants Io Bay My Publishing, ASCAP/Arternal Combustion Nucl., ASCAP/Arbertanal Combustion Nucl., ASCAP/Combust Corp. Partice, ASCAP/Smark King, ASCAP/Smark Corp. Music, ASCAP/Smark King, ASCAP/Smark Kong, Music, ASCAP, AMPHL, CS 48 FEEL AGAIN Michaite Murach Bhasia, ASCAP/ Vetwel Hammer Music, ASCAP/Soviet Music, RSCAP/Bianchammer, Int., ASCAP/Sublishing Publishing America, Int., ASCAP/Sublishing America, Int., ASCAP/Save/Harbito, Games Combustion, AscaP, Andrea, Carlon, AscaP, AscaP, Astar Harbito, ASCAP/Arbito, Music, ASCAP/ Black Fountain Music, Markap Music, Markap Int, ELG, MUSAP/Arbito, Music, Markap Bible, Fountain Music, Markap Music, Markap Hill Biblexcook Music, Int., SAVE Music, Markap Hill, Music Corp., ASCAP, America, ASCAP Jave Web Music Corp., ASCAP, AMPHL, H100 26: IBBI 6

G GANGNAM STYLE (J.S. Park Publishing Designee, SESAC/Universal Tures, SESAC/Songs Of Universa Inc., SESAC/Sony/ATV Music Publishing, KOMCAL

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I AIN'T YOUR MAMA (Music Df RPM, ASCAP/Dumb Dog Music, ASCAP/Sounds Of RPM, ASCAP/Dixie Stars Music, ASCAPI CS 43 I ALMOST DO (SON/AIV Tree Publishing, BMI/Taylor Swift Music, BMI) HL CS 45

I ALMOST DO ISON/AIV I nere Paliating, BM/Lipol Swith Mate; BM/L H, CS 45 I CAN TAKE IT FROM THERE furmini Belind Philating, SCAPPIM April Mate: Inc., SCAPY Intertucet Music, BM/EMI Bisckwood Music Inc., BM/W Bischard, CM, SPIM April Mate: Inc., SCAPY Intertucet, SPIM April Mate: Inc., SCAPY Intertucet, AMPH L, CS 35 I CE Frans To Perform Bischwood Music Inc., BM/I You Don't Need Me Don't Leave Me Hubilating, BM/Krago D Liberatal, SCAPY and Mong Mong Publicity ing CAP, SaPA Water Tomes Tange Bischwood Mater Andrea SCAPY and Mong Mong Publicity ing Cap., BMI, AMP Water Tomes Tange Andrea Million Bischwood Music Cap., BMI, AMP Water Tomes Tange Andrea Million Bischwood Music Cap., BMI, AMP

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Data for week of JANUARY 12 2013

CHART CODES; CS (Hot Country Songs); HIDO (The Billboard Hot 1000); LT (Hot Latin Songs) and RBH (Hot R&S/Hip-Hop Songs); TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position

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EXECUTIVE TURNIABLE

RECORD COMPANIES: Columbia Records names Joel Klaiman executive VP/GM. He was executive VP of promotion and artist development at Universal Republic.

Verity Gospel Music Group appoints Geo Bivins GM. He will continue to serve as senior VP of urban promotion at RCA Records.

RCA Records promotes Samantha Selolwane to VP of promotion. She was senior national director of urban promotion.

Republic Records promotes Trina Tombrink to VP of triple A promotion and artist development and names Toby Russell VP of top 40 promotion. Tombrink was senior director of triple A promotion, and Russell was senior national director of top 40 radio.



PUBLISHING: Universal Music Publishing Group appoints Zeina Hamzeh Grenier senior director of business and legal affairs. She was senior director at Warner/Chappell Music.

BMI names Jessa Gelt associate director of writer/publisher relations. She was executive assistant of creative/A&R at EMI.

TOURING: Live Nation Entertainment taps Tim McWilliams as managing director of Live Nation Russia and Ukraine. He was VP of European tour operations at Live Nation Global Touring. The Windish Agency taps Evan Hancock as a music agent.

He was an agent at the Surefire Agency.

RELATED FIELDS: Cox Media Group names Scott Smith radio technology director for the company's radio operations. He was VP/GM.

Viacom International Media Networks-The Americas appoints Maria Badillo VP of programming and production at U.S. Hispanic network Tr3s. She was director of programming and acquisitions for Discovery Networks Latin America/ U.S. Hispanic. –Edited by Mitchell Peters

GOODWORKS

LADY A LAUNCHES LADYAID CHARITY

Justin time for the new year, Lady Antebellum continues the music industry tradition of giving back with the formation of LadyAID, a new philanthropic initiative designed to help raise awareness of children's charities in the United States and around the world.

The multilevel organization will reach children across the state of Tennessee through grants to Monroe Carell Jr. Children's Hospital at Vanderbilt and St. Jude Children's Research Hospital. LadyAID is supporting Children's Miracle Network Hospitals on the national level and myLIFEspeaks and the UN Refugee Agency on a global level. The LadyAID Fund is a component fund of the Community Foundation of Middle Tennessee.

LadyAID will be funded by donations and fund-raising efforts, including the trio's inaugural Ping Pong & Songs event. Inspired by a combination of the band's favorite backstage hobby and its love of songwriting, the event will be held in early 2013. Further details will be announced soon. For more information about LadyAID, go to LadyAID.org.

This isn't the first occasion when Lady A has given back. Last May, the trio performed in Henryville, Ind., which was devastated by a tornado that struck a few months earlier. The act raised more than \$235,000 to help rebuild the town.

