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WHO WILL TAKE HOME THE GOLD?

HOSTED BY LL COOL J AND CHRISSY TEIGEN



THURSDAYS 10/9c

FEATURING THIS SEASON: CHANNING TATUM • KALEY CUOCO • KEVIN HART • OLIVIA MUNN • JOSH GAD • GINA RODRIGUEZ • AND MANY MORE!

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Sorry' Not Sorry: Bieber Dethrones Adele

POLOGY (FINALLY) accepted: Justin Bieber's "Sorry" is the No. 1 song on the Billboard Hot 100 dated Jan. 23 after eight total weeks at No. 2, where it played runner-up to Adele's blockbuster single "Hello." The latter had held the top spot for 10 weeks.

The set of the set of

The long wait for the coronation of Bieber's "Sorry" was record-tying, in fact: **Outkast**'s "The Way You Move" (featuring **Sleepy Brown**) also held at No. 2 for eight weeks, in 2003 and 2004 (below the duo's own "Hey Ya!"), before taking the top spot.

"Sorry" — which scores a fourth week at No. 1 on the Streaming Songs chart with 20 million U.S. streams in the week ending Jan. 7, according to Nielsen Music — marks Bieber's second Hot 100 No. 1. It also is his second chart-topper in a row, following a similarly long wait for his first. After charting 46 entries since 2009, he earned his first No. 1 on the chart dated Sept. 19, 2015, when "What Do You Mean?" debuted at the summit.

Bieber onstage in London in 2015.

Bieber has another No. 1 elsewhere on the Jan. 23 charts, as newest single "Love Yourself" (at No. 3 on the Hot 100) crowns the Digital Songs list with 164,000 downloads sold. All three tracks are from his critically acclaimed album *Pui pose*, which entered atop the Billboard 200 on Dec. 5, 2015, and has sold 1.3 million copies to date, according to Nielsen Music. —GARY TRUST

Ago	Week	This Week	Title certification Artist Producer (songwriter) IMPRINT/PROMOTION LABEL	Peak Fosition	Weeks On Che
)	2	1	Sorry A Justin Bieber Blood skrilex (I beeer Jimichaels, Jimaniter Millickers, Moore) Schoolboy/Raymond Braun/def Jam	1	N
	1	2		1	11
)	3	3	AG Love Yourself Justin Bieber BENYBLANCO(ECSHERANBLUTNUBEER SCHOOLSCH/RATMOND BRAUN/DEF/AM	3	8
	4	4		2	23
)	9	5	Stressed Out twenty one pilots RJELEO BY RAMEN/RRP	5	16
)	7	6	Same Old Love Selena Gomez Stargate Benny BLANCO (TE - EPMANSEN MS ERIKSEN BLEVIN CATCH SCOR RGCAN) INTERCOR	6	17
	6	7	Stitches A Shawn Mendes Davikg-trjtceicer II.Daarker (Daarker jtceicer II.Davitkakides) Island/Republic	4	33
	5	8	What Do You Mean? MULBEBER [LBEBER LBOYDM LEVY] SCHOOL BCTY/RAYMOND BRAUN/DEF IAM	1	19
)	8	9	Here Alessia Cara POPOAKWUDSKOLE IA CARACCIONO A WANSELWEELDER CTILLMANJHAYESST CERONGCORT CERONCCOTLAMI EF/DEF JAM	7	23
)	10	10	Like I'm Gonna Lose You Meghan Trainor Frat. John Legend C Cal BUDA M TRAINOR (M TRAINOR J WEAVERC SMITH) BPIC	8	27

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10

Billboard Hot 100



How did "I Love This Life" come together? CHRISLUCAS We wanted to write a hit for Garth Brooks — we were like, "This has to be an anthem." To make it positive, for three minutes we just said things we loved about life. For a long time it was on hold for another artist, but ultimately we said, "We've got to take this." He's probably regretting it.

Where did the name LoCash come from? PRESTON BRUST When something cool would happen for next to nothing or for free, we'd just high five and be like, "That was low cash!" It was a nice mentality: Remember

where you came from and that the best things in life are free. We decided, "Let's just be the country boys of low cash."

The song is about life's simpler pleasures, from "my boots" to "that ragged old barn that my grandpa made." Are you going to add "having a hit song" to that list? **BRUST** I haven't looked at the charts in the past 24 hours. We're at the hospital – I just had a kid. Well, my wife just had our kid! I've been wrapped up in this new baby and all the love in the room. This is my first kid. The song is climbing the charts, but I already have a No. 1 right here. -ELIAS LEIGHT

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	2 Weeks Ago	Last Week	This Week	Title certification Artist producer (songwriter) imprint/promotion label	Peak Position	Weeks On Chart
	9	11	11	The Hills A The Weeknd MANDLIANCEID (ATERATEABALS EENERKERSONLANCEED) XO/REPUBLIC	1	33
	12	13	12	Jumpman A Drake & Future	12	16
	20	22	13	Roses The Chainsmokers Feat. Rozes The Chainsmokers [Ataggari E MENCEL] DISRUPTOR/COLUMBIA	13	12
SELENA GOMEZ	24	15	B	White Iverson POST MALONE (A POSTLM ROBERTS) POST MALONE REPUBLIC	14	18
Same Old Love	17	16	15		13	16
s snap-heavy track is ez's second No. 1 on the ream Top 40 airplay chart,	15	20	16	In The Night The Weeknd Aparami Max Martini II-H Weeknd (A TESFAYE A BALSHE, Max Martini S KOTECHA P SUBVISSION A PATA MI) XO/REPUBLIC	12	9
rior Revival single [®] Good " (featuring ASAP Rocky) led for two weeks.	18	2	D	Don't Bryson Tiller Dof 80 (Billeriastrivati-olinsirm.cartiloprism.ccxtulastri) irafooli/rca	17	15
	14	12	18	679 Fetty Wap Feat. Remy Boyz PEORES [WJ MAXWELLA COSME JR J POPEB GARCIA] RGF/300	4	28
	16	17	19	Antidote Travi\$ Scott	16	18
	23	11	20	Ex's & Oh's BBASSETI [ELLE KING DBASSETI] BBASSETI [ELLE KING DBASSETI] BBASSETI	10	27

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2 Weeks Ago	Last Week	This Week	Title certification Artist producer (songwriter) IMPRINT/PROMOTION LABEL	Peak Position	Weeks
22	18	21	Wildest Dreams 🛆 Taylor Swift	5	20
33	28	22	IKnow What You Did Last Summer Shawn Mendes & Camila Cabelo NZARCANILLADOXSINH WOORD DESC CABELO ISLANDRIFUSACIONELIAWWITHERS IN CABELO	22	8
25	25	23	Die A Happy Man Thomas Rhett DHUF4JFRASURE (THOMAS RHETTS:MDOUGLASJOELONDON) VALORY	21	16
21	24	24	Can't Feel My Face A The Weeknd	1	31
27	23	25	Confident Demi Lovato	21	14
43	(41)	26	SG Cake By The Ocean DNCE	26	12
19	19	27	Watch Me BOLO DA PRODUCER [1 BMINGO.R. L HAWK] BOLO/CAPITOL	3	46
31	26	28	Perfect One Direction	10	12
36	35	29	Me, Myself & I G-Eazy x Bebe Rexha MKHNANC ANDRSSON IGUIUM WKHNAN CRANDIPSON IDWARES BUILD NEBRIXHAI GAAZY/RVG/BPG/RCA	29	10
26	52	30	Say It Tory Lanez	26	12
28	33	31	Lean On A Major Lazer & DJ Snake Fear. MO DI SNAKE DIPLO IS GUESS K MORSTO WS & CRIGACINET WHICK SEPER) MAD DECENT	4	40
37	34	32	My House Flo Rida	32	9
42	3	33	Hide Away Daya NOISECASTLE IN (G BARLETIA B MCLAUGHLIN, B NEWBILL) Daya ARTBEATZ	31	16
32	29	34	Break Up in A Small Town Sam Hunt	29	14
29	27	35	Trap Queen Fetty Wap	2	51
41	30	36	See You Again A Wiz Khalifa Feat. Charlie Puth DIFRANKEC PUIHA CEDAR (IFRANKS. ACEDARCZITHOMMZZC FUIH) UNIVERSAL STUDIOS/ATLANTIC/RRP	1	44
57	36	37	One Call Away Charlie Puth	36	6
66	50	38	Stand By You Rachel Platten	38	8
52	48	39	Down In The DM Yo Gotti BEN FILKON SCO FF (M MM/SK MKP/ALEDBOBHLULEWES) COCANE MUZIK/FF/C	39	6
40	43	40	No Role Modelz J. Cole	36	21
54	47	41	When We Were Young Adele Arechtischwid (A Adkinstijesso, jr.) xd./columbia	22	7
39	42	42	Hands To Myself Selena Gomez	39	5
44	38	43	Again Fetty Wap PEOR ES.SHY BOOGS [WJMAXWELL B GARCIA EJ IIMMONS] RGF/300	33	22
51	46	44	Exchange Bryson Tiller	44	Π
46	40	45	Locked Away R. City Feat. Adam Levine REILIKECIRUI (THOMASTHOMASLCOTTWALLEH INWALTENTINNILL) KEMOSABU/RA	6	25
RE·E	NTRY	46	Out Of The Woods Taylor Swift	18	3
45	45	47	Where Ya At Future Fear. Drake Metro BOOMIN (NLWILBURN) WAYNEA GRAHAM) A-VFREEBANDZ/EPIC	28	25
68	55	48	Irresistible Fall Out Boy BWALKERJ SINCLAR (FALL OUT BOY) Fall Out Boy	48	8
49	49	49	Where Are U Now A Skrilex & Diplo With Justin Bieber Skrillex (DPLO[SMOCRE IWPENTZ) BIEBERJ BOYDK RUBINJWARE) MAD DECENT/OWSLA/ATLANTIC	8	45
35	39	50	Focus Ariana Grande	7	10

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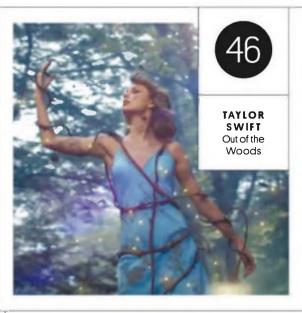
popular current songs across all genres, ranked by radio alrpla 1 as current # they are newfy-released thies, or songs receiving

Song v

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AMING

2 Weeks Ago	Last Week	This Weak	Title CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
60	53	51	Home Alone Tonight Luke Bryan Feat, Karen Fairchild LSTEVBISJ.STEVENS (LSTEVENSCIAMOR) JORTHETICEOL) CARTON NASHMILE	51	7
55	54	52	Adventure Of A Lifetime Coldplay	39	9
53	59	53	Back To Sleep Chris Brown vmz.a.rti Brochai (CMBROWNA) няманбидая/THUM.SAWUBSARISO) RCA	53	4
65	63	54	Gonna Know We Were Here Jason Aldean MKNOX (B BLAVERS, BREIT JAMES) BROKEN BOW	54	13
64	61	55	Stay A Little Longer Brothers Osborne JJOYCE (I OSBORNEJ J OSBORNES MCANALLY) EMINASHVILLE	55	14
56	52	56	Back Up Del Loaf Feat. Big Sean IROCISAYS (DM IRMBE KAADAMSSM ANDERSONC COSBERT) BOW COLUMBA	47	14
70	65	57	LOCash	57	Π
69	64	58	I Got The Boy Jana Kramer SHENDRICKS [INCHOXSC HARRINGTON LLSPEARS]	58	13
48	51	59	Bet You Can't Do It Like Me DLOW	45	9
63	67	60	Best Friend RICKY RACKS [I.WILLIAMS & HARRELL & BALOGUN SMCNICHOL & ROBINSON KOASUCHA) 300/ATLANTIC	60	7
67	68	61	Used To Love You Gwen Stefani LIKOTEM.[JTRAMENLIMICHARS.JRRCTEM.G.STEMMILDOUMLE] MADIOVE/INTERSCOM	52	8
83	.62	62	Good To Be Alive (Hallelujah) LIKERAIRCK (AGRAMMERIKERKAIRCKEGOUARMET) Andy Grammer S CURVLA-OUTWOOD	62	4
61	57	63	Big Rings Drake & Future	52	16
71	60	64	New Americana Halsey	60	15
58	63	65	WTF (Where They From) PLWILIAMS (MELLIOTTPL WILLIAMS) MSSy Elliott Fezt. Pharrell Williams THE GOLDMIND/ATLANTIC	22	9
100	70	66		66	3
69	58	67	I'll Show You Justin Bieber SMOOREM IUCKRI TO HEMSTERI SO FOOLEGY/RUYMOND BRALE/IDEF JAM	19	10
62	69	68	The Fix Nelly Feat. Jeremih Di MUSTARDM ADAMS ICHAYNES JR DMCFARLANEM ADAMS. CBLANCHARD DBLIL KACULINS COBROWNEM GAMEDRI [2] RECORDS	62	15
88	82	69	Backroad Song FROGERS,G SMITH (G SMITH, FROGERS) Granger Smith WHEELHOUSE	69	5
82	72	70	Downtown Macdemore 8 Луа Lewis на слава неняе конказивалителя са RLewis (в насерет та Lewis Les Autoritikaten (RAMUNGE 100000 E 100 Frankest - насерет валина) массирнове и маке на насерет валина (Половина)	12	20
92	81	71	Beautiful Drug Zac Brown Band ZBROWN IZ BROWN NAMOONI SOLITHERN GROUNEL/GOT	71	7
74	75	72	Gonna Blake Shelton	54	17
75	73	73	Dessert Dawin Dawin (DPOLANCO) CASABLANCA/REPUBLIC	73	5
	94	74	Break On Me. Keith Urban	74	2
97	76	75	Dibs Kelsea Ballerini FG vimieheadjmassey(k Ballfrinu kerrecrifinj duke) BLACK River	75	10
	SHOT BUT	76	Heartbeat Carrie Underwood ZCROWELI [CUMDERWOOD Z CROWELI A CORLEY] BYARISTA NASHMILE	76	1
73	78	7	Save Dat Money Li Dicky Feat. Fetty Wap & Rich Homie Quan MONITY AUWAYZ (DBURDU WASE-NCKONDDI AMARWIMAXWFU) CMSWADA	71	Π
79	66	78	Right Hand Drake	58	17
85	84	79		73	13
90	77	80	Sorry Not Sorry MILLIBEATZTIMBALAND(BTILLERJ SALILIZYMOSLEY) TRAPSOUL/RCA	77	4



Neeks Ngo ast Meek

NEW

78 88

94)

(76)

NEW

96

93 100

(98) 90

99

98

87

RE-ENTRY

NEW

72 97

87 83

RE-ENTRY

NEW

86) (74) After Taylor Swift premiered the music video for "Out of the Woods" (the sixth single from her charttopping 1989) on Dec. 31 during ABC's Dick Clark's New Year's Rockin' Eve With Ryan Seacrest, the song re-enters the Hot 100 at No. 46, fueled by 4 8 million U.S. streams (up 739 percent) in the week ending Jan. 7, according to Nielsen Music. "Woods" also enters the Mainstream Top 40 airplay chart (No. 28). It first hit the Hot 100 (No. 18) on Nov. 1, 2014, as a preview of 1989, two weeks before the album launched atop the Billboard 200 -GT

This Week	Title centification Artist PRODUCER [SONGWRITER] IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
81	OUİ Jeremih Nedizdonut (IPH:Ton.K.Cainebell,C.Martin) MICK SCHUTZ/DEF IAM	81	1
82	Lay It All On Me Ruclimental Feat. Ed Sheeran RIDIMENTAL (AAMORKDRIDH PAGGET: LICOLELINEWMANIALIARIISE CSHERAN) MAJOR TOMS/BIG BEALATLANIC	48	14
83	Really Really Kevin Gates	79	3
84	Mr. Misunderstood Eric Church JJOYCE (E CHURCH C BEATHARD) EMINASHVILLE	84	2
85	Come Get Her Rae Sremmurd	56	17
86	Watch Out 2 Chainz RG[TEPPSJ.MI ROBERTS] DEF JAM	85	2
87	Sugar Robin Schulz Feat. Francesco Yates DBFRBRCDIGXRAMERI DOHRASCHUIZ [FJBAUIRA NAREZAR BRANI] IONSPEL/AILANIIC	87	1
88	Нопонии тот Келу Конструктический конструктий Каналии К	80	4
89	Play No Games Big Sean Feat. Chris Brown & Ty Dolla Sign BY WANELLIHNY (SMANDH SON DAW SPILUM OHNSON CMANOW CRIMM R. GALL MCGC GIN MAN AND LELTING GOOD/OK FAM	84	10
90	Let It Go James Bay	90	3
91	Confession Florida Georgia Line	91	2
92	We Went Randy Houser STONEY CREEK	92	3
93	2Phones Kevin Gates MAD MAXIK (21 ARDB1 (HAZZARD RVTIHESROON /R) READ WINNERS ASSOCIATION /ATUANTIC	93	1
94	RGF Island Fetty Wap YUNGLAN (WJ MAXWELLMS MODI) RGF/300	57	13
95	Smoke Break Carrie Underwood LIOYCE (C UNDERWOODC DESTEFANOH LINDSEY) 19/ARISTA NASHVILLE	43	19
96	Ginza JBalvin Stractific acsord balvin Bawerzsharez Brandirecs Vellada Hores Carrin Horeover	84	13
97	Nobody To Blame Chris Stapleton CC686 STATEICN IC STATEICNE BALESREOWMANI MERCURY NASHVILE	97	1
98	You Should Be Here Cole Swindell MCARTER[C SWINDELLA GORLEY] WARNERBROS NASHVILLE/WINN	6 9	4
99	Blase TyDolla \$ign Feat. Future & Rae Sremmurd DRUDNICK[ICRIFIN IRN DWIELRINALSEROWINKLIEROWINGRHLI] ATLANTIC	63	17
100	Tennessee Whiskey Chris Stapleton DCOBBC STATETON [DDILLON LINDA HARGROVE] MERCURT MASHVILLE	20	5







The seductive jam is from Jeremth's first full-length in five years, Late Nights: The Album, which debuted at No. 9 on the Top R&B/Hip-Hop Albums chart on Dec. 26, 2015

ON THE COVER

David Bowie onstage at Radio City Music Hall in New York in 1973.

TO OUR READERS Billboard will publish its next issue on Jan. 29. For 24/7 music coverage, go to Billboard.com.

THIS WEEK Volume 128 / No. 2

Content

Natalie Bergman of Wild Belle photographed Dec. 21, 2015, at Soho House

in Chicago.

FEATURES

32 David Bowie (1947-2016) He changed the look, sound, style, even the sexual identity of rock'n'roll, and he did so with otherworldly fearlessness, impeccable flair and a profound intellectual curiosity. And when he died on Jan. 10, he did so with unparalleled grace. Billboard remembers the many lives of music's great chameleon.

THE BILLBOARD HOT 100

3 Justin Bieber scores his second No. 1.

TOPLINE

- 11 Inside the long-rumored and finally confirmed — Guns N' Roses reunion.
- 12 In the YouTube era, what is the legality of foreign-language covers?

7 DAYS ON THE SCENE

16 Parties The Golden Globes, Help Haiti Home Gala, Linda Perry Fetes Freeheld

THE BEAT

21 After helping Dr. Dre get his swagger back on Compton, singer Anderson Paak jumps from protege to star.

- 23 On his first de facto solo set, Panic at the Disco frontman Brendon Urie fuses operatic pop-punk with... Frank Sinatra?! 24 Ahead of Sundance, director Spike Lee spills on his revealing new Michael
- Jackson documentary and talks Donald Trump ("bananas").

STYLE

29 Hip¹hop's new uniform? The Kanye West- and ASAP Rocky-approved bomber. Plus: The scoop on brothersister duo Wild Belle's vintage look [and sound].

BEVIEWS Steve Angello, Hank Williams Jr., Grizfolk, Daughter

- David Bowie's final bow, Blackstar, is projected to top the Billboard 200. 68 Coda In 1977, Stevie Wonder topped
 - the pop and R&B charts with "I Wish."

CORRECTION

the Jan. 16 issue, Billboard misidentified Dar Charnas as a former intern of WBLS New York. He d deliver records to the station while working at ofile Records but never served as an intern



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THE HIGH-WIRE ACT OF A GUNS N' ROSES REUNION TOUR

THE BAND IS SAID TO BE ASKING \$3 MILLION PER SHOW, AND ITS UNPREDICTABILITY LEAVES A LOT TO CHANCE. BUT THE UPSIDE IS HIGH, AND SOURCES SAY AEG AND LIVE NATION ARE IN THE RING

BY RAY WADDELL



FANS WERE OVERJOYED WHEN news broke that a reunited **Guns N' Roses** — with original members **Axl Rose**, **Slash** and **Duff McKagan** onboard — will headline the Coachella Music & Arts Festival in Indio, Calif., on the weekends of April 16 and 23, and follow with a major stadium tour. But given Rose's tumultuous history of egregiously late or canceled performances, this reunion tour is more fraught with risk than most.

TY IMAGES ROSE ETHAN MILLER/GET LAMAR TAYLOR HILL/GETTY IMAGES

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shows are expected to be the first time the Rose-Slash-McKagan trio will perform together since July 17, 1993, in Buenos Aires — "expected" because sources tell Billboard that GNR is scheduled to be one of the first acts to play the new T-Mobile Arena in Las Vegas, set to open April 6. Beyond that, the reunited band — the full lineup and the status of the other two founding members, guitarist Izzy Stradlin and drummer Steven Adler, remain unclear - is also negotiating with promoters to play as many as 25 stadiums in North America this summer. For the tour, GNR is said to be asking as much as \$3 million per show (the Coachella payday is likely significantly higher), with tickets topping out in the \$250 to \$275 range.

In an era when most top artists tour regularly, promoters love reunions. The **Police** revival of 2007 and 2008 remains the gold standard, taking in \$362 million from 151 concerts around the world. Of course, GNR is more combustible than the British trio, and the financial prospects of a tour are far less certain.

Unlike most successful reunion tours, a Rose-led incarnation of GNR has been in the marketplace since 2001. In 2012, band agent **Ken Fermaglich** (who declined to comment for this story) negotiated a well-received residency at The Joint in Las Vegas to mark the 25th anniversary of GNR's landmark debut, *Appetite for Destruction*, and since then GNR has been fairly active at large clubs, arenas and

THEOVERUNDER



Sony/ATV Music Publishing chairman/CEO MartIn Bandler signs a contract extension for an additional three years.



Cameron Strang's Warner Bros. Records sues metal band Avenged Sevenfold over a contractual dispute.



Kendrick Lamar treks to the White House to meet Barack Obama and discuss youth mentorship initiatives.

TOPLINE

festivals — to generally positive response — on a global basis.

Yet the prospects of a classic GNR tour are decidedly mixed. "It might very well be a home run," says Washington, D.C.-based indie promoter **Seth Hurwitz**. "It might very well be that it's not. I prefer not to take part in these kind of all-ornothing bets myself."

But veteran manager **Doc McGhee (Kiss, Darius Rucker),** who handled GNR from 2010 to 2012, maintains, "If it's done right, it should do amazing [business]. If they have their shit together, I think everybody comes to see them. If not, they'll have a tough time selling it."

Even with this history of wild unpredictability and transcendent performances, sources say both AEG Live and Live Nation are eager to produce the tour. (Reps for both companies declined comment.) The financial risks for stadium shows are huge, even with proven draws. Production costs run roughly \$1.6 million – plus talent costs. With those expenses, it could take a box-office gross of about \$4.8 million just to break even, and with an acceptable promoter profit of \$300,000 to \$400,000, the gross would have to hit \$5.1 million to \$5.2 million before the band would get into overage (meaning enough tickets have been sold for the act to receive a percentage of the gross). To come out in the black on these estimated expenses would require a \$100 average ticket price on 50,000 fans, or a \$90 average ticket price on 60,000 tickets sold.

But if a show does get into overage, it could add another \$200,000 to the band's estimated \$3 million payday. A GNR reunion likely would spur substantial merchandising sales — as much as \$20 per head — generating another \$750,000 to \$1 million, with the lion's share also going to the group.

The potential for a huge financial windfall exists. But after 22 years, can the reunited band pull it off?

"They were a dangerous rock band — you never knew what was going to happen," says a promoter who worked with GNR back in the day. "And a certain amount of that is great in rock'n'roll. But there's a fine line between being dangerous and being a dick." •



Bought In Translation: 'Hello'

An Adele cover in another language is still a cover, no matter who the interpreter

The number of YouTube

views that Spanish

singer Leroy Sanchez's

Spanish-language cover

BY LEILA COBO and ED CHRISTMAN

DELE'S "HELLO" VIDEO, WHICH IS nearing 1 billion views on YouTube, has spawned a slew of covers on the Internet including several foreign-language versions that have found their own audiences. Spanish singer Leroy Sanchez's cover of the song has nearly 22 million views. A version by Korean teen Lydia Lee has more than 20 million. And a Spanish/ English rendition by American Idol alum Karen Rodriguez boasts 6 million.

In aggregate, those views can reach the hundreds of millions, generating significant income for publishers, songwriters and labels alike. But determining how to divide the money is a complex task.

Take, for example, the Spanish-
language versions of "Hello," whoseof Adele's "Hello" has tallied.language versions of "Hello," whosesung greetings include "Hola" and "Alo." No matter
the interpretation of the lyrics, all are considered
covers of the original composition, written by
Adele and Greg Kurstin and published by EMI
April Music, Kurstin Music and Universal/Songs of
PolyGram International.the song's
the song's
the song's
the song's song of Adele's "Hello" has tallied.

Rodriguez, 26, whose bilingual cover initially drew scant attention, found herself stuck in last-minute negotiations with the song's rights-holders when TV-performance offers started coming in.

"The compulsory license [which allows artists to cover songs without the songwriters' express consent] does not apply to song translations and adaptations," says Rodriguez's manager Maxwell Clayman. No blanket license for such versions exists: "Each song is negotiated separately," says producer Rudy Perez, who has written Spanish lyrics for Beyonce and Christina Aguilera. "Sometimes the writer lets me participate in the publishing side, sometimes it's a work for hire."

What's at stake? If a video gets 10 million YouTube views and all streams are monetized, the label that owns the master — even if it's a cover — could claim as much as \$34,000 at an estimated U.S. per-stream rate of \$0.0032. For publishers, the payout could be around \$8,700, based on a synchronization payout of 15 percent of total ad revenue. Thus, assuming a

50/50 split between the songwriters, their publishers each would get \$4,350, with each songwriter receiving \$2,175(if they have a straight publishing deal), \$3,262.50 (for a co-publishing deal) or \$3,697 (if they own their publishing).

Yet with the rise of covers on YouTube, the process turns into a game of whack-a-mole for rights-holders. If

the song's master recording is fingerprinted, it's easy to find; even if not, YouTube's melody-matching algorithm should be able to catch it, according to Audiam founder **Jeff Price**. But covers in different languages must be found with a descriptiveword search. "If the translation sticks close to the original title, you can find it," says Price. "But if the translation [substantially] changes the title, it's much more difficult."

Still, for an artist like Rodriguez, having her interpretation go viral is a ticket to the broader recognition that has eluded her since she was a season-10 finalist on *American Idol* in 2011.

"I didn't get the opportunity of getting signed or catching the attention of people who wanted to support my music," says Rodriguez, who has cowritten with **Romeo Santos** but works in a hotel by day. "With these covers I get to put out music." **O**

SOUNDS of HOLLYWOOD

The Business of Music in TV & Film

Jurassic Symphony

The 1993 dinosaur blockbuster gets a live orchestral makeover

BY MELINDA NEWMAN

URASSIC PARK IS THE LATEST blockbuster to get the orchestralconcert treatment in what has become a popular new form of entertainment: watching a movie while listening to a live performance of its score.

The 1993 **Steven Spielberg** film, with music composed by **John Williams**, joins other offerings by Film Concerts Live — a co-venture between IMG Artists and the Gorfaine/Schwartz Agency — including the Williams-scored Home Alone, Raiders of the Lost Ark and E.T.: The Extra-Terrestrial, as well as Back to the Future (Alan Silvestri) and Star Trek (Michael Giacchino).

"Jurassic Park is one of John's most recognized, beloved scores," says FCL producer lamie Richardson. "The dinosaurs are created through special effects, but the reason they live and breathe is John's music." The film debuts this fall with an unannounced symphony.

Since the first live performance of a score, in 1987 when the **Andre Previn**conducted Los **Angeles Philharmonic** played **Prokofiev**'s music to 1938 classic *Alexander Nevsky*, business has boomed for the sector, with companies like Disney, CineConcerts and Symphonic Cinema



getting involved. For FCL, bookings spiked from 18 in 2014 to 98 a year later.

As for the symphonies, which for Jurassic Park number as many as 85 musicians, initial reluctance has given way to financial reality. "I know of no orchestra that isn't doing this now," says FCL producer **Steve Linder**. "They understand that it's being done at a very high artistic level." And it's also bringing in new audiences and revenue. Two nights of Back to the Future, held Oct. 15 and 16,



Composer Williams will oversee the live orchestral production of his 1993 score.

2015, at New York's Radio City Music Hall featuring the **New Jersey Symphony Orchestra**, grossed \$411,273, according to Billboard Boxscore.

FCL wouldn't reveal the cost of licensing a film and score for an orchestral concert, but compared it to the fee of an A-list guest soloist. A bonus: It comes with a tech team to run the movie and marketing support. "We've found a financial range that seems to work well," says Linder. "We want orchestras to survive."



Bob Dylan and The Grateful Dead are just two acts that have released mammoth box sets.

THE BOX SET BOOM

As CDs continue their long decline, labels are releasing lavish, expensive collections like never before. How long will the party last?

During the third week of November, the No. 1 title on *Billboard*'s Top Rock Albums chart was *The Cutting Edge*, a two-CD set of 50-year-old recordings by **Bob Dylan**. It sold 14,000 copies (according to Nielsen Music), impressive for a catalog release in the age of streaming. Even more impressive: A six-CD version that cost more than \$100 sold 6,000 units, and a gargantuan 18-CD Collector's Edition, available on Dylan's website for \$600, sold 2,000. Some of today's hottest new music is old music in elaborate new boxes. Even as labels focus increasingly on streaming, executives tell Billboard that box sets - many of which retail for \$100 or more - are selling as well or better than they have in years.

"There's still a real, viable physical market for the right kind of releases that appeal to certain fan bases," says Legacy president Adam Block. "The appetite for exciting presentations of music is strong." Those presentations are almost always physical: Even the two-CD version of the Dylan set sold just 1,000 digital copies.

Mark Pinkus, president of Warner Music's catalog imprint Rhino Entertainment, says that the label had begun moving away from the physicalmusic business in 2010. But the following year, it released a \$450 73-CD Grateful Dead box that sold out its limited run of 7,200 copies in four days. Now Rhino releases a major Grateful Dead project every year, including September's 30 Trips Around the Sun, an enormous \$700 80-CD live collection. Other recent releases include compilations from David Bowie and Aretha Franklin and a six-disc Velvet Underground set. "I'm very happy I work here," says Pinkus. "Otherwise I'd be broke." -ROBERT LEVINE

TOPLINE

FROM THE DESK OF

EXECUTIVE VP/WORLDWIDE HEAD OF ADVERTISING, FILM AND TELEVISION, SONY/ATV

Brian Monaco

The publishing executive talks Super Bowl, Sundance and how to get a yes from Bob Dylan

BY MELINDA NEWMAN PHOTOGRAPHED BY ALLISON MICHAEL ORENSTEIN

HERE'S NO NEED TO ASK Brian Monaco which team he's pulling for at Super Bowl 50 — the publishing executive is rooting for the commercials.

For Sony/ATV Music Publishing's worldwide head of advertising, film and television, the action comes off the field. Getting a song in a Super Bowl commercial is a publisher's holy grail, according to Monaco, and this year, Sony/ATV will have at least a dozen synch usages. (The synch fee for an iconic song, not including the master, can run up to \$2 million.) At the Sundance Film Festival in Park City, Utah, this month, Sony/ATV will have at least 25 songs in nine movies premiering.

"Brian's the best at this," says Monaco's boss, Sony/ATV chairman/CEO Martin Bandier, "and it comes at a time that the synch area is more important than ever." Fiat Chrysler Automobiles chief marketing officer Olivier Francois, who has worked on multiple campaigns with Monaco, adds: "His ability to know what will 'pop,' and be ahead of it, is uncanny."

Monaco, 43 and single, came to Sony/ ATV as part of the 2012 EMI Music Publishing acquisition. Prior to joining EMI in 2007, he headed his own management company for authors, politicians and media personalities. Now leading a global staff of 150 who represent the publisher's 3 million-song catalog, including copyrights from **The Beatles**, **Bob Dylan**, **Queen** and **Taylor Swift**, the avid horologist (*The Wall Street Journal* recently profiled his 30-watch collection) relaxes by playing squash. "It's like chess on speed," he says. "I love running around, forgetting about work for an hour, then getting back into it."

Do you increase rates for Super Bowls? We do. A lot of it [depends on] the song. Is it a new artist that we're hoping to break? Or is it a truly iconic song that deserves to be paid a fair market value for that day?

BLEACHERS

I WANNA GET BETTER

Bob Dylan has opened up his catalog for synchs lately, narrating and appearing in a 2014 Chrysler Super Bowl ad. Why the shift?

He understands it's a nice way to get his catalog out to a broader audience. I was shocked that he said yes [to the Chrysler ad]. [Manager] **Jeff** [**Rosen**] has been so creative and interested in hearing every single [offer]. Instead of just saying no, he says, "Let's try to figure it out."

Conversely, you rarely hear Taylor Swift's music in commercials. Why? The reason is that she has a bunch of brands that she signs deals with in the beginning of an album release. That exclusivity covers a lot of different things, [so] if she has a deal with Diet Coke, she can't do anything in the beverage market.

Sony/ATV songwriter Leon Bridges has the end-title song in Sony Pictures' *Concussion*. How closely do you work with the film studio?

After the merger, our goal was to try to work as closely as possible with the other divisions of Sony. We've been talking about *Ghostbusters* deals with Lia Vollack, president of worldwide music at Sony Pictures, and some co-promotions because we have the *Ghostbusters* theme. We can be partners but make fair deals to protect our songwriters.

The options window for songs is shortening from one year to six or nine months. How does that affect you? It's not even six to nine months. Sometimes it's three months, a week, one day. That's a "A national or global television spot" brings the biggest bang, says Monaco, photographed Dec. 10, 2015, at his office in New York. "There's many more platforms for [a synch] to be seen." big change. We have that with a few of our deals this year: a one-time broadcast at the Super Bowl.

What's the biggest lesson Marty Bandier has passed down?

How to price things in the marketplace. He is so well-versed in the catalog, because Marty was the first publisher to have a synch department. He put a lot of pressure on, but he's fair and fun to work with.

The Beatles' "All Together Now" was in a recent Kohl's commercial. How do you decide what to say yes to? There is a weekly meeting [where] we make sure we do the right thing by The Beatles. We get tons of requests and we are often pitching The Beatles, especially for Super Bowl things, because you do need a big budget to work with a Beatles copyright.

What is the most-requested song in the catalog?

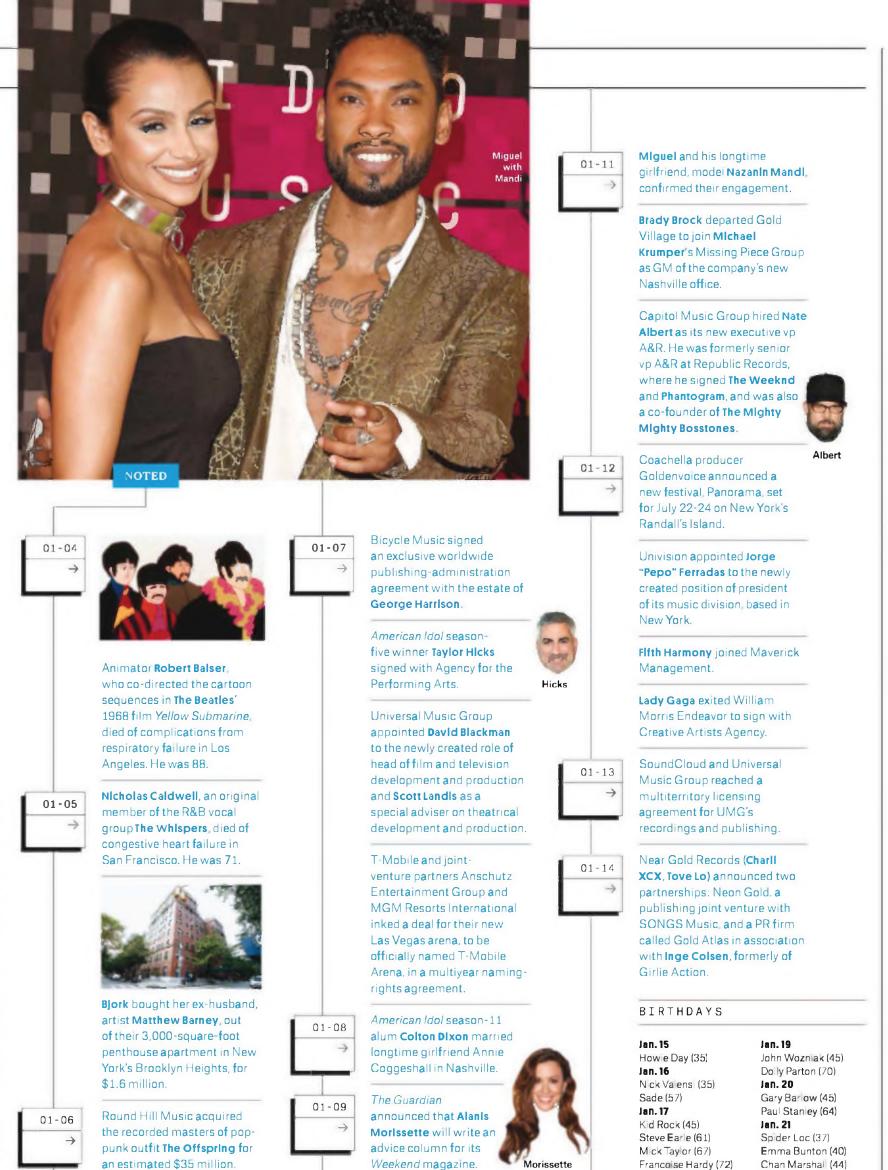
Probably "Over the Rainbow." It feels like we get a call about it every month.



1 A Bob Dylan-signed guitar the artist gave Monaco after working together on a Super Bowl commercial.
2 A photo of Capitol Tower, where Monaco once worked, beside a squash racket. He plays several times a week.
3 A turntable clock given by Sony/ATV's Rich Christina after they signed The Gaslight Anthem. 4 While negotiating a tough deal for a client, a lawyer compared Monaco to Harry Truman. A friend gave him the photo.







JANUARY 23. 2016 | WWW.BILLBOARD.COM 15

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1 Best original song nominee Wiz Khalifa (right) on the red carpet with his "See You Again" collaborator Charlie Puth. 2 Zoe Kravitz and *Mad Max: Fury Road* director — and best director nominee — George Miller at the *InStyle*/Warner Bros. afterparty at the Beverly Hilton Hotel. 3 Taraji P. Henson posed in the press room with her best actress trophy. 4 Nominee Queen Latifah and presenter Andy Samberg at HBO's official afterparty at the Beverly Hilton hotel.

"I feel like Cher in that John Patrick Shanley film Moonstruck right now," gushed Lady Gaga during her acceptance speech after winning best actress in a limited series. series or metion picture for her role as The Countess in American Horror Story Hotel, Pictured with Gaga is show creator Ryan Murphy.

OPENERY KEVORK OLANSEZIAV/NBCU RKOTO BANK/GETTY IMAGES 1: LARRY BUSACCA/NBCU PHOTO BANK/GETTY IMAGES 2: JOHN SOULLI/GETTY IMAGES 3: KEVIN WINTER/GETTY IMAGES 4: LERF KRAVITZ/FILMMARIC POLARCIO: YOOD WILLIAMSON/GETTY IMAGES

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JANUARY 23, 2016 WWW.BILLBOARD.COM 17

7 DAYS on the SCENE

The Golden Globes

LOS ANGELES, JAN. 10

FAMOUSLY NO-HOLDS-BARRED HOST RICKY GERVAIS LENT AN AURA OF BITING playfulness to the 73rd annual Golden Globes. While presenting the award for best score, **Jamie Foxx**, whose daughter **Cotinne** served as Miss Golden Globe, jokingly announced the winner as (the unnominated) *Straight Outta Compton* in a deliberate **Steve Harvey** reference. The star then apologized to I**ce Cube**, after revealing the actual winner, *The Hattful Eight*'s **Ennio Morricone**. **Taraji P. Henson** passed out cookies on her way to the podium in honor of the *Empire* role that got her her first Globe for best actress in a television series drama. **Lady Gaga** celebrated her move to the small screen by winning a statue for her work on *American Horror Story: Hotel* as The Countess, confessing, "I wanted to be an actress before I wanted to be a singer, but music worked out first." Among the other musicworld heavy hitters in attendance were **Jennifer Lopez**, nominee **Gueen Latifah** and **Katy Perry**, who presented the award for best original song to **Sam Smith** for "Writing's on the Wall," his contribution to the *Spectre* soundtrack. —ADRIENNE GAFFNEY





BEVERLY HILLS, JAN. 9

1 Tom Petty & The Heartbreakers performed for an A-list crowd that included Justin Bieber, Leonardo DiCaprio and Mark Ruffalo at the Sean Penn & Friends' fifth annual Help Haiti Home gala at the Montage Hotel to benefit the J/P Haitian Relief Organization. 2 Brad Paisley (left) and Kevin Nealon. 3 Madonna, who performed "La Vie en Rose," with ex-husband Penn.







5"This is a dream come true. To get to write a song for James Bond is just unbelievable," said "Writing's on the Wall" co-writer Jimmy Napes (left) while accepting the award for best original song alongside Smith. 6 Perry rocked Prada, and a "bump it" hairstyle. 7 Jimmy lovine and fiancee Liberty Ross attended HBO's afterparty at the Beverly Hilton hotel. 8 Crazy Ex-Girlfriend star/co-creator Rachel Bloom feted her win for best performance by an actress in a television series (musical or comedy) alongside her husband, writer-producer Dan Gregor, at HBO's bash. 9 Lopez wowed in a caped Giambattista Valli dress, Jimmy Choos and 200 carats of Harry Winston diamonds. 10 From left: Foxx, Denzel Washington and Will Smith. 11 Charli XCX at the InStyle/ Warner Bros. afterparty.