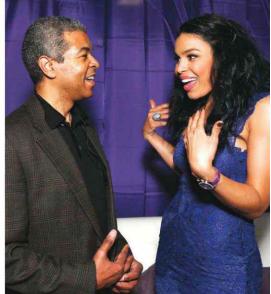
Lady Antebellum recently wrapped an arena headlining tour and was honored with Billboard's Breakthrough Award at the 2012 Billboard Touring Awards. Additionally, the group released the acclaimed holiday album *On This Winter's Night*, which reached No. 2 on Billboard's Top Country Albums chart and has sold 440,000 copies, according to Nielsen SoundScan. — *Chuck Dauphin*

DIVA WATCH

After performing a tribute to Whitney Houston during VH1's Divas concert at Los Angeles' Shrine Auditorium (Dec. 16), **JORDIN SPARKS** hosted the show's official afterparty to benefit VH1 Save the Music Foundation. Sporting a watch by Raymond Weil—one of the event's sponsors—Sparks spends quality time with VH1 Save the Music Foundation VP/executive director

PAUL COTHRAN. PHOTO: TODD WILLIAMSON





MORE THAN 100 GUESTS from the British music industry gathered at London's Langham Hotel on Dec. 7 to help former Billboard International editor in chief and Motown aficionado **ADAM WHITE** celebrate his retirement from Universal Music Group International as VP of communications. During the send-off, White (left) received a mock-up of a Billboard cover from former boss and UMGI COO **MAX HOLE**. PHOTO: TOW ATTILLE

INK PERSONIFIED THE "POWER OF PINK" -the Saint John's Health Center and John Wayne Cancer Institute's Los Angeles fundraiser-when she performed on behalf of the Margie Petersen Breast Center at Saint John's. Showing its support as well was Live Nation. From left are Live Nation digital marketing manager DANIEL PARK, senior digital marketing director MATT ANNERINO, director of social media TIM CARR, senior marketing director LAURA REGO, executive VP of marketing JACKIE WILGAR, national director of alliances DAVE PATERA, VP of communica-tions LIZ MORENTIN, senior marketing director KELLY STRICKLAND, P!nk, senior VP of marketing MICHELLE ST. JOHN, VP of marketing and socia media GRETCHEN FOX, senior accountant OMEGIE OGHIE, accountant JAMES THOMAS, senior ticketing director DEIDRA SIBILA, senior accountant VINCENT NGUYEN, tour director TARA TRAUB and marketing coordinator BRIAN MARRE. PHOTO: COURTESY OF LIVE NATI



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BACKBEAT

BACKBEAT

EDITED BY GAIL MITCHELL

THE A-TEAM

Bruce Springsteen, Paul McCartney, the Rolling Stones, Kanye West and Alicia Keys were among the A-list talent who rocked New York's Madison Square Garden at the 12-12-12 Concert for Sandy Relief. Among the A-list executives witnessing the megabenefit were (from left) Omnicom global CEO JOHN WREN, PepsiCo senior VP/global chief marketing officer SALMAN AMIN, Clear Channel Media and Entertainment president of national sales, marketing and partnerships TIM CASTELLI and OMD global CEO MAINARDO DE NARDIS.











ASCAP HELD ITS 2012 SONGWRITERS RETREAT at the medieval Chateau Marouatte in the Perigord Vert region of Dordogne, France. Getting their creative juices flowing were (from left) songwriters CLAUDIA BRANT, JUSTIN PARKER, THERON "NEFF-U" FEEMSTER, MIKE POSNER, PRISCILLA RENEA and BRETT JAMES; LISA CARNEY, guest of chateau owner/IRS founder Miles Copeland; and songwriters JODI MARR and NEEDLZ, HIGTS COURTERY OF ASCAP

2 IT WAS WINNING SMILES ALL AROUND for Universal Music Group Nashville following the American Country Awards last month. The night's big winners included artist of the year LUKE BRYAN (left) and new artist of the year LAUREN ALAINA, who are joined by UMG Nashville chairman/CEO MIKE DUNGAN. PHOTO: ALAP POZNER

SREACH MUSIC PUBLISHING was named publisher of the year on Dec. 13 by the Assn. of Independent Music Publishers at the latter's annual Los Angeles chapter holiday mixer and benefit. Top, from left: Reach Music director of royalties **MICHAEL CUSIMANO**, manager of publishing administration and operations **SHILPA DAS**, VP of creative **NANCY MATALON**, executive VP **SCOTT RUBIN** and manager of copyright administration **MEGAN GROSZ**; bottom, from left: director of synch creative **JOE MONDRY**, president **MICHAEL CLOSTER**, director of synch licensing **MIKE PHEGLEY** and senior director of administration **JEAN MONTIEL**.

WHAT BETTER PLACE TO END A TOUR than in your hometown? Rostrum/Atlantic artist WIZ KHALIFA did just that on Dec. 12 at the Consol Energy Center in Pittsburgh, where he was given a custom Pittsburgh Penguins jersey. Among the gift-givers are (from left) Penguins COO TRAVIS WILLIAMS, AEG Facilities VP of regional operations JAY COOPER and AEG Facilities/ Consol Energy Center director of special events SCOTT ZIMMERMAN and director of operations MATT ABBOTT. PHOTO: MIKE DRAZOZINSKI

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"KASKADE IS ONE OF THE BIGGEST NAMES IN DANCE MUSIC THANKS TO MORE THAN A DECADE OF EXPERIENCE, DOZENS OF RAUCOUS COLLABORATIONS WITH THE LIKES OF SKRILLEX, DEADMAU5 AND DADA LIFE AND HIS SHARE OF STELLAR REMIXES FOR SUCH MULTIPLATINUM ARTISTS AS LADY GAGA AND BEYONCE." -HOLLYWOOD REPORTER

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