10







IMAGES 7: IEFF KRAVITZ/FILMMAGIC 8 ELKOVAC/GETTY IMAGES 11- GREGG DEGUIRE/ HAN LEIBSON/GETTY IMAGES 3- ANGELA WEISS/ MAGIC/FILMMAGIC © ILSON MERTINGETY IMAGES EIMAGE HAITH I- ALBERTIO E ROORIGUEZ/GETTY IMAGE TY IMAGES CELEBRATION-L S- FRAZER HARRISON/GET LO MICHA ES 2- IONA TY IMAGES

Celebration For The Film *Freeheld* LOS ANGELES, JAN. 5

HOLLYWOOD EMERGED FROM ITS POSTHOLIDAY HAZE FOR A STARstudded party hosted by producer-musician Linda Perry. The cause for celebration? The film Freeheld, for which Perry penned the song "Hands of Love" (sung by Miley Cyrus). Among the attendees were lan Astbury of The Cult, actress Juliette Lewis and Courtney Love, each of whom took the stage. Love, who arrived at private club Community clutching the arm of daughter Frances Bean Cobain, performed for an audience that included Freeheld star Ellen Page, Tobey Maguire, and Jessica and Ashlee Simpson. But Christina Aguilera's pipes stole the show. Remarking that she had been suffering from the flu, Aguilera slayed on a sparse, powerful rendition of John Lennon's "Mother," which she called one of her "all-time favorites." SHIRLEY HALPERIN









1 From left: Eric Johnson and wife Jessica Simpson with Ashlee Simpson and husband Evan Ross. 2 Love, who performed a cover of Radiohead's "Creep" for the audience. remarked, "I feel like I'm on American Idol or something." 3 Aguilera (left) with Perry's wife, Sara Gilbert. 4 Perry and Jakob Dylan. 5 Lewis delivered a fierce cover of AC/DC's "Dirty Deeds Done Dirt Cheap."



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"THE INTERNET'S HIGHEST HONOR" - THE NEW YORK TIMES







Dr. Dre's Golden Child

After helping the hip-hop legend get his swagger back on *Compton*, Anderson Paak — the singer that everyone from Macklemore to T.I. wants to record with — is set to jump from protege to solo star after years of personal struggle

BY CHRIS MARTINS . PHOTOGRAPHED BY AMANDA FRIEDMAN

THE PULSE OF MUSIC RIGHT NOW

"I hit some serious landmarks in 2015," says Paak, photographed Jan. 5 at Hotel Erwin in Venice, Calif. To see an exclusive video of the singer driving through Malibu and discussing the album it inspired, go to Billboard.com or Billboard.com/ipad.

the beat

NASTY EL NINO-FUELED STORM HAS just made landfall in Malibu, and it's washing red slurry across the Pacific Coast Highway as a sleek black BMW heads south. Anderson Paak is dry inside, sunk into a leather seat, but the drive reminds him of leaner times. It barely has been a year since he had to wake at 5 a.m. every Sunday and make the 60-mile drive back up this road so he could earn some rent money drumming at his hometown church in Oxnard. On the drive, he would daydream about a far-off time like now.

"I put a list together," he recalls. "It was like: Get health insurance, get a car, get a bigger apartment, travel more, get a record deal, get a publishing deal, sell 10,000 units, be a part of a No. 1 album, make a million dollars. I got to check off 90 percent of the stuff last year. I hit some serious landmarks in 2015."



The 29-year-old singer-songwriter-instrumentalist born **Brandon Paak Anderson**, whose style hybridizes gut-wrenching soul howling and rappish singspeak, doesn't have much need for such resolutions entering 2016. Last night he was in the studio with **Travis Barker**. Before that it was **T.I.** He recently recorded with **Macklemore** and has plans to link with **Kendrick Lamar**. It all began last spring, when an Aftermath A&R rep called Paak in to sing over a beat for an unnamed **Dr. Dre** project. He was skeptical — Dre's *Detox* album-that-never-was had become an industrywide symbol of unfulfilled promises, after all. But when he got to the studio, the G-funk legend was there, ready to hear the song that earned Paak the invite.

"I was like, 'Oh, shit — Dre hasn't heard 'Suede' yet,' " says Paak, referring to the woozy viral hit (more than 1 million SoundCloud listens and nearly as many YouTube plays) by his **NxWorries** duo with producer **Knxwledge**. "I'm thinking he might just cut it off and walk out the room; he's notorious for that. But he started bobbing his head, then says, 'Play that again.' And he cranked it, bro — I mean, it hurt my ears. After the third time, he was like, 'All right. Let's work.' "

The demo Paak went in for wound up on Dre's *Compton* album (No. 1 on Top R&B/Hip-Hop Albums, with a Grammy nom for best rap album, too), as did seven other songs sporting his raspy pipes, including standout solo track "Animals," which he had written with **DJ Premier** for a solo release. But after stealing the spotlight on *Compton*, Paak still has got enough to go around: On Jan. 15, he will release his excellent second LP, *Malibu* (Steel Wool/OBE/Art Club), with guest stars as diverse as **Schoolboy Q**, **The Game, Talib Kweli** and jazz keyboardist **Robert Glasper**, and a hip-hop dream team of producers including underground icons **9th Wonder**, **Hi-Tek** and **Madlib** (also an Oxnard native). There will be a NxWorries full-length in 2016 too, on esteemed indie label Stones Throw. "My Wikipedia page is looking crazy," says Paak with a smile.

"I'm just now finding out how young Anderson is – I thought he was much older," says Kweli, 40. "When I hear his music, I hear an old soul, someone who has a deep well of musical knowledge. It's a classic sound."

Paak takes pride in the fact that he intersects Los Angeles musical circles that typically don't overlap, from gangsta rap to underground to **Odd Future** (he toured with **Earl Sweatshirt** in 2015). He named his 2014 debut *Venice* for the boulevard that cuts a long swath through the city's disparate neighborhoods, and his new album is a sequel of sorts. "I was exploring a lot of sounds then, trying to find what's unique to me," says Paak. "*Malibu* is the maturation of that. It's where we were going — it's a destination."

The journey has been far from easy. He recalls one of his worst days, when he was 7, and his estranged father, a former Air Force mechanic, returned home: "My little sister and I went out front, and my pops was on top of my mom. There was blood in the street. He was arrested, and that was the last time I saw him. I think he did 14 years." Then, shortly after starting his senior year of high school: "I got a call in class: 'They arrested your mom today.'" She pled guilty to defrauding investors of millions using her produce distribution company, then went away to prison for seven years.

For a decade, Paak bounced around among family's houses, friends' couches, odd jobs and sporadic music gigs (his early stuff is credited to **Breezy** Lovejoy). He changed diapers at a home for the developmentally disabled, bagged groceries at Ralph's, tried culinary school, got married, had that annulled, got married again and had a son, Soul, who's now 5. Life began to normalize when he got work at a legal pot farm in Santa Barbara, but in 2011 he was unexpectedly let go and, soon after, became homeless.

"When I hear Paak's music, I hear an old soul. It's a classic sound." – TALIB KWELI

"We had nowhere to go. I had my whole family in a U-Haul," says Paak, as the BMW passes the Santa Monica pier. "We had a little bit of money left from the few shows I'd done and the little bit of weed we could sell, but we'd exhausted all our options."

After a stint at a Chinatown motel, Paak finally found his family a permanent home, thanks to a tour drumming gig with American Idol finalist Haley Reinhart. Three years later, on Malibu, he doesn't shy away from the grit in his past, but the story he tells is as colorful as it is hopeful. After all, the drama he deals with today is comparatively mild. Paak remembers a night working on *Compton* when Dre had the team scrambling to find the perfect recording of an ocean wave. "I thought everyone was going to get fired," he recalls. To the contrary: Paak lets it slip that they're working on more music together. •

PAAK'S MALIBU MUSTS

The singer's go-to spots in and around the Pacific-side town that inspired his LP



Duke's Malibu

The Poke tacos are flame. I passed this place all the time growing up but I actually only just went, and it's fire." 21150 Pacific Coast Highway



Thornhill Broome Beach "There's a gigantic sand dune across from the beach — I remember driving it as a little kid. My mom would pull over and we would race up the dunes. I love that!" 9000 W. Pacific Coast Highway



Self-Realization Fellowship Lake Shrine Temple

"I love this meditation spot. There are monks there. It's away from the hustle and bustle. You get an opportunity to turn off your mind and go within. That's so important, and there's only a few times I've been able to do that. You can find that here and take It with you when you leave." 17190 Sunset Blvd. —C.M.

PANIC AT THE DISCO GETS FRANK (SINATRA, THAT IS)

The chart-topping rock band is down from quartet to solo act, but frontman Brendon Urie is as confident as ever in his new, Ol' Blue Eyes-inspired music

Collee-Sandwich

Drinking Water

BY CHRIS PAYNE

itting in *Billboard*'s New York offices and grinning like a kid who has got a secret, **Panic at the Disco**'s **Brendon Urle** can hardly contain his excitement. New album *Death of a Bachelor* (out Jan. 15 on DCD2/ Fueled by Ramen) is the singer/songwriter/multiinstrumentalist's de facto first solo project — Panic's other remaining co-founder, **Spencer Smlth**, departed in 2014.

"This album feels so much mine," says Urie, wearing an uncharacteristically casual outfit (a nondescript hoodie and jeans). The 28-year-old fully taking the reins feels somewhat inevitable: Panic first started to evolve from a collaboration of teenaged friends into more and more of Urie's vision with the 2009 departures of guitarist **Ryan Ross** and bassist **Jon Walker**. "That was my first chance to say, 'I have two less people telling me I have to compromise,' " recalls Urie.

But 11 years and three albums (two of which topped the Top Rock Albums chart) after the Las Vegas act's double-platinum 2005 debut, the Panic torch is still in good hands. Three new tracks — "LA Devotee," "Victorious" and "Emperor's New Clothes" — already have entered the top 10 of Rock Digital Songs; the lattermost and "Hallelujah" have cracked the Billboard Hot 100. Across the album, Urie surprises by mixing his operatic pop-punk with his love of Frank Sinatra — even if it sounds more like Of Blue Eyes rocking a gospel-influenced jock jam at

PREMIUM PET SUPPLY

the Super Bowl. But don't worry, Panic fans: Urie's not planning on sporting a fedora any time soon.

Artists aren't talking about Sinatra influences much these days. What gives?

It's not really a popular consensus to sing Sinatra — which I love! And I just think it's so cool that he disliked rock'n'roll so much. He thought it was lazy; he couldn't understand what the singers were saying. To denounce rock is pretty badass. Bold move, Frank.

Where did your love of Frank come from?

Growing up, my earliest memories are listening to Sinatra Christmas albums. Now, I listen to him every day. Either I wake up and listen to him in the shower or I fall asleep listening to him. I wanted to figure out how to use that influence sonically for the first time, to present it in the way that I fell in love with him.

Would you rock a Frank-like fedora?

I have a massive hat collection, which includes many, many fedoras I haven't worn because of the stigma. I buy them thinking, "I'm going to make people accept fedoras!" But with the way I dress, if I wore a fedora, I'd be in the camp that gives them a bad name.

Don't Threaten Me With a Good Time" samples the famous guitar riff from "Rock Lobster" by The B-52s. How did that come about?

It started from the sample and then I got into the writing, hoping that I wouldn't have to discuss publishing rights. (*Laughs.*) I just really lucked out — [B-52s singer] **Kate Plerson** is friends of my management. She said, "I think it's really cool," and signed off on it. I was like, "You should come onstage when we play it live and sing the chorus with me." She's like, "Yeah. and you'll give me 100 percent of the publishing!" No, that's a joke. She's such a sweetheart.

Panic was discovered by Pete Wentz of Fall Out Boy, whose American Beauty/American Psycho was one of 2015's top-selling rock albums. Do you think Death of a Bachelor is better?

Of course I do! (*Laughs*.) I hope Pete hears that. On a serious tip, I have to believe I'm doing the greatest thing. It's like being a rapper — you've got to believe 100 percent in what you're doing or it's just fake.

Most rock musicians don't talk that way.

It's more self-deprecating. There's more self-loathing, like, "I'm not worthy." To be honest, I'm the opposite.

You used to be really active on Vine but now you're more into Periscope. Why?

Most of the people that are big on Vine are godawful, and I was fed up. I won't name names. Well, maybe I should. (*Laughs.*) Periscope is just a live stream, and it's a cooler way for me to interact with fans. I love the new ways to interact with everybody in this world. It puts people on the same page, like, "Yeah, we're not so different. We all like watching each other make breakfast." •

AUNDERI

t's not really a popular onsensus to ing Sinatra which I love!' says Urie

[•]MICHAEL NEVER DOUBTED HIMSELF'

On the eve of Sundance, director Spike Lee on his revealing new Michael Jackson doc, "bananas" candidate Donald Trump and the best scene in *Star Wars: The Force Awakens*

BY ROB TANNENBAUM PHOTOGRAPHED BY ERIC OGDEN

Your new documentary, *Michael Jackson's Journey From Motown to Off the Wall*, is a lot of fun to watch. It was the simplest period of his life, wasn't it, before all the tabloid headlines and abuse accusations?

Back in 1979, there was no big pressure on Michael for *Cff the Wall*. There were no expectations. It all turned after *Thriller* — things get complicated when you sell the most records ever. People got swept up in *Thriller*, but *Cff the Wall*'s my favorite of the three records he did with **Quincy Iones**. Many people say that in the documentary, too.

His mom, Katherine, says Michael was very hurt when he won only one Grammy Award for *Off the Wall* in 1980. How much did that motivate him?

Michael Jordan's a good friend of mine. Any negative thing someone says to him, he uses that as fuel. When Michael didn't win the Grammys he thought he should have won, it's like, "Alright, motherf—ers. I got somethin' for yo' ass." And that was *Thriller*.

Michael never seemed like an "alright, motherf—ers" kind of guy.

No, he was. Let's not get it twisted: Michael was competitive. Any record he did, he wanted the thing to be No. 1. He was hurt, and he came back with a vengeance.

Did you like Michael?

Yeah. Mike came to my house in Brooklyn. I put on the CD — this was [1995's] *HIStory* — and he said, "Pick any song you want to direct." So I picked "Stranger in Moscow." He said, "No, that's not the one you want! You want to do 'They Don't Care About Us.'" (*Laughs.*) Michael was slick.

When Michael was making Off the Wall, a lot of people thought his career was over, didn't they?

There were doubts. But Michael never doubted himself. He just knew he had been given the freedom to do his thing. And to do that, he and his brothers first had to get out of a Motown contract. And then he had to step away from his brothers, too. Family is a cross to bear.

In the movie, you don't address Michael's accusation that his dad, Joe, was physically abusive. Why not?

Here's the thing, and I appreciate your question: So many people focus on the other stuff. We wanted to focus on the music. People might say that's a cop-out. I don't care. Personally, I'm not going to say Joe Jackson was a bad guy. Have you ever been to the Jacksons' house in Gary, Indiana? There were nine kids sleeping on top of each other. He saw talent in his kids, and he made it work. Nowadays, if you hit your kid, you're going to jail. Back then, if you messed around – I'm just talking for black folks – you got hit. I don't think children should be beat, but sometimes, upside the head? (Shrugs.) Maybe I'm old-fashioned. And that house in Gary? That should be a national landmark. Alright, President **Obama**. You've got one year left. (Laughs.)

It seems like Joe was simultaneously the best artist manager of all time and the worst. Joe's OK in my book. Of course, he wasn't my father! (*Laughs*.)

Michael's brothers Jackie and Marlon, who have good relationships with John Branca and John McClain. the executors of Jackson's estate, are in the film. But Janet, Jermaine and Randy, who have denounced the executors, are not in it. Why?

They didn't want to be a part of it. It's no secret that there's tension between [parts of] the family and the estate. Any time money's involved, there's going to be static.



John Legend is one of many musicians featured in Michael Jackson's Journey From Motown to Off the Wall.

There's one thing about your documentary that isn't great: the title. Why such a cumbersome title? Wasn³t me.

Was the title dictated to you by the estate? It wasn't me. (*Laughs.*) Man, I should be running for office right now. That was a true politician's answer, wasn't it? Give me Iowa!

Speaking of: Do you know fellow New Yorker Donald Trump?

I've seen him at Knicks games, before he was running for president. He was a nice guy. But it's bananas now, the stuff he's saying. When he says, "Make America great again"? What great you talking about? Great like when women and black people couldn't vote? Great like when gay people couldn't get married? Great like when **Bull Connor** turned water cannons and German shepherds on people in Birmingham, Alabama? There is a feeling that the stature of the white man is not what it used to be. When you're down on your luck, you look for a scapegoat.

"I'm not going to say Joe Jackson was a bad guy. I don't think children should be beat, but sometimes, upside the head? Maybe I'm old-fashioned."

Have you seen Star Wars: The Force Awakens?

My wife and I went to the premiere. I liked it very much. For me, the amazing part was during the opening scene, with the *Flash Gordon* crawl and the **John Williams** score. People lost their motherf—ing minds! That was powerful. People went ape shit! (*Laughs*.)

This is your second Jackson documentary — the first was *Bad* 25. Do you want to do another one?

I'd really like to do a documentary about *Thriller*. I've let the estate know, but I've not been given the job yet.

Do you think the success of *Thriller* was bad for Michael's music? After that, he was obsessed with topping it.

Thriller became a monster on his back. Every record after that, he was trying to sell more records. I think there's a cost for that.

"We all miss Michael, but his music's here forever." Lee photographed Jan. 4 at 40 Acres and a Mule Filmworks in Brooklyn.

· Frennene

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the beat

MUSIC IN THE MOUNTAINS

More than 50,000 people will descend on Park City, Utah, for the 2016 Sundance Film Festival Jan. 21-31. Movies are the main draw, but music is everywhere too



MUST-SEE MOVIE

Music docs will make a solash: Aside from Soike ee's Michael Jackson's Journey From Motown to Off the Wall

(see story, page 24), there also is Thorsten Schutte's Eat That Question: Frank Zappa in His Own Words, which spotlights the late iconoclast with rare live footage and interviews. Jan. 25, Prospector Square Theatre, 2200 Sidewinder Drive, sundance.org



ALL-STAR EVENT

Executive producers Jack White. T Bone Burnett and Sundance founder Robert Redford preview American Epic. their PBS series about early recorded music, followed by The Avett Brothers performing. Jan. 28, Eccles Theater, 1750 Kearns Blvd., sundance.org



HOTTEST TICKET(S) IN TOWN Wiz Khalifa heats up **Billboard's** second Winterfest, a four-day bash co-produced with Park City Live. Also on the bill: Cage the Elephant, The Chainsmokers, Kygo, Thomas Jack and more. Jan. 21-24, Park City Live.

427 Main St., parkcitylive.net



AFTERPARTY SPOT Artists like Big Boi hit this outpost of Hollywood's Rock & Reilly's for its pubby atmosphere and celeb-studded parties. 427 Main St., rnrpub.com/ MELINDA NEWMAN park-city

MY INSPIRATIONS

Cars, Country And Kacey

One of Nashville's hottest new acts. Brothers Osborne didn't even need an album to get a Grammy nod. Single "Stay a Little Longer" (No. 4 on Country Airplay) nabbed a best country duo/group performance nomination weeks before their EMI Nashville debut, Pawn Shop, arrived Jan. 15. John, 34, and T.J., 32, share the unlikely people (Babyfacel), places (Maryland?) and history (hanging with Kacey Musgraves) that inspired their sound



OLD-SCHOOL R&B

The Osbornes make laid-back country with wry tales of blue-collar life and jammy rock flourishes, but Pawn Shop is the product of much broader stening habits."I ove Toni Braxton and Babyface," says T.J didn't even know what genres were until embarrassingly late in life, If it was good, Ilistened to t And that's how we tried to make the record: What makes it cool? It just fee's good

PAWN-SHOP FINDS

We go to pawn shops in almost every city we visit," says John of their album title. "It's a race to see who can find that one cool steal. They're kind of sad places, actually But every story's sad until you find a bit of humor in it. Humor is the only thing you have sometimes "Adds T.J.: "We go straight for the guitars. We walk in and scan every one within seconds – we're i ke the Terminator."

CLASSIC ROCK DUOS

With John on guitar and T.J. on vocals, the pair looks to similar duos for inspiration. lt's an old-school rock thing, like Robert Plant and Jimmy Page [above] or Joe Perry and Steven Tyler," says John of their music's guitarand vocal-heavy arrangements."It just made sense to play to our strengths. I think we got nominated for that Grammy because we had these two strong elements."

NEIGHBORHOOD SMALL-TOWN BUDDIES 'Aimost like a

musicians' dorm" is how T.J. describes the East Nashville hangouts the brothers once shared with Kacey Musgraves, her bandleader-boyfriend Misa Arriga, Charlie Worsham and other rising musicians. "It was incredible. We were always at jam sessions with Kacev We'd hang out, smoke weed and play until four in the morning. Surprisingly, the police never got called.

ROOTS

The Osbornes came up playing dive bars in their hometown of Deale, Md. "Everyone asks, 'How'd you get into country in Maryland?" says John. "But it's just as country as anywhere else. Everybody's got a mailbox hanging by a thread and cars in the yard. Dad had this old Mustang — it was a haven for rodents. Deale's gritty and tough; that's why our songs are gritty and tough." -JEWLY HIGHT

HEAR SAY

Azalea

COMPILED BY NATALIE WEINER

"I think my new show is going to have no stairs — I'm going to wear a harness so if I fall off stage again, I'll just fly."

— IGGY AZALEA The hip-hop star on Twitter, alluding to her 2014 onstage tumble.

"Learn the difference between 'you're' and 'your,' dingbat."

— NICK | MINAJ The rapper gets the last word in a Twitterfeud with Teen Mom star Farrah Abraham.

"We had originally planned to have an elephant in the video, but when it was time to use the elephant it had fallen asleep. The trainer said, 'If I wake him up, he will kill everyone.'"

— DIPLO The producer, in a Facebook post, on filming the (elephant-less) "Lean On" video with Major Lazer and MØ, which recently hit 1 billion worldwide views on YouTube.

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OVERHEARD

Bloom

BY SELMA FONSECA

In Pursuit Of Perry

Orlando Bloom locked onto Katy Perry just minutes after her arrival at the Weinstein Company's Golden Globes afterparty in Beverly Hills on Jan. 10. The actor was flirting with actress Rooney Mara at the soiree, until he saw Perry join movie mogul Harvey Weinstein's corner table, which was surrounded by bodyguards and black rope. Bloom, who was sipping Fiji water (which sponsored the event), made a beeline for the VIP enclosure and soon was exchanging digits with the

Minaj

RZA

"Firework" singer and puffing on her vapor cigarette. When Perry headed for the exit, the pop star — who was photographed with intermittent beau John Mayer on New Year's Eve — kept looking back to make sure Bloom was following. He was.

Madonna Misses Rocco At Penn Party Sean Penn was clearly on Madonna's mind at her ex-husband's Help Haiti Home benefit in Beverly Hills on Jan. 9, and so was her son Rocco Ritchle. Partygoers who listened closely to the singer's speech — in which she said, "Sean ... I love you, from the first moment I laid eyes on you, and I still love you just the same" — also noted that Madonna wistfully recalled the time she "went to Haiti with Sean and my son Rocco and we had such an amazing adventure." Madonna, who's engaged in a custody battle over Rocco with ex No. 2, director Guy Ritchle, attended the event with her three other children,

Lourdes, David and Mercy.

Got go**ssip? Send to** tips@billboard.com

Madonna

"I have no interest in working with anyone who is too important or too good or too traditional to take a call at 3 a.m."

West

— KANYE WEST The rapper, evidently a night owl, tweeting about what he's looking for in a collaborator.

"I just didn't know what was passing me — that's all!"

— LEONARDO DICAPRIO The Revenant star to ET on his look of alarni when Lady Gaga brushed against him at the Golden Globes.

"'Please wrap?' I've waited 20 years for this — you're gonna wait!"

— TARAJI P. HENSON The actress, aka Empire record executive Cookie Lyon, accepting her Golden Globe for best actress in a television series, drama.

"When you think about the brothers who are being brutalized by the police, you also have to take a look in the mirror at the image we portray."

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SUPA DUPA FLY The Weeknd wore a navy bomber by cult brand Mr. Completely to Republic Records' MTV Video Music Awards afterparty lastfall.

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BY SHANNON ADDUCCI • PHOTOGRAPHED BY JONATHON KAMBOURIS

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Style • WHAT I'M WEARING

Wild Belle's Vintage Look (And Sound)

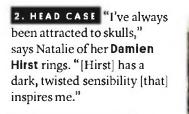
The Motown- and reggae-tinged folk-rock siblings on their fashion essentials

BY JAIME LUBIN PHOTOGRAPHED BY LUCY HEWETT

HEN IT COMES TO THEIR prized possessions, siblings Natalie and Elliot Bergman, better-known as the band Wild Belle, likely have lost them at some point. There was the opossum jacket that vocalist-guitarist Natalie, 26, believed to be gone for two years before finding it in their dad's basement; and the bronzed-bell Nigerian necklace that keyboardist-bassist Elliot, 34, received from their mother (the late author Susan Bergman) and which had disappeared for months before resurfacing. "It wouldn't be important if you didn't lose it!" jokes Natalie.

The Chicago natives, who cite **Miles Davis** and **Fela Kuti** as major musical influences, often acquire their earthy-meets-edgy clothes from antique markets and regard every item as symbolic of a journey. So far their journey has included a collaboration with **Diplo**, a spot on the *Pitch Perfect* soundtrack and front-row Fashion Week seats. This spring they'll release their sophomore album, *Dreamland* (Columbia), for which they just dropped the single "Throw Down Your Guns."

1. A BREED APART Natalie purchased her formerly misplaced opossum jacket at New York's hip vintage depot Narnia. "Opossums have a bad rap," she says. "They're pretty wild and beautiful and trying to find a home just like the rest of us." Elliot's jacket came from a friend. "I thought it was unusual and classic, like **Brian Eno**."



3. FAMILY MATTERS Elliot, who sculpts and casts bells himself, proudly wears this keepsake in his mother's memory. "She gave it to me before she passed away. It's so special for me." •



Elliot and Natalie of Wild Belle photographed Dec. 21, 2015, at

Soho House in Chicago. Natalie

wears her "prodigal opossum" jacket, and Elliot is in one of

his go-to slim-cut jackets. "I'm

usually a guy who wears 300 pounds of stuff," he says of his

inclination for layering.

Songs They Are Wild About

"He Don't Love You (And He'll Break Your Heart)" Levon & The Hawks "A really great soul song that I've been listening to 10 times a day lately," says Elliot.

"A Mighty Good Lover" The Vashonettes Elliot notes that the track is produced by Charles Stepney, "one of the underrated heroes of Chicago soul music."

"Dreamland"

Della Humphrey "The song that inspired our record," says Natalie. "There are many versions of it, but I love this sort of wayward tune."

"Express Yourself"

Leroy Sibbles "I love this version," says Natalie of the song originally released by Charles Wright & The Watts 103rd Street Rhythm Band.

HOLLYWOOD, PREPARE TO BE JUDGED.

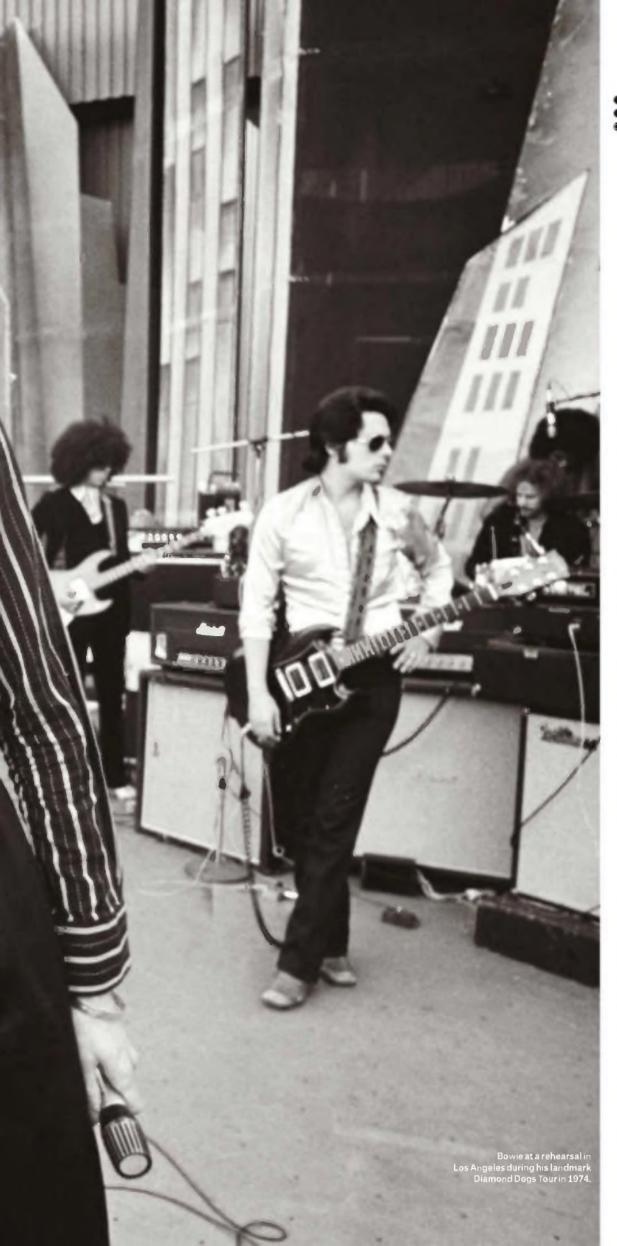
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CELEBRATING THE BEST OF FILM AND TV

DAVID BOWE (1947-2016)

He changed the look, sound, style, even the sexual identity of rock'n'roll, and did so with otherworldly fearlessness, impeccable flair and a profound intellectual curiosity. And when he died on Jan. 10, the artist did so with unparalleled grace and originality, as the life of music's great chameleon is remembered





HE GREATEST GIFT THAT David Bowie bequeathed to popular music wasn't a sound or style — though he had plenty of those — but an idea: that art, like life, is a series of performances, and each version of the self is as real or unreal as any other. Freed from the gravitational pull of authenticity, a pop star could be anything or anyone, and the

audience would play along. Bowie made constant reinvention the engine of pop.

Bowie maintained his dedication to new ideas right up until he died, in New York on Jan. 10, two days after his 69th birthday. Eighteen months after 2013's The Next Day, the muscular, self-quoting comeback record that ended a decade of apparent retirement, he was diagnosed with cancer but told few people and threw himself into two ambitious projects: the mysterious, jazz-influenced album Blackstar and the stage musical Lazarus. Bowie's death cast both projects in a new light, illuminating a trail of clues, but he often had sung about death and legacy, and until his passing there was no reason to assume he was wrapping up his long, remarkable career. On Blackstar, which may well become the most avant-garde album ever to debut at No. 1 on the Billboard 200, he seemed to be moving forward. "He always did what he wanted to do," wrote his longtime producer Tony Visconti in a remembrance. "And he wanted to do it his way, and he wanted to do it the best way. His death was no different from his life – a work of art."

Bowie wasn't the first artist to evolve fast, but unlike Bob Dylan or The Beatles, he demarcated each chapter with new costumes, influences and, in the case of Ziggy Stardust and the Thin White Duke, personae. Yet even as he highlighted the artifice – the suburban alien, the "white limey" soul singer – each incarnation contained the emotional truth of a man who feared that he felt too deeply, or not deeply enough. He was inspired by marketing and fame, a phenomenon he wanted to investigate from the inside, but also by profound doubts about his mental health. "Sometimes I don't feel as if I'm a person at all," he said in 1972. "I'm just a collection of other people's ideas." His most creative decade, the 1970s, was also his most psychologically tumultuous, but he continued to believe that transformation was a duty and a pleasure.

Bowie was the first pop star to venerate his fans, many of whom became artists. To such fleet-footed, style-conscious 1980s pop stars as Madonna and Depeche Mode — the generation the Pet Shop Boys described as "Bowie's children" — Bowie was the map and the compass, suggesting new ways to make art and to live. He had a similarly galvanizing effect on acts including Lady Gaga, LCD Soundsystem and Trent Reznor. If a suburban English weirdo with bad teeth could remake himself over and over again, then so could they. In "Rebel Rebel," a love letter to his misfit tribe, he sang, "You like me and I like it all."

More than anyone, Bowie enshrined imagination, playfulness and relentless forward motion as pop's cardinal virtues. He taught that it's not who you are that matters, but all the different people you could be.

BY DORIAN LYNSKEY



THROUGHTHE DOOR'

Friend Nina Simone once said Bowie was "not human; David ain't from here." Indeed, before any earthling ever set foot on the moon, the performer was deep in outer space, standing at his own version of the crossroads and transfixing generations of fans too weird for this world

BY JODY ROSEN



ON'T BE AFRAID OF THE MAN IN the moon/Because it's only me." So sang 20-year-old David Bowie in "Love You Till Tuesday," one of a dozen songs on his self-titled 1967 debut album. This was a tune sung not by the light of the silv'ry moon, as in a thousand pop ditties of yore, but crooned from the moon — a signal blasted back to Earth. Two years after that LP came

another, far more assured self-titled set, later renamed *Space Oddity*: after its most famous track. There were many more space songs to come: "Moonage Daydream," "Starman," "Life on Mars?," "Hallo Spaceboy," "Dancing out in Space," "Born in a UFO." Eventually, Bowie's science fiction became fact: In 2013, astronaut Chris Hadfield recorded a viral video version of "Space Oddity," strumming his acoustic while floating through the International Space Station. It was a fitting tribute to a man whose music seemed unbound by earthly forces.

Space was never far from Bowie's thoughts. In a TV interview in 2000, he quipped: "Is there life on Mars? Yes, it has just landed here." He meant the Internet, which he called "an alien life form." Of course, pop culture's supreme alien was Bowie himself. The most indelible of his alter-egos was the flame-haired extraterrestrial rock star Ziggy Stardust. He played another visitor from space — a kind of goth E.T. — in Nicolas Roeg's cult-film classic *The Man Who Fell to Earth*. Even offstage, Bowie's presence was otherworldly. Nina Simone, whom he befriended in the early '70s, admiringly deemed him "not human." "David ain't from here," she said.

Bowie's early embrace of science fiction was a sign of the times. "Space Oddity" was recorded on June 20, 1969, exactly one month before the Apollo 11 moon landing. Before Bowie, pop sci-fi had been pure kitsch — goofy novelty hits like "Flying Saucer Rock'n'Roll" and "Martian Hop." But in Bowie's work, outer space plays the same role as the crossroads in Delta blues or the New Jersey Turnpike in Bruce Springsteen's catalog. It's a place and it's a muse; it's an all-purpose metaphor that takes in existential conundrums, utopian fantasies, dystopian nightmares, parables about technology and sex and fame and rock'n'roll.

Ziggy Stardust was an elaborate performance-art jape about the superhuman, even messianic, qualities with which audiences invest in rock stars. But Bowie didn't just place himself above the adoring crowd; he also situated himself among it. Impersonating an alien, he spoke to the alienated, to those who, by dint of sexual preference or adolescent confusion or fabulous hair and makeup and clothes, felt like they had tumbled to Earth from a distant planet. "I'm the space invader/I'll be a rock'n'rollin' bitch for you," sang Bowie. Millions heard themselves as that "you" and took his words as a pledge of solidarity, a tribal code.

A different kind of proclamation can be heard on Bowie's new single "Lazarus": "Look up here, I'm in heaven ... I've got nothing left to lose." Here he sings not as a space invader, but as a voyager in the opposite direction, a human who has slipped the bonds of Earth and ascended to the firmament. Like other songs on the grimly beautiful *Blackstar*, "Lazarus" brings into focus the mystical-spiritual yearning behind Bowie's astral visions. Listen again to the words he warbles in "Space Oddity" as the doomed Major Tom exits his space capsule: "I'm stepping through the door." David Bowie has stepped through the door; the pain of his departure is both sharpened and eased by the bounty of mind-widening music he left behind. If, some day, we need to send a peace offering to our intergalactic adversaries, we could do worse than to load the Bowie discography on a flash drive, strap it to a rocket and blast it to the stars. •

Above, from left: Onstage in 1973; a still from the documentary Ziggy Stardust and The Spiders From Mars, also in 1973.

'HE CHANGED MY LIFE'

Friends, lovers, collaborators and admirers remember Bowie's genius for invention and generosity of spirit

PHIL COLLINS

Everybody seemed to like David. You never knew what to expect, and that made him one of a kind.



NILE RODGERS

Had it not been for Bowie, I don't know what would have happened to me. [In the early '80s, before Bowie asked me to produce *Let's Dance* and *Black Tie White Noise*], I'd had six flops in a row. He pulled a drowning man onto the boat. And not only did we row to shore, we rowed into Monaco.

DOC HAMMER, CO-CREATOR OF *THE VENTURE BROS.*

My Bowie never put on a goofy wig and sang with Muppets and babies. My Bowie sat in a frail heap in the back of a limo, dressed for his alien world — one that craved style and treated gender as an afterthought. Maybe yours is Jareth, the romantic Goblin King. Maybe your Bowie has orange hair or even a mullet. Hey, it's your Bowie, and only you get it.

STEVE LEVINE, PRODUCER (CULTURE CLUB, BEACH BOYS)

I was producing an artist who shall remain nameless. David and Nile Rodgers were in the next studio. The artist I was working with had this girl who he desperately wanted to shag, and she was a massive Bowie fan. He said: "Do me a favor. David? Can you film something with me and act like you're my best mate?" And he did it.

PETER FRAMPTON

David called me up after [Frampton's commercially lackluster 1986 album] *Premonition* and said, "I love what you're playing. Would you come and do that on my album?" And then he said, "Want to come on tour?" He reintroduced me in arenas I couldn't fill anymore.

JESSIE J

The reaction of so many people around the world is proof of what an inspiration Bowle was to so many people.

CARLOS ALOMAR. LONGTIME GUITARIST

He fooled us in the end, didn't he? We're left to negotiate his death. Are *Blackstar*'s lyrics encrypted? Well, damn it, every Bowie song is encrypted. It's a weird place that we find ourselves, which is exactly the legacy of David Bowie.

ADAM LAMBERT

[When I was] talking to Queen about the "Under Pressure" recording sessions, they said that the song was created mostly by Freddie [Mercury] and David freestyling — proof of their genius,



YACCO TAKAHASHI, ZIGGY STARDUST-ERA FASHION STYLIST I went to New York for David's first performance at Radio City. I worked wearing a black leotard and pantaloons. I added children's suspenders with glittered spangles on them, which nobody noticed — except, of course, David. He said, "How

sweet your suspenders are!"

NICKY GRAHAM, KEYBOARDIST ON THE Ziggy stardust u.K. tour

We never imagined David to be a major star. He was just the singer in the band. He didn't go in a limo while The Spiders went in a bus. Don't forget he had struggled for years to make it. He had gone through this folkie period when he had worn enormous baggy trousers, beautiful long hair and looked like a woman. But then suddenly it just went potty.

JAMES BAY

His fearlessness to be every and any version of himself is an inspiring thing for any performer.

JOSH GROBAN

One of the things artists can take away from his journey is a permission for uniqueness that it's OK to take your time and figure out who you are.

TONI BASIL, CHOREOGRAPHER ON BOWIE'S 1974 AND 1987 TOURS Nothing was the same for me

after working with him -1 was

GEORGE CLINTON

When [Parliament Funkadelic] was experimenting with outside theatrical concepts, he did *Diamond Dogs*, and I remember thinking, "Wow, we're on the same page," because I was all about aliens.



AVA CHERRY, BACKUP SINGER (1974-1978) David turned to me [at a party] and said, "Are you a singer? I love your blond hair — you're different. Would you like to go on tour in Japan?" He changed the whole direction of my life,

GLENN HUGHES, FORMER DEEP PURPLE BASSIST-VOCALIST

I think [his mid-'70s time in Los Angeles] was called "the dark year." I think he got sober before I did. He was very

"He has taught us all a great lesson: how to make a graceful, intelligent, beautiful, startling and unforgettable exit."—*Bette Midler*

on the cover of a magazine, I was getting calls from all kinds of people to work with them. Everything I had done my entire career came to fruition.

PAUL SMITH, FASHION DESIGNER AND FRIEND

A friend of mine's son needed a suit, so he came into my shop in [London's] Covent Garden. The boy came out of the changing room, and at the same time, the door to one of the other rooms opened and David Bowie walked out. "Wow, you look great!" he said to the kid. And this boy nearly passed out! That was just David. generous to me — very loving, very giving, very funny.

TOBY FROUD, BABY CHARACTER IN LABYRINTH

It was amazing to have met David Bowie but also to have peed on him.

LINDSAY KEMP; DIRECTOR OF THE ZIGGY STARDUST CONCERTS, FORMER LOVER

In 1966, David came to see a little show that I was in. He was absolutely beautiful. He asked if I could teach him [to dance]. He was Apollonian, and I'm a Dionysian. I'm pretty much the same onstage and off: a drama queen. But he wasn't like that.



David Bowie: A Life

JAN. 8, 1947 **David Robert Jones** is born in the Brixton section of London to Margaret "Peggy" Burns and Haywood "John" lones. The couple marry eight months later.



JUNE 5, 1964 Bowie's first band, Davie Jones & The King Bees, puts out its first single, "Liza Jane," but breaks up soon after.



JULY 11, 1969 Four years after changing his stage name to David Bowie to avoid confusion with actor and future Monkee Davy Jones the 22-year-old releases his breakthrough single, "Space Oddity.



FEB. 5. 1970 In a BBC session Bowie plays publicly for the first time with guitarist Mick Ronson, who would soon become the linchpin of backing band The Spiders From Mars.

Angie, Marlene And Iman David Bowie inspired artists of all kinds but he, too, had his muses — two of whom he married

BY RACHEL SYME

AVID BOWIE was a theatrical production of David Jones, and like all theater, he required many people behind the scenes, pulling up the curtains and sewing the costumes. His first wife, Angle, was never shy about claiming credit for her role in the making of Ziggy Stardust: As she wrote of their early life, she "had been not only his wife but his stage manager. I looked after security, the costumes, lighting, stage design and the sound. I wanted everything to be perfect to bring his creative vision to life." Angie and David also had an open relationship, which allowed him to experiment with his sexuality, the kind of exploration made so much easier when there's someone looking after you, someone who never lets you down.

Bowie had as many muses as he did personae. Marlene Dietrich inspired him in

the Thin White Duke era. Elizabeth Taylor introduced him to John Lennon and tried to get him to go to Russia to make a film in which he would wear, in his words, "something red, gold and diaphanous." There was Edith Piaf and Shirley Bassey and transgender performerartist Romy Haag, who sparkled for Bowie and Mick Jagger in Berlin nightclubs. Haag says Bowie was four hours late to a tour date once because he was staying with her in Germany: "He didn't want to leave; that started his love affair with Berlin." There was his early publicist and lover Cherry Vanilla, who says she fomented his passion for fashion by setting up shopping trips. ("After I'd arranged for him to shop privately at the new Yves Saint Laurent boutique on Madison Avenue and get the most fabulous black wool overcoat," she wrote, "he came up the five flights of stairs to my apartment

and f-ed me without ever taking off the coat.")

Coco (aka Corinne) Schwab was his longtime assistant and right-hand woman. She looked after him, right down to his nutrition: In an early profile of Bowie, she goes to the market and picks up extrarich milk, sighing, "I've got to put more weight on that boy."

And then there was Iman, his wife of 23 years with whom he had a daughter, Alexandria, now 15. Iman allowed him to live as fully as David Jones in his family life as he did as Bowie onstage. "Having to share one's life with somebody else, you tend to talk a lot more," he told a reporter in 1999. "You'd better! I mean, I was quite content spending days without saying a word to anybody, quite alone, getting on with my own obsessive thing ... When I met Iman and we started living together, I kind of realized how much I'd missed." O

Marlene Dietrich inspired him in the Thin White Duke era; Elizabeth Taylor introduced him to John Lennon.







TURN AND FACE THE STRANGE

When homosexuality was still considered a shameful secret to many, Bowie told the world he was gay, and music — and the lives of many of his fans and followers — would never be the same

BY BARRY WALTERS

'M GAY," DECLARED DAVID BOWIE, "AND ALWAYS have been, even when I was David Jones." When he uttered these now-immortal words in the Jan. 22, 1972, issue of England's *Melody Maker*, the fledgling starman had just released December 1971's *Hunky Dory* and already was giving his interviewer a taste of his glam-rock milestone, June 1972's *The Rise and Fall of Ziggy Stardust and The Spiders From Mars.* The British Parliament had only decriminalized homosexuality in 1967; post-Stonewall U.S. gay life was not yet 3 years old.

He wasn't the first U.K. pop singer to come out (that was Dusty Springfield in 1970); he did it while newly married to Angie Bowie, months after fathering future film director Duncan Jones. But Bowie led the way in contextualizing pop through LGBT identity. The Hunky Dory song "Queen Bitch" is sung in gay vernacular ("She's so swishy in her satin and tat!") from the perspective of a participant in gay life and set to buzzing guitar chords clearly cribbed from The Velvet Underground, which earlier chronicled this gender-mutable world through its ties to Andy Warhol, who had a Hunky Dory tune written about him too.

That same year, Bowie scored a U.K. hit with "John, I'm Only Dancing," a wham-bam of pansexual knowingness considered too outre for U.S. release until his *ChangesOneBowie* collection in 1976. That was when Cameron Crowe prodded Bowie to tell *Playbay*, "It's true — I am a bisexual. But I can't deny that I've used that fact very well."

By then, Bowie's glam had transformed Elton John from stern balladeer to Technicolor rocker; gave ex-Velvets leader Lou Reed his first smash (the Bowie-produced account of Warhol's stupendously queer Factory, "Walk on the Wild Side"); shook U.K. pop out of its post-Beatles doldrums through glam-rockers Sweet, Slade, T. Rex and so many others; and shaped Elektra Records founder Jac Holzman's final signings before handing the reins to David Geffen: Those were Jobriath, an even more whimsical dandy, and Queen. And through his R&B radio success with "Young Americans" and "Fame," Bowie bolstered disco's early link between clandestine gay dance halls and defiantly upscale soul. He used his outsider stance not simply to be breathtaking; he also built bridges.

You can bet his sartorial influence on the cross-dressing New York Dolls and sponsorship of both Mott the Hoople (he wrote and produced "All the Young Dudes") and Iggy Pop similarly paved a confrontational path for what became punk. And when he went electronic in the late [†]70s, he begat Gary Numan, The Human League and the New Romantic club scene of Culture Club and Duran Duran. Suddenly, England's New Wave was awash with baby Bowies both male (Spandau Ballet) and female (Eurythmics' Annie Lennox) that filled the first playlists of MTV. Even disco's Grace Jones fully actualized her freakiness when she covered the Bowie/Pop tune "Nightclubbing," which set a stage for today's art-pop transgressions of Lady Gaga and Janelle Monae.

"I loved how he challenged people about how gender was represented," says Adam Lambert of Bowie's beyond-music contributions. Married to Iman, a Somali-American, since 1992, Bowie let unconventionally matched and gendered heteros know their nonconformity would be cool too. They could all be heroes, each and every day. MARCH 20, 1970 Bowie marries actress Angela Barnett, who would give birth to their son, Zowie (aka future film director Duncan Jones) in May 1971.

JULY 6, 1972 Bowie performs "Starman" — from The Rise and Fall of Ziggy Stardust and The Spiders From Mars — on British TV program

Top of the Pops, which introduces the singer and his Ziggy Stardust persona to a generation



JULY 3, 1973 After a show at London's Hammersmith Odeon, The Spiders break up and Bowie retires the Ziggy Stardust character.

MARCH 29, 1974 Bowie leaves Britain. Though he would visit London, he never lives there again — instead residing in Los Angeles, Berlin, Switzerland and the island of Mustique. He died a New Yorker,



SEPT. 20, 1975 "Fame" — the second single from ninth album Young Americans — hits No. 1 on the Billboard Hot 100, giving the British artist his first U.S. chart-topper



MARCH 25, 1976 Arrested with Iggy Pop for marijuana possession in upstate New York. The charges are later dismissed.







1 Bowie at New York's Carlyle Hotel in 1983. 2 Paul McCartney and Bowie square off at Live Aidin London in 1985. 3 Strumming in 1965. 4 Boozing with Keith Richards and Tina Turner at New York's The Ritz in 1983. 5 With Beyonce (left) and wife Iman at the 2008 Met Gala in New York. 6 In Tokyo, 1989. 7 From left: Tilda Swinton, Lorde and Bowie attenda film benefit at New York's MoMA in 2013. 8 Publicity photo, 2015. 9 With Axl Rose at the China Club in Los Angeles in 1989. 10 Onstage in the United Kingdom, 1973. 11 Trent Reznor and Bowie filmed the T'm Afraid of Americans" video in 1997. 13 Backstage at Live Aid with Queen's Freddie Mercury in 1985. 14 From left: Ange Bowie, son Zowie Bowie (Duncan Jones) and David (with eye patch) at a press conference in Amsterdam in 1974.





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The Funk Soul Brother

"Of course David Bowie had funk!" attests George Clinton, as Bowie's lifelong (and career-changing) love affair with black music - from R&B to disco to rap - made abundantly clear

BY DOUGLAS WOLK



called R&B and soul "the bedrock of all popular music,"

and he returned to their incarnations again and again, from his second single, a 1965 cover of Bobby "Blue" Bland's No. 1 R&B hit "I Pity the Fool" to the Kendrick Lamar records he listened to while recording Blackstar half a century later. His early-1972 performances with The Spiders From Mars included a medley of James Brown's "Hot Pants" - then less than a year old - and "You Got to Have a Job." He called out MTV in 1983 for "the fact that there are so few black artists featured on it." And he was ahead of the rock'n'roll curve in flirting

with disco: "John, I'm Only Dancing (Again)," released in 1979, actually had been recorded five years earlier.

Bowie's collaboration with one of disco's masterminds, Chic's Nile Rodgers, on 1983's "Let's Dance" gave him the first of his halfdozen top 10 dance hits and resuscitated Rodgers' flagging career: "He rescued me," Rodgers tells Billboard. "'Disco sucks' happened. I'm persona non grata. And this guy David Bowie, who is a rock god, says, 'Not only do I want to take a chance with him, I believe in him."

Bowie and Rodgers reunited in 1993 for Black Tie White Noise, whose title track was a duet with new jack swing star Al B. Sure. By 1997, Bowie was

incorporating drum'n'bass rhythms into his Earthling album and playing the dance tent at England's Phoenix Festival. He even appeared on the Hot Rap Songs chart with "Fame '90," a remix featuring Queen Latifah.

The original version of that song emerged from his most sustained engagement with R&B, which began in 1974 during the tour for his Diamond Dogs album. Fascinated with the new sounds coming out of Philadelphia, Bowie booked a mid-tour recording stint at the city's dance-music capitol, Sigma Sound, to begin his next album, Young Americans. By the time the band returned to the road, his music had been transformed. The Philly

Dogs Tour was effectively a soul revue, prominently featuring the then-unknown singer Luther Vandross (whose song "Funky Music" Bowie rewrote as "Fascination"). The set list included a funked-up cover of The Flares' 1961 single "Foot Stomping," powered by a riff from his new guitarist Carlos Alomar; it soon evolved into his first No. 1 Billboard Hot 100 hit. "Fame." Later on, Bowie dismissed Young Americans as "plastic soul." But George Clinton has credited "Fame" with directly inspiring Parliament's "Give Up the Funk": "It's the same feel. Of course David Bowie had funk! You don't know David Bowie if you ask whether he had funk." O



JAN. 27, 1983 Signs a lucrative contract with EMI, estimated at \$17 million. His first LP for the label, April's Let's Dance, spawns three hit singles and a massive global tour



JULY 13, 1985 **Bowie and Mick** Jagger's high-camp video for their version of Martha & The Vandellas' "Dancing in the Street" is screened twice at the inaugural Live Aid.



JUNE 27, 1986 Jim Henson's Labyrinth opens to mixed reviews and disappointing box office in the United States, with Bowie co-starring as Jareth the Goblin King.



MAY 30, 1987 His Glass Spider Tour kicks off, featuring a parasailing dance troupe and a giant arachnid, as well as guitarist Peter Frampton.

MAY 22, 1989 In an attempt to distance himself from pop stardom, Bowie forms Tin Machine with guitarist Reeves Gabrels - an abrasive four-piece that releases its self-titled debut album on this day

FASHION'S FOREVER REBEL

David Bowle "expressed his emotions, fantasies and dreams through music and visual art," says designer Diane von Furstenberg, who along with Patricia Field, Jeremy Scott, André Leon Talley, Pete Wentz and Kansai Yamamoto reflect on the star's pioneering and ever-shifting sartorial odyssey

BY SHANNON ADDUCCI



"In some ways he seemed like an alien from the very beginning," says **Fall Out Boy's Pete Wentz** of Bowie, who moved away from London's mod scene after releasing his first solo album. Adds designer Diane von Furstenberg, "Looking at all the metamorphoses he went through, I am most moved by the very early young David."



So FULL-ON ZIGGY 1973, London

"This is one of my personal favorites," says Moschino creative director Jeremy Scott of the ensemble Bowie wore for his "Life on Mars?" video."I loved seeing American Horror Story's riff on it last season with Jessica Lange." The suit, created by Freddie Burretti, is part of the Victoria and Albert Museum's David Bowie Is traveling exhibition. Notes designer Patricia Field: "By the very early '70s, Bowie paralleled the artistic expression in his costumes with his music."



© GENDER BEND 1971, London

"It's my favorite look," says Talley of Bowie in long hair, wide-leg trousers, flowy, feminine blouse and floppy hat, with then-wife Angle and son Duncan. "This is a look that was all about blurring of the lines. Now Jaden Smith is wearing what Bowle began."

© PERFECT FAIRING 2008 Met Gala, New York

"Her style influenced him," says author and Vogue contributing editor André Leon Talley of Bowie's 1992 marriage to model Iman, who already was a style icon in her own right. "He wore more classical or traditionally masculine looks to compliment one of the world's great beauties. Vogue did a most astonishing shoot on the beach with Iman in Chanel haute couture and Bowie kissing her. It was the total sum of a moment and early in their marriage. The couple both wore Dolce & Gabbana to attend the 2008 Met Gala



© THE UNION JACK(ET) 1996, VH1 Fashion Awards, New York

"He was a master in collaborating with genius fashion giants, and this Alexander McQueen greatcoat is everything," says Talley of the coat that Bowie would wear on repeat: onstage at the VH1 Fashion Awards in 1996, on the cover of his 1997 album *Earthling* and countless times on the road. The garment has since appeared in The Costume Institute's *AngloMania* and *Savage Beauty* exhibitions, as well as in the V&A exhibition.



"Bowie has always felt like a man outside of time to me. I cannot think of many, if any, other artists that give me that feeling in both their design and fashion. I am not sure it is possible for Daft Punk and Kanye West much less Fall Out Boy or My Chemical Romance — to exist without him." —*Pete Wentz*



⊙ MIRROR IMAGES 2013, "The Stars (Are Out Tonight)" video

"Bowie and Tilda Swinton in the same shawl-collared look is the apex of cross-reference of masculine-feminine identity," says Talley of their appearance in Bowie's video, which also featured transgender model Andreja Pejic. Swinton already had paid homage to Bowie (who, she has said, "always felt like a cousin") in a 2003 *Vogue Italia* feature, with red hair and outre makeup and menswear.



© EXTREME ELEGANCE 1975, Cher show performance, Los Angeles

"It's the classical cool of rock," says Talley of the pareddown look of the artist's Thin White Duke persona, which ushered in a menswear-focused style era. "Bowie moved with ease from gender fluidity to high-waisted trousers. It's a throwback to Marlene Dietrich style — who was totally the first to be androgynous." Adds Wentz: "The White Duke is like Elvis from another time to me. Like, on another planet, this is Elvis or The Beatles."



© DANDY DRESSING 1983, Serious Moonlight Tour

"I was thinking about this Bowie period alot recently, with the opening look of my recent Moschino show on [model] Lucky Blue," says Scott, who on Jan. 10 showed a series of traditionally masculine yet wildly colorful suiting that opened with the platinum-blond male model (and Bowie doppelganger) Lucky Blue Smith. Talley points to the original suit wearer, Beau Brummell, as possible inspiration: "He admired the importance of English dandies in the history of fashion." Adds Field of these years: "As David was more mature, his costumes started to reflect this attitude. He always made a perfect balance between his songs, his costumes and his age, keeping his audience always longing for more."

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David Bowie, Televisionary

From chatting with Dick Cavett to his career-rejuvenating videos on a new venture called MTV, he unabashedly embraced the massest of mediums BY ROB TANNENBAUM

N 1967, WHEN DAVID Bowie was a scuffling 20-year-old folk singer, he got his first letter from an American fan and sent a thoughtful reply. "I made my first movie last week," he wrote. "Just a 15-minute short, but it gave me some good experience for a full-length deal I have starting in January." Even before he had secured a foothold in one medium, he was planning his conquest of others. "I was trying to be a one-man revolution," he later said.

Bowie was an enthusiast who loved to disclose and champion his interests: Andy Warhol, German Expressionism, The Velvet Underground, wallpaper, Neu, cocaine, mime, androgyny, George Orwell, Scott Walker, Philly soul, Genet, henna, Brecht, Fritz Lang, William S. Burroughs, Alexander McQueen, saxophones, Mott the Hoople, Anthony Burgess, women, men, the Internet. He wanted as many canvases as possible, and he was unabashedly strategic about the broadest, most mass medium of all: TV.

When he sang "Starman" on the British prime-time show *Tcp cf the Pops* in 1972, wearing a garish Lycra jumpsuit, and casually put his arm around the shoulder of guitarist Mick Ronson six months after announcing his bisexuality, he set loose the possibility that gay culture might not always remain illicit. That small gesture, a generation now agrees, was a huge moment for gay lib in the United Kingdom.

In the next few years, he duetted with Cher on her CBS variety show, gabbed with Dick Cavett (who said, "You seem like a working actor," as Bowie chuckled, knowing it was true), and lip-synced his breakthrough hits "Fame" and "Golden Years" on Soul Train.

On TV, he could shift gears and guises with ease: On the 1977 special Bing Crosty's Merrie Olde Christmas, Bowie sang a melancholy carol with Crosby, a 73-year-old crooner who died a month later. ("I'm doing this show because my mother loves Bing Crosby," he told the show's writers.) Two years later, as the music guest on Saturday Night Live, he sang "TVC15" in a severe pencil skirt while downtown New York artistes Klaus Nomi and Joey Arias chirped grandly and posed behind him, next to a pink stuffed poodle.

When MTV launched in 1981, pop culture had finally caught up to Bowie, who had been making music videos for years. He even shilled for the network, as part of its "1 Want My MTV" marketing campaign, though once he noticed that the network wasn't playing videos by black artists, he chided it while VJ Mark Goodman tried to interview him.

"Anything new and exciting artistically, he was always at the forefront of it," says David Mallet, who directed more than a dozen Bowie videos, including "DJ," "Fashion" and "Ashes to Ashes." In the clip for "Boys Keep Swinging," Bowie mimes the song onstage in a suit until the chorus, when he suddenly appears in drag as three backup singers. "The BBC watched the first 20 seconds and said, 'Nice to see him doing something proper for once,' then put it on the air at teatime on a Saturday," Mallet recalls with a

delighted laugh. "Then there was a hell of a row. People said it was obscene."

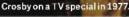
It wasn't radio or movies that finally made Bowie a global superstar, but TV. His 1983 album Let's Dance, produced by Chic guitarist Nile Rodgers, spawned three hit songs and videos: the title track (his first U.S. No. 1 single since "Fame"), "China Girl" and "Modern Love." At Live Aid in July 1985, his greatest-hits set was one of the broadcast's emotional highlights, though during the show he also debuted the video to "Dancing in the Streets," a duet with Mick Jagger that comprised the ludicrous low point of his years at the top. Bowie soon decided he hated being in the mainstream and formed the abrasive hard-rock band Tin Machine, he said, to scare away the Phil Collins fans who were coming to his arena concerts.

"Sponge" is a word that intimates often use to describe him. "I was endeavoring to teach him to astonish," said Lindsay Kemp, the British thespian with whom Bowie studied. "He was like a sponge." And Arias, Bowie's *SNL* collaborator, recently said, "He was like this force, this sponge, that absorbed it all."

Even Bowie saw this. "I am he who quotes, I am the sponge that absorbs," he said in one of his last interviews.

Part of Bowie's genius was an ability to infiltrate culture with fringe ideas that quickly spread into the mainstream. In contrast to his cool facade, he was a gifted smuggler who popularized trends — in music, movies, fashion and TV — through the virtue of his own heated enthusiasm. •







Onstage with his Diamond Dogs band on The Dick Cavett Show in 1974.





ROLESOFALIFETIME

Music's greatest-ever visual artist was, not surprisingly, an unpredictable and arresting film presence BY LOGAN HILL



OR PROOF OF HOW DAVID BOWIE'S roiling creativity flowed between music and movies, one doesn't have to look further than his first film, Nicolas Roeg's *The Man Who Fell to Earth*, from 1976: "He put much more of himself in it than we had been able to get into the script," Roeg said later. "Toward the end I realized a big change had happened in his life." Bowie didn't appear on the film's soundtrack, but he used images of himself

as the alien Thomas Jerome Newton as covers for his next two albums, *Station to Station* (1976) and *Low* (1977). The Starman's gravitational pull couldn't help but warp any film he touched — sometimes to his advantage, and often not. Many of Bowie's screen performances — a vampiric stud in *The Hunger*, the Berlin gigolo of *Just a Gigolo* — inflated with theatrical pretense until they popped. The so-1986 musical fantasia *Absolute Beginners* may be best viewed on a muted TV above the bar, but his throwback soft-shoe number is a delight for any fan who has ever wanted to see Bowie tap-dance in the sky. Likewise, his lascivious, coke-addled mugging as the Goblin King in Jim Henson's *Labyrinth* was almost hyperactively perverse: "A spoiled child, vain and temperamental," said Bowie, "kind of like a rock'n'roll star."

In Nagisa Oshima's 1983 drama *Merry Christmas*, *Mr. Lawrence*, Bowie was brilliant as a British POW thrust into a psychosexual duel with his Japanese captor, and the iconic image from that film — Bowie, buried in sand up to his neck is an exaggeration of his most committed and constricted film performance: The trained mime trapped in an invisible box of British reserve and, every once in a while, cracking the lid to reveal lip-curled hate, wry disdain or daring sexual menace.

All actors make flops; Bowie was no different. But he turned down Bond villains and easy paychecks to take risks with David Lynch, Christopher Nolan, Julian Schnabel, Tony Scott and, yes, Ben Stiller (*Zoolander*). Usually, actors flip out over working with Martin Scorsese; instead, the director said, "I was a little taken aback when I met Bowie" on the set of *The Last Temptation of Christ*.

As Bowie's legend grew, he was best when he could wield his weird aura in the service of another timeless peer. As Andy Warhol in *Basquiat* and Nikola Tesla in *The Prestige*, Bowie made these men strange and curdled, coiled up and twisted outsiders. Onscreen and off, he always understood the strength of the strange.



APRIL 24, 1992 Following his 1980 divorce from Angie, Bowie marries model Iman Abdulmajid in a private ceremony in Florence, Italy. Their daughter, Alexandria, would be born in 2000.



SEPT. 14, 1995 The first stop on a coheadlining tour with Nine Inch Nails receives hostile audience reactions. "I did like the combination, but my fans didn't," Bowie later says. "Bad luck!"

SEPT. 1, 1998 Bowienet – arguably the first musician driven social media site – launches, offering downloadable material (including tour recordings and access to the artist's journals) for a \$20 monthly subscription.



OCT. 20, 2001 After the 9/11 attacks, Bowie opens the Concert for New York City with a stunning cover of Paul Simon's "America" at Madison Square Garden.

Nearly as inventive in the boardroom as onstage - remember "Bowie bonds"? - the singer was savvy, fearless and forward-thinking BY ROBERT LEVINE



AVID BOWIE LEARNED ABOUT the music business the hard way-from a notoriously bad deal with early manager Tony Defries that reportedly gave him half the singer's earnings. After they parted ways, in 1975, Bowie took control of his own career, managing himself with the same adventurous, even visionary, spirit that he brought to his music.

Defries made one decision that helped Bowie: He negotiated Bowie's RCA deal so the two would own his recording copyrights, a provision almost unheard of at the time. In 1989, Bowie licensed most of his albums – 1969's Space Oddity though 1980's Scary Monsters (And Super Creeps) - to Rykodisc, then an independent label focused on CD reissues. "He wanted to control where and when his music was used," Bill Zysblat, who has been Bowie's business manager since 1982, tells Billboard. "It was never about money — it was always about doing the newest thing, doing the coolest thing."

In 1990, for his Sound+Vision Tour, Bowie became one of the first artists to commit to having one promoter handle an entire tour. All of Bowie's tours since have been promoted by Arthur Fogel, now chairman of Live Nation's global touring division. "Having one person with a global view, compared to individual promoters only worried about their local markets, is invaluable," Bowie told Billboard in 2005.

After the Rykodisc deal ran its course, Bowie licensed his albums to EMI Music for a reported advance of \$30 million. As part of the same 1997 deal, Bowie also acquired Defries' share of his recordings and issued \$55 million in bonds backed by royalties from album sales and publishing rights, which the singer also owned. (The rights to all of his albums except for the last four are now licensed to Warner Music.)

"He understood the concept in a split second," says David Pullman, who put together the bond deal, among the first to securitize copyright royalties. "He never complained, and he wasn't afraid to fail." All of the bonds were purchased by the Prudential Insurance Company of America and paid off in 2007.

Around that time, Bowie became fascinated by technology. In late 1996, he became one of the first major artists to release a song online when he made three versions of the single "Telling Lies" available on his official website. The following year, he "cybercast" a Boston Orpheum concert.

Bowie also launched several online ventures. In 1998, with the company UltraStar, he started the dial-up online service provider BowieNet, which offered subscribers their own @bowienet email address. Although UltraStar didn't last as an Internet service provider, the company became an online fanclub business that went on to work with The Rolling Stones and Madonna. In 2006, Live Nation bought it.

"David was very involved in the direction of UltraStar – he attended meetings and got involved in artistic decisions," says Ron Roy, a partner in the venture. "Once exposed to the power of direct online communications between artists and fans, David realized that music was about to change forever." Bowie soon began to talk about a time when artists would no longer need labels. "I don't even know why I would want to be on a label in a few years because I don't think it's going to work by labels and by distribution systems in the same way," he told The New York Times in 2002. "I'm fully confident that copyright, for instance, will no longer exist in 10 years, and authorship and intellectual property [are] in for such a bashing." Around that time, he started his own label, Iso, which was distributed through Sony Music.

"He saw how the digital age would affect copyrights and record companies," says Zysblat. "The world doesn't know how brilliant he was - not only about music but about history and technology." O

"It was never about money -it was about doing the newest thing, doing the coolest thing." Bill Zysblat, business manager

Tallying Up A Career 130K 1996

Estimated cffer for Bowie's catalog in 1997 (values have generally decreased since then)

Estimated first-

week sales cf Blackstar, according to forecasts

Grammys, including a L fetime Achievement Award in 2006

Year inducted into

the Rock and Roll Hall of Fame as a per former



Billboard Hot 100 hits, with two No. 1s ("Fame," "Let's Dance")

35,000%

Increase in Pandora station adds the day after Bowie's death

Additional reporting by Michele Angermiller, Jem Aswad, Keith Caulfield, Ed Christman, Frank DiGiacomo, Camille Dodero, Andrew Flanagan, Gary Graff, Brooke Mazurek, Dan Rys, Richard Smirke, Ray Waddell, Michael Walker, Natalie Weiner, Brad Wete and Nick Williams.



JUNE 25, 2004 A few days after suffering a heart attack backstage in Prague, Bowie plays the final concert of a 112-show global run in Scheesel, Germany. He never tours again.



NOV. 9, 2006 His last public concert takes place at New York's Hammerstein Ballroom, where he sings three songs, including a duet of "Changes" with Alicia Keys.



JAN. 8, 2013 On his 66th birthday, Bowie surprise-releases a new single, "Where Are We Now?" and announces an LP, The Next Day, launching a productive burst that marked his last years.



DEC. 7, 2015 Lazarus — a stage production co-written by Bowie and Irish playwright Enda Walsh — premieres at the New York Theatre Workshop.



JAN. 10, 2016 Bowie dies in New York, two days after his 69th birthday and the release of his 26th studio LP Blackstar. - CHRISOILEARY



PROMOTION



EVENTS & HAPPENINGS

WOMEN IN MUSIC

DECEMBER 11, 2015 | NEW YORK

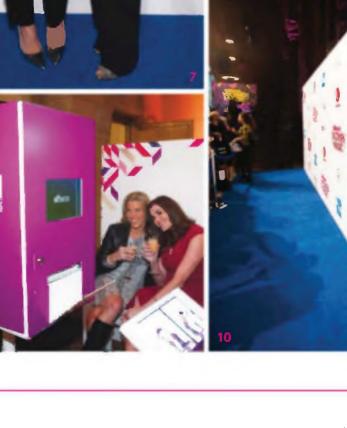






Billboard's annual Women in Music event, presented by American Express, recognizes the incredible achievements of today's top female artists and executives. The honorees, selected by *Billboard*'s esteemed editorial team, are trailblazing women who have inspired the music business with their success, leadership and new ideas during the past 12 months. This year's honorees were Lady Gaga, Lana Del Rey, Missy Elliott, Fifth Harmony, Demi Lovato, Kelsea Ballerini, Selena Gomez, Brittany Howard, Tori Kelly and Loretta Lynn.

- 1. Mercedes-Benz elevated arrivals with a special chrome AMG G63 model that turned heads and stopped traffic on 42nd Street.
- 2. The music industry's top female execs gathered for the 2015 executive photo, presented by Iron Mountain Entertainment Services.
- **3.** Music stars signed the American Airlines guitar (on display at the event) to benefit American Airlines' Miles for Kids in Need charitable organization.
- **4.** The cocktail reception featured refreshments from Pepsi, the official beverage sponsor of Women in Music.
- 5. From left: Nielsen Entertainment president Howard Appelbaum with Todd and Katie Boehly.
- 6. Billboard Rising Star honoree Kelsea Ballerini signed the American Airlines guitar in support of Miles for Kids in Need.
- 7. American Express vp global media, sponsorship and experiential marketing Deb Curtis (right) with Breakthrough Artist honoree Tori Kelly.
- 8. Women in Music's Executive of the Year, Universal Music Publishing Group chairman/CEO Jody Gerson.
- 9. Guests enjoyed the Pepsi GIF/photo booth at the event.
- Honorees and celebrity attendees walked the signature Pepsi blue carpet before the show.



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For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com

Steve Angello, Now In His Own House

★★☆☆☆



STEVE ANGELLO Wild Youth Size Records

"message" was starry-eyed and inane: "Turn up the love," "Don't you worry, child/See, heaven's got a plan for you," "Feel the energy deep inside your system/And leave this world behind," etc. Their music — based on time-tested tensionand-release configurations of chirpy keyboard lines, pumping bass and that inexorable fouron-the-floor beat — was crude but ultimately undeniable.

Two-thirds of SHM, the DJ-producers Axwell and Sebastian Ingrosso, have teamed as a duo under the moniker Axwell + Ingrosso to serve up more of the same: Singles like "Sun Is Shining" and "Something New" feature big, hopeful bromides brayed over slabs of trance-streaked electro-house pomp. But the group's other former member, Steve Angello, is the one who actually wants to do, ahem, something new. The 33-year-old's solo debut, Wild Youth, released on his own Size Records, is a departure: an autobiographical concept album tracing a narrative arc from misbegotten youth to adult success. It includes lots of the customary musical tricks; fanciers of the thudding foursquare beat will not be disappointed. But it stirs in some different musical flavors, and tilts thematically from inspiration to confession.

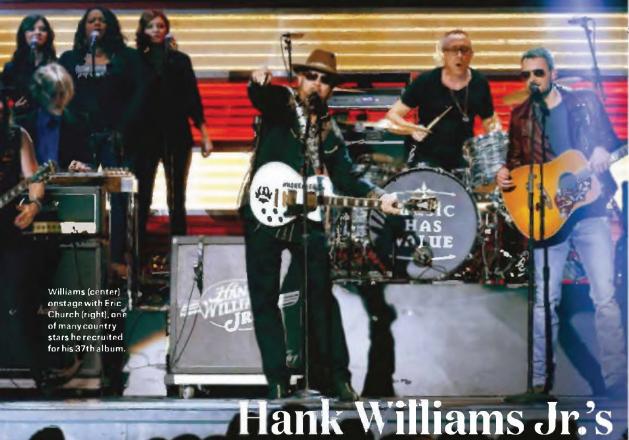
Take "Prisoner," which delays the shift to full-throttle four-on-the-floor until the 2:14 mark, working its way through a verse full of electro bleeps

SWEDISH HOUSE MAFIA, THE HUGELY popular Stockholm EDM trio that parted ways in 2013, was scorned by detractors as bombastic. It was an accurate description of the group's music, of course, but an odd criticism, since SHM's project was a kind of experiment in the science of bombast: a test to see how many dancers could be moved, how many arenas filled, how many festivals headlined, when a walloping four-on-the-floor beat was hitched to an outsized inspirational slogan. Their "We drove out to the ocean/Stayed in your car for ages/Talking through the stages."

Such sentiments clearly mean something to Angello, but those meanings may not translate to the dancefloor, where his fans will in all likelihood be doing the usual: waiting, politely, through the slow-boiling buildups, for the kick-drum's inevitable slamming return. The truth is, Angello's storytelling and ruminating leave much to be desired. He's a far better extrovert than introvert: The best moments on *Wild Youth* are the shameless ones, where he delivers the familiar goods without embarrassment, if not without pretense.



and clangorous industrial-style synth stabs. The chorus glances inward: "I'm a prisoner to these feelings," cries guest vocalist Gary Go. Other songs also strike pensive notes. The blipping "Stockholm Skies" unfolds like a self-help monologue ("I've never been so ready/I've never felt so steady"); "The Ocean" puts brooding minor chords and wailing diva vocals behind a vague vignette about a road trip, or a spiritual epiphany, or something: Exhibit A is the single "Children of the Wild," a ridiculous piece of teen-rebel schlock whose big hokey chorus ("We are children of the wild, we take our chance to face the fall/Go on and on and on, to chase our shadows off the wall") might as well have been lifted off an early Bon Jovi record. In other words, it could have been a Swedish House Mafia record — it's just that dumb, and that effective.



Mixed Messages





HANK

It's About Time

Nash Icon/Big

Machine Label Group

career, Hank Williams Jr. still can't make up his mind. On the title track of his new album, It's About Time, billed as his 37th, he complains he has "had enough of this weird pop-country sound." But that doesn't stop him from WILLIAMS JR. recruiting contemporary country talents and tricks for help. The opener's a booming duet

HALF A CENTURY INTO HIS

with Eric Church. And in the

closing update of Williams' own "Born to Boogie," Brad Paisley cranks guitar while Brantley Gilbert and Justin Moore pass the mic with Bocephus rap stylings, establishing the hit 1987 original as a kind of bro-country blueprint. More incongruously, there's the goofy "Dress Like an Icon," which name-drops not just Robert Johnson, but also Louis Vuitton and Nicki Minaj. Yet a few songs later, in the Allmansstyle weeper "Just Call Me Hank," the Nash Icon recording artist tells us, "Don't call me an icon."

Williams is more consistent when it comes to two of his great loves: God and songs associated with

Waylon Jennings. Williams covers both Neil Young's "Are You Ready for the Country," which Jennings made his own in 1977, and Mel Tillis' wickedly funny breakup curse "Mental Revenge," a hit for Jennings a decade earlier. And three songs have "God" in their titles. "God Fearin' Man" and "God and Guns" are the chest-beating, blue-collar, backlash populism you'd expect, the latter suggesting the government is plotting to take away that "peacemaker" in your dresser. "Wrapped Up, Tangled Up in Jesus (God's Got It)" is way more interesting -a resurrection of a '70s blues spiritual by Louisiana-via-Mississippi preacher Reverend Charlie Jackson that takes off from a fishing-allegory sermon and then hums through the Delta for six minutes.

In fact, much of It's About Time is dense, cooking Southern rock. It can be frivolous (the bleacherstomp shout-alongs "Club U.S.A." and "The Party's On") but has no problem nailing a groove. There are even hints of Dixieland jazz in the rhythm, as on the "All My Rowdy Friends" update "Those Days Are Gone." Wherever you stand on Williams' politics and contradictions, when he claims he was born to boogie, he's still not kidding. -CHUCK EDDY

SINGLES

BRANDY "BEGGIN" & PLEADIN" SLAYANA RECORDS ****

On this bluesy breakup anthem, the R&B vet soundtracks recent heartbreak (she split with her ex-fiance in 2014) - until she gets up off her knees and starts thinking rebound. "I got a couple n-s that I can call," she sings, a sentiment any independent lady can appreciate. -ADELLE PLATON

ST. LUCIA LOVE SOMEBODY

COLUMBIA RECORDS **** Everyone's doing new wave-y

synth-pop nowadays, but Brooklyn's St. Lucia, led by Jean-Philip Grobler, stands out by adding an R&B inflected human touch on this new single. It starts with minimalist finger snaps and then blossoms into a bouquet of flute swirls and harmonies, concluding with Patricia Beranek (Grobler's wife) joining in to chant the titular mantra -C.P

KANYE WEST REAL FRIENDS G.O.O.D. MUSIC ****

West's last surprise drop, "Facts," had even his biggest stans fearing the upcaming Swish would end up an air-ball Relax everyone: 'Real Friends" is his best song since 2013. "Facts" was brash and disposable, but this is thoughtful with West mourning deteriorating friendships and showing rare signs of regret over keys and a rimshot ALEX GALE



GRIZFOLK Making of the Giants Virain *****

SoCal rock rookies explore alt-radio trends on debut album

ON ITS DEBUT LP, THE LOS ANGELESbased quintet Grizfolk comes out swinging, as if the fist-raised, festivalready rock anthem was the last viable formula music had left. But the end result is a dozen tracks of unrelenting normalcy, a pastiche of what has been popular on alternative radio in recent years. Grizfolk doubles down on choral oh-oh's, soothing Mumfordian acoustics and pummeling drum beats that will have listeners imagining Dragons. As if the band was afraid to leave any modern-rock trends unchecked, "Bob Marley" features a whistled hook and a chorus proclaiming that the namesake artist is guiding Grizfolk down the highway. The act's best moment is when it summons the Springsteen-esque country of Eric Church on the weatherbeaten "Bounty on My Head." Singer Adam Roth has a gravelly timbre that fits the topic perfectly, making a shape-shifting band sound like it had finally found its home, even if just for a song. -CHRIS PAYNE



DAUGHTER Not to Disappea Glassnote ****

Alt-folkies pair brighter sounds with sad-as-ever lyrics on second album

ON IF YOU LEAVE, THE GORGEOUSLY gloomy 2013 debut from U.K. indiefolk trio Daughter, frontwoman Elena Tonra sings, "I've been thinking I should see someone/Just to find out if I'm alright." Two years on, it seems the only professional help Daughter sought was in the form of new producer Nicolas Vernhes (Animal Collective, Deerhunter, Speedy Ortiz), who colors this terrific sophomore set with fresh shades of gray. On opener "New Ways," guitarist/co-producer Igor Haefeli moves from his usual maudlin chiming to grinding shoegazer noise. The group unexpectedly goes U₂ on "How," gets briefly punky on "Fossa" and fits a frazzled dance beat to "No Care." Alas, Tonra is too fixated on death, sex and dementia to let the bigger, more upbeat sounds brighten her mood. "I hate walking alone," she sings, delicately as ever, on "Alone/ With You," a lurching ghost of a reggae tune. "I should get a dog or something." If pet therapy fails, there's always songwriting. -KEN PARTRIDGE

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NUMBERS: THE SWEET RISE OF 'CAKE'

The Joe Jonas-led band DNCE climbs the Billboard Hot 100 with debut single "Cake by the Ocean" (Republic). The cut sweetens up the chart's top 40 for the first time, rising 41-26, and is making headway on top 40 radio as well.



"Cake" steps 20-19 on the Mainstream Top 40 airplay chart with plays rising 18 percent in the week ending Jan. 10, according to Nielsen Music. As for allformat airplay, the song jumps by 24 percent, to 24 million in audience.



"Cake" also scores the largest gain in streams among tracks in the top 30 of Streaming Songs, jumping 37-26 in its second chart week with 5.9 million clicks (up 21 percent), which were powered largely by Spotify plays.



The song's total download sales grow to 342,000, thanks to the track moving 56,000 in its latest week. "Cake" continues to benefit from exposure in a Sprint TV commercial, which debuted in November 2015. —KEITH CAULFIELD



TOMORROW'S HITS

CATCHY HOOK Canadians have overtaken the Billboard Hot 100's top 10 of late, together claiming seven songs for six straight weeks around the new year. Now a new face from north of the border is making a play: **Shawn Hook**. The pop singer (from Nelson, British Columbia) is bubbling under Mainstream Top 40 with "Sound of Your Heart" (Hollywood), which hit the Canada CHR/Top 40 chart's top 10 in August 2015.



NASTY BOY

North Carolina's Luke Nasty makes his chart debut with "Might Be" (Othaz/Empire). which enters Mainstream R&B/ Hip-Hop at No. 36. The song, a rework of a 2014 Anderson Paak track (see story, page 21), bows with a 39 percent increase in airplay at the format, according to Nielsen Music; its main support is in North Carolina, South Carolina and Georgia.

CHART BEAT

BY KEITH CAULFIELD

'Lose' Wins Meghan Trainor already has revealed the name of her second full-length album, but her first record is still generating No. 1 hits. Trainor's "Like I'm Gonna Lose You" (featuring John Legend) tops the Adult Top 40 airplay chart, where she peaked at No. 2 with her breakthrough hit, "All About That Bass." Both songs are from her debut album, *Title*. Trainor's forthcoming sophomore set has a similarly straightforward name: Thank You. "It kills me to hold these songs from the world," she recently told El News, explaining that the title track is "a song to my fans. -GARY TRUST





AUDIENCE

5.2 MILLION



G-EAZY X BEBE REXHA'S "ME_MYSELF &I STREAMS 7 MILLION

KIIARAS "GOLD" STREAMS 797.000



ARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	ALBUMS	DIGITAL ALBUMS"	DIGITAL
This Week*	3,977, 000	1,836,000	19,205,000
Last Week	5,696,000	2,725,000	28,570,000
Change	-30.2%	-32.6%	-32.8%
This Week Last Year	5,274,000	2,588,000	27,876,000
Change	-24.6%	-29.1%	-31.1%

DAVID BOWIE ACHIEVED MANY MILESTONES during his legendary five-decade career. But surprisingly, a No. 1 album on the Billboard 200 chart wasn't one of them – until now. His 25th album, Blackstar, could top the list dated Jan. 30,

thanks to mourning fans. The rock icon, who died Jan. 10 after an 18-month battle with cancer, released his latest album through ISO/Columbia just two days earlier (on his 69th birth-

day). Industry forecasters suggest Blackstar – which addresses death and sickness in many of its lyrics – may launch with more than 130,000 copies sold in the week ending Jan. 14, with a higher total of equivalent-album units

(the number that blends album sales with track-equivalent and streaming-equivalent units). Bowie will likely bump Adele from No. 1 after her seven-week run with 25.

A possible spoiler for *Blackstar*'s No. 1 arrival is Bowie's own 2002 greatest-hits package, Best cf Bowie. Sources say the 20-song collection

could sell around 70,000 copies for the week. However, there's a small chance it could beat Blackstar in overall equivalent units, once track and streaming units from its beloved hits (like "Changes" and "Under Pressure") are factored into its overall unit total.

Blackstar comes less than two years after Bowie earned his highest-charting album so far, when The Next Day debuted and peaked at No. 2 after its release on March 12, 2013. The Next Day entered the chart with 85,000 sold - Bowie's biggest sales frame since Nielsen Music started powering the chart with its



Bowie Bound For First No. 1

The late legend's Blackstar, released two days before his death on Jan. 10, could open atop the chart dated Jan. 30, according to industry forecasters

Album On Billboard 200

point-of-sale purchase data in 1991. The Next Day was his first top 10 since 1983's pop smash Let's Dance grooved its way to No. 4. The two albums were among his seven top 10 releases (so far). Bowie's breakthrough in the mid-1970s led to a string of top 10 albums: Diamond Dogs was his first, peaking at No. 5

on July 20, 1974. That was followed by David Live (No. 8, 1974), Young Americans (No. 9, 1975), Station to Station (No. 3, 1976) and the hits collection ChangesOneBowie (No. 10, 1976) — his final top 10 until Let's Dance.

If Bowie hits No. 1, he'll earn the first posthumous chart-topper since 2009, when Michael Jackson's This Is It soundtrack bowed atop the Nov. 14 tally.



FINDING HER 'PLACE' Self-proclaimed "hillbilly" Tara Thompson, from East Tennessee, not only cut her teeth playing the storied honky-tonks of Nashville's lower Broadway, but also is a cousin of Loretta Lynn. Fittingly, the singer songwriter's spunky ode to single life, "Someone to Take Your Place" (Valory), conjures classic country comparisons Bubbling under Country Airplay, the track will go to radio on Feb. 22.

GARY TRUST, JIM ASKER and AMAYA MENDIZABA



Change	-30.2%	-32.6%	-32.8%
This Week Last Year	5,274,000	2,588, 000	27,876,000
Change	-24.6%	-29.1%	-31.1%
"Digital album sales are als	o counted within album	nsales	
Weekly Albu	m Sales (Milli	on Units)	
			201
5			201
0			
3.9M			
1			
J F M A	M J J	4 S D	N Q
EAR-TO-DATE			
Overall Unit S	iales		
	2015	2016	CHANGE
Albums	5,274,000	3,977,000	-24.6%
Digital Tracks	27,876,000	19,205,000	-31.1%
Store Singles	87,000	27,000	-69.0%
Total	33,237,000	23,209,000	-30.2%
Album w/TEA*	8,061,600	5,897,500	-26.8%
fincludes track-equivalent one album sale	album sales (TEA) with	10 track downloads equi	valent to
Digital Track	Selee		-
	30162		
015		2	7.9 Million
016		19.5 Mill	ion
_			_
Sales by Albu	im Format		
	2015	2016	CHANGE
CD	2,405,000	1,849,000	-23.1%
Digital	2,588,000	1,836,000	-29.1%

	2015	2016	CHANGE
CD	2,405,000	1,849,000	-23.1%
Digital	2,588,000	1,836,000	-29.1%
Vinyl	268,000	281,000	4.9%
Other	12,000	11,000	8.3%

Sales by Album Category						
2015	2016	CHANGE				
2,494,000	1,761,000	-29.4%				
2,780,000	2,216,000	-20.3%				
2,286,000	1,847,000	-19.2%				
	2015 2,494,000 2,780,000	2015 2016 2,494,000 1,761,000 2,780,000 2,216,000				

Current Album Sales	5
2015	2.5 Million
2016	1.8 Million

Catalog Album Sales						
2015		2.3Million				
2016		2.2 Million				

For week ending Jan. 7, 2016. Figures are rounded. Co sample of retail store and rack sales reports collected

VINUSIC VALOWS UNTEST | VIGNG LEGEND THEO WARGO/GETTY WASTNI DEVIN DAVIS THOMPSON CO BOWNE JIMMY MALES B PENEZ HDOK

Artist 100 January 23



NUSI

Music, streaming activity data from online muck obai Media, LLC, and Nielsen, Music, Inc., All right

2 WES

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37

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48

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86 69 49

the week's most popular artistic an interaction on social metwork

TVDOS

MARPLAY/STREAMINE & SCI1 v **ANDY GRAMMER**

LAST	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL		WKS,ON Chart
NTRY	37	PASSION	SIXSTEPS/SPARROW/CAP TOL CMG	37	2
42	38	POST MALONE	REPUBLIC	38	13
36	39	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	36	11
44	40		DP DAWGJAFTERMATH/INTERSCOPE/IGA	1	56
20	41	THE BEATLES	APPLE/CAP TOL/UME	20	12
40	42	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	80
74	43	METALLICA	BLACKENED/WARNER BROS.	43	30
41	44	KATY PERRY	CAPITOL	6	80
63	45	THE CHAINSMOKERS	D SRUPTOR/COLUMBIA	45	6
52	46	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	80
73	47	DNCE	REPUBLIC	47	4
The state				1	_

MICHAEL JACKSON MIL/EPIC	25	54

7	22 50		2	24		80
n	56 51	ZAC BROWN BAND DHIN VARVATOS/SOUTHERN (ART) NO/RN/LG/#FPLEE E	1	66	•	89
70	47 52	FLORIDA GEORGIA LINE REPUBLIE NASHVILLE/BMLG	1	80	68	95
72	43) 53	HALSEY	4	19	N	W
97	55 54	BEYONCE PARK WO DO/COL LW BIA	6	78	•	82
47 (60 55	ERIC CHURCH BM: NASHVILLE/UM/GN	8	79		97
82	54 56	BRUNO MARS ATLANTIC/AG	10	78	77	64
56	61 57	DAYA ARTBEATZ	56	8		8
65	68 58	JEREMIH MICK SCHULTZ/DEF JAM	30	75	•	(70
45	57 59	SAM SMITH CAP TOL	1	80	· _	84
55 (65 60	TORY LANEZ MAD LOVE/INTERSCOPE/IGA	55	8	-	93
61	49 61	BIG SEAN G.O.O.D./DEF JAM	2	64	RE·E	NTR
44	8 62	NICKIMINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	2	80	RE·E	NTR'
78	66 63	CHRIS YOUNG RCA NASHVILLE/SMN	13	26	N	W
94	67 64	WALK THE MOON	8	53	-	90
39	51 65	CAM ARISTA NASHVILLE/SMN	25	20	RE·E	NTR'
90	58 66		2	80		
58	62 67		15	66		
81	59 68	JASON ALDEAN BROKEN BOW/BBMG	1	80		
66	71 69	X AMBASSADORS KIDINAKORNER/INTERSCOPE/IGA	21	28		
RE-ENT	'RY 70	KANYE WEST GO.O D/ROCAFELLA/DEF JAM	12	30		
95	7. 71	RIHANNA WESTBURY ROAD/ROC NATION	11	76		
85	77 72	SIA MONKEY PUZZLE/RCA	5	80		

AST EEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK Pos	WKS ON Chart
16	73	RAE SREMMURD	EARDRUM 4/INTERSCOPE/IGA	7	71
iO	74	SILENTO	BOLO/CAP TOL	10	36
85)	75	YO GOTTI	COCAINE MUZIK/EPIC	75	3
81)	76	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	76	2

WKS. AGO

59

98

.

43

RE-ENTR

RE-ENTR

RE-ENTR

18

S-CURVE

84 4



	Ø	YOUNG THUG 300/ATLANTIC	/AG	52	23
94	78	JANA KRAMER	MN	22	9
87	79	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UM	GN	55	46
-ENTRY	80	LED ZEPPELIN SWAN SONG/ATLANTIC/RH	NO	5	28
48	81	5 SECONDS OF SUMMER	TOL	1	55
79	82	DJ SNAKE DI SNAKE/INTERSCOPE/	GA	38	42
ENTRY	83	DISTURBED REPR 5E/WARNER BR	05	5	6
ENTRY	84		05.	29	2
8	85	OLD DOMINION RCA NASHVILLE/S	MN	29	13
89	86	BRETT ELDREDGE ATLANTIC/W	MN	9	30
95	87	COLE SWINDELL WARNER BROS. NASHVILLE/W	MN	41	66
IEW	88	CAMILA CABELLO SYCO/E	PC	88	1
82	89	OMI LOUDER THAN LIFE/ULTRA/COLUM	BIA	5	32
97	90	TORI KELLY SCHOOLBOY/CAP	TOL	6	15
64	91	ILOVEMEMPHIS PALM TREE/RUSH HOUR/RECOR	RDS	50	18
8	92	MARK RONSON	RCA	5	52
70	93		TOL	11	8
84	94	R. CITY KEMOSABE/F	RCA	18	21
93	95	KELSEA BALLERINI BLACK RI	/ER	52	12
ENTRY	96	JUSTIN TIMBERLAKE	RCA	20	46
ENTRY	97	AC/DC COLUM	814	6	24
VEW	98	LOCASH REVI	/E R	98	1
90	99	HOZIER RUBYWORKS/COLUM	BIA	5	69
ENTRY	100	JAMES BAY REPUE	u IC	49	2



Flo Rida's Top 40 Return

Flo Rida (above) upgrades to the Billboard Artist 100's top 40 for the first time in more than eight months, rising 45 36 thanks to momentum for current single "My House." The rapper gains by 10 percent in overall activity, led by a 16 percent boost in streaming and a 5 percent lift in radio airplay On the Billboard Hot 100, "House" hits a new high, lifting 34 32. The track debuts on Streaming Songs at No. 46 with 3.8 million U.S. streams (up 5 percent), while surging by 38 percent to 20 million in radio audience. "My House" is the title track to Flo Rida's EP that debuted and peaked at No. 14 on the April 25, 2015, Billboard 200 At 40 weeks and counting, the set is his longest-charting among five entries, passing the 37-week run of 2012's Wild Ones. Meanwhile Camila

Cabello makes her solo debut on the Artist 100 at No. 88. She previously logged 48 weeks on the list as part of Fifth Harmony (peaking at No. 12 in February 2015) Cabello bows on her own, but thanks to more collaboration: "I Know What You Did Last Summer," her duet with Shawn Mendes, jumps 28-22 on the Hot 100, 21-5 on Digital Songs (74,000 sold) and 46-34 on Streaming Songs (4.7 million) and debuts at No. 43 on Radio Songs (31 million). — Gary Trust

202 Oard Ó

2016 January 23

	THIS WEEK	AR LIST CERTIFICATION TITLE	PE AK PDS.	WKS. ON CHART
1	1		1	7
2	2		1	8
\odot	3	TWENTY ONE PILOTS Blurryface	1	34
6	4	THE WEEKND Beauty Behind The Madness	1	19
HDT SHDT DEBUT	5	RACHEL PLATTEN Wildfire	5	1
4	6	ONE DIRECTION Made In The A.M.	2	8
12	7	CHRIS STAPLETON Traveller	1	17
	8	FETTY WAP Fetty Wap	1	15
10)	g	BRYSON TILLER TRAPSOUL/RCA	9	15
9	10	TAYLOR SWIFT A 1989	1	63
7	u	SELENA GOMEZ Revival	1	13
8	12	CHRIS BROWN Royalty	3	3
13	13	G-EA2Y When It's Oark Out	5	5
0	14	SHAWN MENDES Handwritten	1	39
19	15	MEGHAN TRAINOR A Title	1	52
15	16	SAM HUNT Montevallo	3	63
14	17	DRAKE & FUTURE What A Time To Be Alive	1	16
22	18	ADELE 21	1	255
NEW	19	PASSION Salvation's Tide Is Rising	19	1
20	20	COLDPLAY A Head Full Of Oreams	2	5
18	21	FUTURE OS2	1	25
25	22	LUKE BRYAN Kill The Lights	1	22
33	23	ELLIE GOULDING Oelirium OHERRYTREE/INTERSCOPE/IGA	3	9
29	24	DRAKE If You're Reading This It's Too Late	1	48
27	25	ED SHEERAN A X	1	81
17	26	SOUNDTRACK Star Wars: The Force Awakens	5	3
26	27	FALL OUT BOY American Beauty / American Psycho	1	51
28	28	THOMAS RHETT Tangled Up	6	15
21	29	TWENTY ONE PILOTS Vessel	21	73
24	30	HALSEY Badlands	2	19
30	31	J. COLE 2014 Forest Hills Orive DREAMVILLE/ROC NATION/COLUMBIA	1	57
38	32	ELLE KING Love Stuff	26	37
16	33	THE BEATLES	1	206
32	34	DEMILOVATO Confident	2	12
31	35	PENTATONIX Pentatonix	1	12
36	36	ALESSIA CARA Know-It-All	9	8
39	37	VARIOUS ARTISTS NOW 56 UNIVERSAL/SONY MUSIC/UME	4	10
40	38	CARRIE UNDERWOOD Storyteller	2	11
46	39	KENDRICK LAMAR TO Pimp A Butterfly TOP DAMO/A FTERMATK/INTERSCOPE/IGA ORIGINAL BROADWAY CAST Hamilton: An American Musical	1	43
42	40	HAMILTON UPTOWN/ATLANTIC/AG	12	15
53	41	THE CHAINSMOKERS Bouquet (EP) GISRUPTOR/COLUMBIA Ny House (EP)	41	10
45	42	POE BOY/ATLANTIC/AG TROYE SIVAN Blue Neighbourhood	14	40
37	43	CAPITOL BLAKE SHELTON Reloaded: 20 #1 Hits	7	5
48	44	MARNER BROS. NASHVILLE/WMN REIGADECI: 20 #3 HILS DURAN DURAN Paper Gods	5	11
RE	45	WARNER BROS.	10	5
0	46	TRAVIS SCOTT Rodeo GRAND HIS ALE/LPIC MELANIE MARTINEZ Cry Baby	3	18
n	47	SAM SMITH A In The Lonely Hour	6	21
51	48	CARRIE UNDERWOOD Greatest Hits: Decade #1	2	82
34	49	EMINEM A Curtain Call: The Hits	4	57
66	50		1	271

140	100	ARTIST CERTIFICATION Title	PLAK	WKS DH
BIM.	0180 51		POS.	
H		GEAZY These Things Happen	_	
69	52	GEAZY/RVG/BPG/RCA CHRIS YOUNG I'm Comin' Over	3	78
56	53	RCA NASHVILLE/SMN ERIC CHURCH Mr. Misunderstood	5	8
57	54	EMI NASHVILLE/UMGN	2	10
67	55	SCURVE	19	45
60	56	ADELE A 19 XL/COLUMBIA	4	199
47	57	RAE SREMMURD SremmLife	5	53
64	58	HOZIER Hozier	2	66
RE	59	JOEY ALEXANDER My Favorite Things	59	2
54	60	CAM Untamed	12	4
41	61	S SECONDS OF SUMMER Sounds Good Feels Good	1	11
62	62	JORDAN SMITH The Voice The Complete Season 9 Collection REPUBLIC	11	4
74	63	ALABAMA SHAKES Sound & Color	1	32
112	64	PS METALLICA (P) Metallica	1	360
69	65	BIG SEAN Oark Sky Paradise	1	46
87	66	NATHANIEL RATELIFF & THE NIGHT SWEATS Namanid Raid If & The Night Sweats Stak/concord	17	20
80	67	DRAKE Take Care	1	149
71	68	DAYA Oaya (EP)	68	9
93	69	JAMES BAY Chaos And The Calm	15	42
61	70	KIDZ BOP KIDS Kidz Bop 30	12	12
81	71	DISTURBED Immortalized	1	20
73	72	NICKI MINAJ OTAVI The Pinkprint	2	56
59	73	LOGIC The Incredible True Story	3	8
76	74	RICK ROSS Black Market	6	5
94	75	JEREMIN MCK SCHULTZ/DEF JAM	42	5
98	76	KENDRICK LAMAR A good kid. m.A.A.d city	2	167
135	77	LAUREN DAIGLE How Can It Be	30	35
68	78	MICHAEL JACKSON 🔬 The Essential Michael Jackson	53	154
65	79		11	260
99	80	DRAKE Nothing Was The Same	1	117
100	81	JASON DERULO Everything Is 4	4	25
-	82	NAROON 5 V	1	71
101	83	ZAC BROWN BAND JEKYLL + HYOE	1	37
104	84	X AMBASSADORS VHS KIDINAKORNER/INTERSCOPE/IGA	7	28
113	85	SOUNDTRACK FILTERSLOVE/IGA	2	46
63	86	MEEK MILL Oreams Worth More Than Money MayBacH/AtLANTIC/AG	- 1	26
86	87	FLEETWOOD MAC A Greatest Hits WARNER BROS Greatest Hits	14	119
88	88	R. KELLY The Buffet	16	4
(43)	89	WALK THE MOON TALKING IS HARD	14	55
90	90	FLORIDA GEORGIA LINE Anything Goes	1	65
90	91	REPUBLIC NASHVILLE/BMLG SOUNDTRACK A Guardians Of The Galaxy: Awesome Mix Vol. 1	1	74
128	92	MAJOR LAZER Peace Is The Mission	12	31
91	93	FIVE FINGER DEATH PUNCH Gat Your Six	2	18
-	93	BOS PECT PARK BDB MARLEY AND THE WAILERS O Legend: The Best Of	5	399
75		INAGINE DRAGONS A Night Visions	-	
103	95	THE BEATLES OF Abbey Road	2	175
77	96	APPLE/CAPITOL/UME ASAP ROCKY AT.LONG.LAST.A\$AP	1	183
105	97	ASAP WORLDWIDC/POLO GROUNDS/RCA	1	32
72	98	G.O.D.J.JOEF JAM PANIC! AT THE DISCO Too Weird To Live, Too Rare To Die!	20	3
58	99	DECAYDANCE /F LELED BY RAMEN/AG	2	56
157	100	AC/DC COLUMBIA/LEGACY Back In Black	4	246



Platten Debuts In Top Five

Rachel Platten took advantage of a sparse release week as the "Fight Song" singer bows at No. 5 on the Billboard 200 with her major-label debut, Wildfire. The set was one of the few significant albums released on Jan 1 and launches with 45,000 equivalent-album units earned in the week ending Jan 7, according to Nielsen

Music The Taylor Swift-endorsed Platten is the latest developing artist to have chart success in early January, thanks to the strategy of releasing an album early in the month when there is little competition from brand-new superstar sets Few A-list acts populate the new-release calendar in January, as most tend to push out new material in the fourth quarter in the hopes of raking in big Christmas-fueled sales. One of the best examples of a new artist scoring a big chart triumph in January is when Kesha issued her debut, *Animal*, on Jan. 5, 2010 The then-rising singer was in the middle of a nine week run atop the Billboard Hot 100 with the album's lead single, "Tik Tok. Kesha blasted in at No. 1 on the Billboard 200 dated Jan. 23, selling 152,000 in pure album sales in the . set's first week (back when the chart ranked titles on straight album sales). The party-ready pop star bumped Susan Boyle from the top slot after a six-week run with her debut album, IDreamed a Dream Five years after Kesha, Meghan Trainor followed her No. 1 Hot 100 hit "All About That Bass" with her first full-length, Title The album, released Jan 13, 2015, blasted in at No. 1 on the Jan. 31 list with 238.000 equivalent-album

album sales Keith Caulfield

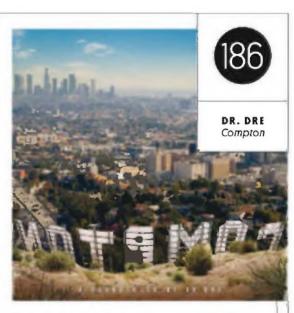
units and 195,000 in pure

The week's must popular alows across all genres, rahed by aboun sales, audio un dem D 2016, Promotheus Gibbal Media. ULE and Miellen SoundScan, Inc. All rights reserved.

SALES DATA COMPLIED BY

THIS	ARTIST CERTIFICATION TITLE	PEAK POS	WKS. ON CHART
101	JOURNEY O Journey's Greatest Hits	10	390
102	CAGE THE ELEPHANT Tell Me I'm Pretty	26	3
103	IMAGINE DRAGONS Smoke + Mirrors	1	47
104	EMINEM A The Marshall Mathers LP 2	1	110
105	BOOSIE BADAZZ In My Feelings. (Goin' Thruit)	105	1
106	THE BEATLES I The Beatles (White Album)	1	183
107	ED SHEERAN 🔺 +	5	176
108	KID INK Summer In The Winter	50	2
109		1	36
110	SOUNDTRACK Furious 7	1	38
	AUGUST ALSINA This Thing Called Life	14	4
	MICHAEL JACKSON A Bad	1	143
	LEON BRIDGES Coming Home		26
M	LISASAW YERG3 COLUMBIA	_	
	POLYDOR/INTERSCOPE/IGA	-	206
H	WEB/AFTERMATH/INTERSCOPE/UME	-	
	SUB POP/DGC/GEFFEN UME	-	306
	ATLANTIC/AG	-	7
	BROKEN BOW/BBMG	1	66
119	ROAR/SOUTHERN GROUND/AT LANTIC/AG	20	58
120	RCA NASHVILLE/SMN	16	9
	SHAKILA	121	1
122	VISIONARY/DEF JAM	4	21
123	COLUMBIA	2	14
121	CMSN	7	17
125	GEFFENAUME	3	339
26	MONKEY PUZZLE/RCA	1	74
(9)	ODE/EPIC LEGACY	1	315
12.8	SICO/COLUMBIA	1	59
129	ELEKTRA/AG	3	257
180	EAGLES P Their Greatest Hits 1971-1975	1	176
	DISCLOSURE Caracal	9	10
132	FALL OUT BOY Save Rock And Roll DECAYDANCE/ISLAND	1	137
3	EMINEMA WEB/SHADY/AFTERMATH/INTERSEOPE/IGA	1	214
84	CAPITOL NASHVILLE/UMGN Crash My Party	1	126
135	THE WEEKND A Trilogy	4	97
36	AMY WINEHOUSE A Back To Black	2	143
1	2PAC O Greatest Hits	3	124
38	LED ZEPPELIN 💠 Led Zeppelin IV	2	288
139		6	116
140	LITTLE BIG TOWN Pain Killer	7	64
141	NICK JONAS Nick Jonas	6	45
142	LANA DEL REY Honeymoon POLYDOR/INTERSCOPE/IGA	2	16
143	SOUNDTRACK Empire: Original Soundtrack, Season 2, Volume 1 20TH CENTURY FOX/COLUMBIA	16	7
144	PENTATONIX A That's Christmas To Me	2	23
(13)	TOVE LO Queen Of The Clouds	14	63
146	WIZ KHALIFA Blacc Hollywood	1	64
147	SOUNDTRACK A Frozen	1	108
		-	
(48)	METALLICA A And Justice For All	6	112
(4B) 149	METALLICAAnd Justice For All BLACKEND/WARNER BROSAnd Justice For All ARIANA GRANDE MY Everything Republic	6	69
	101 102 103 104 105 106 107 108 109 109 101 103 104 105 107 108 109 110 121 123 124 125 126 127 128 129 120 121 122 123 124 125 126 127 128 129 121 123 124 135 136 137 138 139 131 132 133 134 135 136 137 138 139 131 132 133 134 135 136 137 138 139 131 132 </td <td>101 JOULNELY CALLACE 101 COULNEL/LACE 102 COULNEL/LACE 103 FIRE ELEPHANT Tell Me I'm Pretty 104 FIRE ELEPHANT Tell Me I'm Pretty 105 FIRE ELEPHANT Tell Me I'm Pretty 106 FIRE ELEPHANT The Marshall Mathers LP 2 107 FIRE FIRE FIRE ALEX CONSTANT 108 FIRE FIRE FIRE ALEX CONSTANT 109 FIRE FIRE FIRE ALEX CONSTANT 100 FIRE FIRE FIRE ALEX CONSTANT 101 FIRE FIRE FIRE ALEX CONSTANT 102 FIRE FIRE FIRE ALEX CONSTANT 103 FIRE FIRE FIRE ALEX CONSTANT 104 FIRE FIRE FIRE ALEX CONSTANT 105 FIRE FIRE FIRE FIRE ALEX CONSTANT 106 FIRE FIRE FIRE FIRE ALEX CONSTANT 107 FIRE FIRE FIRE FIRE FIRE FIRE FIRE FIRE</td> <td>JOURNEY JOURNEY'S Greatest Hits 10 COURMENTATION Journey's Greatest Hits 26 Image: A set of the part of the</td>	101 JOULNELY CALLACE 101 COULNEL/LACE 102 COULNEL/LACE 103 FIRE ELEPHANT Tell Me I'm Pretty 104 FIRE ELEPHANT Tell Me I'm Pretty 105 FIRE ELEPHANT Tell Me I'm Pretty 106 FIRE ELEPHANT The Marshall Mathers LP 2 107 FIRE FIRE FIRE ALEX CONSTANT 108 FIRE FIRE FIRE ALEX CONSTANT 109 FIRE FIRE FIRE ALEX CONSTANT 100 FIRE FIRE FIRE ALEX CONSTANT 101 FIRE FIRE FIRE ALEX CONSTANT 102 FIRE FIRE FIRE ALEX CONSTANT 103 FIRE FIRE FIRE ALEX CONSTANT 104 FIRE FIRE FIRE ALEX CONSTANT 105 FIRE FIRE FIRE FIRE ALEX CONSTANT 106 FIRE FIRE FIRE FIRE ALEX CONSTANT 107 FIRE FIRE FIRE FIRE FIRE FIRE FIRE FIRE	JOURNEY JOURNEY'S Greatest Hits 10 COURMENTATION Journey's Greatest Hits 26 Image: A set of the part of the

LAST	THIS	ARTIST CERTIFICATION TITLE	PEAK	WK5. DN
WEEK	WEEK	JOSH GROBAN Stages	POS	CHARI
95 RE	151	ANDREA BOCELLI Cinema	2	37
	152]	SUGAR/VERVE/VG	10	10
	151	MAC MILLER GO:OD AM WARNER BROS FLORIDA GEORGIA LINE A Here's To The Good Times	4	15
622	154	REPUBLIC NASHVILLE/BALG	4	158
-	155	ATLANTIC/AG	6	16
193	156	VANCE JOY r-storyant antic/ag	17	50
[184]	9	BILLY JOEL A The Essential Billy Joel	15	53
-	158	CHRIS JANSON BUY Me A Boat	18	7
189	59	J. COLE Born Sinner	1	46
160	160	SCHOOLBOY/CAPITOL Unbreakable Smile	2	21
154	161	BRANTLEY GILBERT Just As I Am	2	84
163	162	ENYA Dark Sky Island	8	7
139	163	R. CITY What Dreams Are Made Of	25	9
186	164	BRETT ELDREDGE Illinois	3	12
162	165	KELSEA BALLERINI The First Time	31	29
178	166	ВЕУОЛСЕ Веуопсе	1	104
142	167	ONE DIRECTION A Midnight Memories	1	86
RE	168	FRANK SINATRA Ultimate Sinatra	32	27
110	169	SKRILLEX & DIPLO Skrillex And Diplo Present Jack IJ	26	41
RE	120	KANYE WEST A Graduation	1	64
	71	PANIC! AT THE DISCO A Fever You Can't Sweat Out OCCAYDANCE FUELED BY RAMEN	13	73
	172	MY CHEMICAL ROMANCE A The Black Parade REPRISE/WARNER BROS.	2	74
185	173	ERIC CHURCH The Outsiders	1	100
RE	174	METALLICA Master Of Puppets	29	116
RE	75	KIRK FRANKLIN Losing My Religion	10	7
100	176	MARK RONSON Uptown Special.	5	43
100	177	GREEN DAY A American Idiot	1	123
RE	178	BEYONCE A	1	95
(138)	179	MUSIC WORLD/COLUMBIA S SECONDS OF SUMMER 5 Seconds Of Summer	. 1	66
175	180	GRIMES Art Angels	36	6
1/3	1.81	THE BEATLES I Sgt. Pepper's Lonely Hearts Club Band	1	194
RE		J. COLE Cole World: The Sideline Story	1	54
RE	X	IANA KRAMER Thirty One		7
RF			10	
RE	IBA OT	ASAP WORLDWIGT/POLD GROUNDS/RCA	1	54
RE		PLG/WORD-CURBICAPITOLICMG DR. DRE Compton	55	14
		JEEZY Church In These Streets	2	15
RE		BREAKING BENJAMIN Dark Before Dawn	4	7
169	18.0	FIFTH HARMONY Reflection	1	27
(10)	189	SYCO/EPIC	5	41
	190	SONGBOOK/ATLANTIC/AG	1	70
60	191	TWENTY ONE PILOTS twenty one pilots	141	2
RE	192	ELTON JOHN A Greatest Hits 1970-2002	12	95
(m)	193	CHRIS BROWN X	2	59
RE	194	DR. DRE DR. Dr. Dre – 2001	2	133
RE	95	BON JOVI 🍄 Slippery When Wet	1	111
197	196	CHILDISH GAMBINO Because The Internet	7	99
70	197	BOB SEGER & THE SILVER BULLET BAND Ultimate Hits	19	103
137	198	FOO FIGHTERS Greatest Hits ROSWELL RCA	11	119
146	199	MONICA Code Red	27	3
_			and the second se	



Dr. Dre's Compton likely will surpass 500,000 in pure album sales during the week ending Jan. 14, becoming the hip-hop mogul's third (of three) to reach the half-million mark. (The album is less than 3,000 away from reaching the threshold as of the frame ending Jan. 7.) Dre's best-seller is Dr. Dre-2001, which has sold 7.9 million since its release in 1999. In related news, the multiartist Straight Outta Compton sound track is due to bow on the Jan. 30 charts, following its release on Jan. 8.





First Kiss (354,000)

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ular albums aprova all genme, ranked by album Gibbal Media, kLC and Metern Soundscan, Inc.

17.10 Weath

MUSIC MIA COM

Adele's 25 Meets Houston Feat

Adele's 25 becomes the first album by a woman to spend its first seven weeks at No. 1 on the Billboard 200 since 1987 (and the first since Nielsen Music's electronically scanned point-of-sale data began powering the chart in 1991). as the set rules the list for a seventh straight frame. 25 earned 194,000

equivalent-album units in the week ending Jan 7, according to Nielsen Music (down 47 percent). Of that sum, 164,000 were in pure album sales (down 47 percent as well). It also remains at No. 1 on the Top Album Sales chart. The only other album by

a woman to chart at No. 1 during its first seven weeks on the Billboard 200 was Whitney Houston's second release, Whitney, which bowed atop the list dated June 17, 1987, and ruled for 11 straight frames (through the chart dated Sept. 5). Whitney also was the first album by a woman to debut at No. 1 (in an era when the chart was tabulated through ranked reports that retailers submitted to Billboard)

Among all albums, 25 is the first to score its first seven weeks at No. 1 since early 2002, when Creed's Weathered staked its first eight chart weeks at No. 1 25's pure-album sales total stands at 7.6 million in

the United States Keith Caulfield



2016 January 23

Same Internal Concession		-
WELA W. TK MPRINT/DISTRIBUTING LABEL	Title	INKS DN CMARI
	25	7
2 2 JUSTIN BIEBER	Purpose	8
5 3 CHRIS STAPLETON	Traveller	18
	Wildfire	1
TWENTY ONE PILOTS	Blurryface	34
TEIN A PASSION Salvation	's Tide Is Rising	1
SIX STEPS/SPARROW/CAPITOL CMG	ade In The A.M.	_
4 SVCO/COLUMBIA		8
6 B CHRIS BROWN	Royalty	3
7 9 SOUND TRACK Star Wars: Th LUCASEILLM/WALT DISNEY	he Force Awakens	3
	1989	63
9 11 COLDPLAY A Head	Full Of Dreams	5
	21	218
	hind The Madness	19
BRYSON TILLER	TRAPSOUL	15
	Kill The Lights	
CAPITOL NASHVILLE/UMGN		22
14 16 VARIOUS ARTISTS LWIVERSAL/SONY MUSIC/UME	NOW 56	10
RE 17 DURAN DURAN MARNER BROS.	Paper Gods	4
31 18 MEGHAN TRAINOR	Title	52
19 G-EAZY GEAZY/RVG/BPG/RCA What	en It's Dark Out	5
18 20 PENTATONIX	Pentatonix	12
17 21 SELENA GOMEZ	Revival	13
	Montevallo	63
TWENTY ONE PILOTS	Vessel	55
FUELED BY RAMEN/AG		
	g This It's Too Late	44
P25 FETTY WAP RGF/300/AG	Fetty Wap	15
RE 26 JOEY ALEXANDER My	Favorite Things	2
36 27 KENDRICK LAMAR TO P	hmp A Butterfly	38
25 28 ORIGINAL BROADWAY CAST Hamilton up town/attantic/ag	en: An American Musical	15
27 29 CARRIE UNDERWOOD	Storyteller	11
50 30 ELLIE GOULDING OHERVIREL/INTERSCOPE/IGA	Delirium	7
	x	81
	D\$2	21
A 1/T REEBANDZ/EPIC	olete Season 9 Collection	_
SS REPUBLIC		4
34 HALSEY ASTRALWERKS	Badlands	19
42 35 ADELE A	19	199
60 36 ELLE KING	Love Stuff	33
37 37 THOMAS RHETT VALORY/IBMLG	Tangled Up	15
45 38 ERICCHURCH Mr.	Misunderstood	10
	tty / American Psycho	46
26 40 TROYE SIVAN Blue I	Neighbourhood	5
	Sound & Color	30
	Kidz Bop 30	
SA RAZOR & TIE		12
77 43 METALLICA () BLACKENED/WARNER BROS	Metallica	332
21 44 THE BEATLES (1	191
53 45 CHRIS YOUNG I	'm Comin' Over	8
	itest Hits: Decade #1	34
	Jaxy: Awesome Mix Vol. 1	74
J. COLE 2014 Fo	rest Hills Drive	52
DREAMVILLE/ROC NATION/COLUMBIA	nds Good Feels Good	11
29 19 JELONDS OF SUMMER 3001		11
HI DR HEY/CAPITOL	ded: 20 #1 Hits	11

TOP ALBUM SALES TM

łE	ATS	SEEKERS ALBUMS™	
AST EEK	THE WESK	ARTIST CERTIFICATION TITLE	NI DI CHARI
	0	GG SHAKILA 11:11 City Of Love	11
e)	2	ANDERSON EAST Delilah	4
	3	KAMASI WASHINGTON The Epic	12
	4	ALINA BARAZ & GALIMATIAS Urhan Flora (EP)	33
E	5	STARS GO DIM Stars Go Dim Stars Go Dim	3
W	6	BACKROAD ANTHEM Torn (EP)	1
F	7	CECILE MCLORIN SALVANT For One To Love	6
0	8	JAH CURE The Cure	5
)	9	THE STRUTS Have You Heard (EP)	8
]	10	BTS The Most Beautiful Moment In Life, Pt. 2 BIG HIT ENTERTAINMENT/LOCK ENTERTAINMENT	4
)	u	RUTH B The Intro (EP)	3
E	12	JORDAN FELIZ Beloved	2
9	13	ICE NINE KILLS Every Trick In The Book	5
w	14	RAMP WORSHIP The River Is Rising	1
W	15	ZUSHA Kavana	1
W	16	WE ARE MESSENGERS We Are Messengers	1
	17	JULIA HOLTER Have You In My Wilderness	3
5	18	HOUNDMOUTH Little Neon Limelight	16
	19	HIPPO CAMPUS GRAND IURY/FAT POSSUM South (EP)	3
E	20	JANINE AND THE MIXTAPE XXEP	2
F	21	BEACH SLANG The Things We Do To Find People Like Us	4
5	22	WAGE WAR Blueprints	7
w	23	CLIVE ROMNEY I Know The Scriptures Are True: Songs For Children 2016 SHADOW MOUNTAIN	1
2	24	DAVE RAWLINGS MACHINE Nashville Obsolete	10
w	25	EL CREEPO! Bellissimo!	1

		_
ZZ I	DIGITAL SONGS™	
WESK	TITLE Artist	WKS. ON DHART
1	UNFORGETTABLE Natalie Cole	1
2	HAVEN'T MET YOU YET Michael Buble	314
3	WHAT A WONDERFUL WORLD Louis Armstrong	314
4	DON'T KNOW WHY Norah Jones	306
5	FEELING GOOD Michael Buble	314
6	MY FAVORITE THINGS Joey Alexander	1
9	FEELING GOOD Nina Simone	306
8	COME AWAY WITH ME Norah Jones	311
9	EVERYTHING Michael Buble	313
10	SAVE THE LAST DANCE FOR ME Michael Buble	305
11	LA VIE EN ROSE Louis Armstrong	291
12	MA BLUES Joey Alexander	2
13	OVER THE RAINBOW Joey Alexander	2
14	FRIEND LIKE ME Ne-Yo	10
15	TAKE FIVE The Dave Brubeck Quartet	289
16	SWAY Michael Buble	289
17	IT'S A BEAUTIFUL DAY Michael Buble	145
18	IN THE MOOD Glenn Miller And His Orchestra	289
19	JUST THE TWO OF US Grover Washington, Jr.	243
20	CREEP Scott Bradlee's Postmodern Jukebox Feat. Haley Reinhart	35
21	I'VE GOT YOU UNDER MY SKIN Frank Sinatra	207
22	THE VERY THOUGHT OF YOU Natalie Cole	1
23	FEELING GOOD (BASSNELTAR REMIX) Nina Simone	61
24	LINUS AND LUCY (PEANUTS THENE) Vince Guaraldi Tric	77
25	IT'S BEGINNING TO LOOK & LOT LIKE CHRISTINAS Michael Buble 143/Reprise/Warner Bros	21
	 WEX 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 	WISK LARRING/PROMOTION LARGE 1 Image: Control of the second s



Backroad Anthem, Cole **Fans Pay Tribute**

Country band Backroad Anthem debuts at No 6 on Heatseekers Albums with its Torn EP following the death of one of its singers, Craig Strickland He was found dead on Jan. 4 after his boat capsized during a duck-hunting trip on Dec 27, 2015 The EP sold 1,000 copies in the week ending Jan 7, according to Nielsen Music — up 77 percent The band will play sold-out shows Jan. 16 and 17 in Strickland's honor at George's Majestic Lounge in Fayetteville, Ark. A former Heatseekers Albums-charting set, My Favorite Things by 12 year old jazz pianist Joev Alexander, makes a big splash thanks to Alexander's profile on CBS' 60 Minutes (Jan. 3). The album hits the top 100 of the Billboard **20**0 for the first time (making it now ineligible for the Heatseekers list). It first spent a week on the chart in May 2015 at No. 174 and now re-enters at No. 59 (with 9,000 sold in pure album sales -- up by 3,563 percent). Alexander also dots the Jazz Digital Songs chart as he places five cuts on the 25-position list, including his album's title track at No. 6 (1,000 downloads sold; up

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1,**722** percent). Also on Jazz Digital Songs, the late Natalie Cole, who died Dec. 31, 2015, debuts at No. 1 with "Unforgettable" in the wake of her death (8,000; up 1,358 percent). In total, Cole's catalog of songs grew by 1,771 percent in downloads for the week (to 37,000) while her album sales increased 3,263 percent to 9,000. Cole's on-demand streams (audio and video combined) soared 1,014 percent to 4.7 million. -K.C

Kanye's Triple Play

30

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Kanye West (below) notches a trio of hits in the top 10 of the Billboard + Twitter Top Tracks chart, led by the No. 3 debut of "No More Friends in LA" (featuring Kendrick Lamar). West premiered a snippet of the track on Jan. 8 alongside the full version of another new cut, "Real Friends" (featuring Ty Dolla Sign), which itself enters at No. 8 Between the new tracks. West's "Facts" bows at No. 6 following its surprise New Year's Eve release on SoundCloud

The three new arrivals have energized anticipation for West's next full-length album. After sharing the new cuts, West offered a possible release date for the set, titled *Swish*, by tweeting "SWISH February 11 16." Meanwhile, the release of

David Bowie's new album, David Bowie's new album, Diackstar, on Jan 8 spurs re-entries of the set's title track (No 18) and "Lazarus" (No 26) The latest chart's tracking week ended Jan 10, the same day Bowie died after an 18 month battle with cancer.

Bowie premiered the music video for "Lazarus" the day before the album's release, and the clip has amassed more than 13 million global YouTube views through Jan 12. The haunting, bleak video features Bowie writhing in a hospital room before ultimately withdrawing into a dark closet.

Producer **Tony Visconti** revealed that the album was purposely crafted as Bowie's "parting gift" to his fans "He wanted to do it his way, and he wanted to do it the best way." wrote Visconti in a Facebook post on Jan 11. "His death was no different from his life a work of art."

-Trevor Anderson



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TWITTLE TOP TRACES - THE WEEK IT MORT AMARKED ON THE AUTOM TO THE AUTOM TO THE BUILDED OF THE AUTOM TO THE AU

BOARD -

January 23 2016 SOCIO

billboor	d - 🎔 TOP TRACKS™ 🛛 🕅 🕅	m
LAS THI WEEK WEEK	TITLE Artist	WKS. DI
1 1	LOVE YOURSELF Justin Bieber	CHART 9
5 2	WHAT DO YOU MEAN? Justin Bieber	24
NEW 3	NO MORE PARTIES IN LA Kanye West Feat Kendrick Lamer	1
2 4	SORRY Justin Bieber	12
NEW S	RUN BTS	1
NEW 6	FACTS Kanye West	1
3 7	HELLO Adele	12
NEW B	REAL FRIENDS Kanye West Feat. Ty Dolla \$ign	12
8 9	SAME OLD LOVE Selena Gomez	18
NEW 10	LOVE YOURSELF Craig Oavid	1
7 11	HISTORY One Direction	-
	INFINITY One Direction	10
	SECRET LOVE SONG	12
		10
10 14	CONFIDENT Oemi Lovato	17
20 15	WORTH IT Fifth Harmony Feat. Kid Ink	45
NEW 16	UNTITLED 2 Kendrick Lamar	1
10	OLIVIA One Oirection	5
RE 1B	BLACKSTAR Oavid Bowie	4
21 19	LEAN ON Major Lazer & OJ Snake Feat. MO	42
NEW 20	REAPER Sia	1
NEW 21	BUTTERFLY BTS	1
9 22	PERFECT One Oirection	14
NEW 23	WONDERFUL Travi\$ Scott Feat. The Weeknd	1
11 24	HOTLINE BLING Orake	14
4 25	STITCHES Shawn Mendes	32
RE 26	LAZARUS Oavid Bowie	2
RE 27	WILD Troye Sivan	8
NEW 28	LITTLE MORE (ROYALTY) Chris Brown	1
RE 29	BEFOUR Zayn Malik	3
RE 30	STRESSED OUT twenty one pilots	3
18 31	HANDS TO MYSELF Selena Gomez	7
RE 32	YOUTH Troye Sivan	5
RE 33	BLACK MAGIC Little Mix	27
19 34	DRAG ME DOWN One Oirection	24
6 35	INEED U BTS	11
NEW 36	TRY EVERYTHING Shakira	1
NEW 37	NOTHIN PERSONAL Cozz	1
NEW 38	BY CHANCE Rae Sremmurd	1
29	WTF (WHERE THEY FROM) Missy Elion Feat. Pharrell Williams	5
17 40	FOCUS Ariana Grande	14
<u>a</u> 41	HERE Alessia Cara	6
42	WILDEST DREAMS Taylor Swift	19
PP 43	BIRDS Coldplay	2
25 44	ADVENTURE OF A LIFETIME Coldplay	9
15 45	ONE CALL AWAY Charlie Puth	5
RE 46)	JET BLACK HEART 5 Seconds Of Summer	14
NEW 47	REST YOUR LOVE The Vamps	1
45 48	DESSERT Oawin	6
35 49	FIGHT SONG Rachel Platten	25
34 50	LOCKED AWAY R. City Feat. Adam Levine	21
14		21

	200r	d • 🎔 EMERGING ARTISTS 🖬 🖦 🕬	-
x	TH: WEEK	TITLE Artist	URS U
N	1	NOTHIN PERSONAL Cozz	1
	2	MAKE A MOVE Torro Torro	3
N	3	IN2 WSTRN	1
v	4	KING CITY Majid Jordan	1
N		EN ESTA NO Sin Bandera	1
N	6	SERVIN Audio Push Feat. Bmacthequeen	1
N	7	CHURCH Nyck Caution	-
	M		1
N	B		1
-	9	NIGHT JOB Bas Feat. J. Cole	S
1	10	7 YEARS Lukas Graham	11
à		RAP UP 2015 Uncle Murda	2
V	12	WHO SAID Cozz	1
1	13	LA GOZAOERA Gente de Zona Feat. Marc Anthony	25
	14	BETHEONE Oua Lipa	10
V	15	GOLD Kiiara	1
V	16	CUT IT Oave East	1
	17	ALL MY FRIENDS Snakehips Feat Tinashe & Chance The Rapper	12
V	18	SAY ANYMORE Kiiara	1
	19	SOMETHING ABOUT YOU Majid Jordan	6
V	20	CRYING IN PUBLIC Chairlift	1
v	21	STREET POLITICIAN Novelist	1
1	22	DON'T WORRY Madcon Feat. Ray Oalton	25
1	23	BOYS LIKE YOU Who is Fancy Feat. Ariana Grande & Meghan Trainor	9
ľ	24	FIX Chris Lane	5
U	25	REICHPOP Wild Nothing	1
1	26	MIGHT NOT Belly Feat. The Weeknd	4
-	27	CROSSFIRE Stephen	5
v	28	FEELS Kiiara	1
1	29	THE TROUBLE WITH US Marrus Marr & Chet Faker	-
		ALL TIME LOW Jon Bellion	11
	30		7
U	31	ALL THE WAYS Wet	1
U	32	HEY YOU The Thermals	1
1		50 SHADES OF POP OJ Earworm	6
	4	DRAMA Roy Wood⊈ Feat. Orake	26
	35	CHUACH BJ The Chicago Kid Feat. Chance The Rapper & Buddy	18
	16	BILLS LunchMoney Lewis	18
U	37	HALLUCINATIONS dvsn	1
U	38	FLIP AND REWIND Boss Selection Feat. Rashida Jones	1
	39	BREATHE LIFE Jack Garratt	8
U	40	INTENTIONAL Travis Greene	1
	41	ELECTRIC LOVE BORNS	24
	•	ERASER METZ	2
9	43	LOVE SOMEBODY St. Lucia	1
1	44	WHIP IT! LunchMoney Lewis Feat. Chloe Angelides	17
1	45	SOMETHING ABOUT YOU Hayden James	31
1	46	2 HEADS Coleman Hell	21
-	47	STAY A LITTLE LONGER Brothers Osborne	14
		WISH YOU WERE MINE Philip George	48
1	48		-•0
1	48	HIGH Zella Oay	7



Mendes Makes A Move

Shawn Mendes (above) reaches a new peak on the Social 50, ascending to the runner-up slot from his previous peak of No. 3 (which he first reached on the chart dated Dec. 5, 2015) Mendes' increase in points is powered by a lift in Instagram hearts and comments (39 percent) in the tracking week ending Jan 10, according to Next Big Sound.

At the Jan 6 People's Choice Awards (broadcast on CBS), the singer performed a medley of his top 40 Billboard Hot 100 hits "Stitches" and "I Know What You Did Last Summer" after winning the award for favorite breakout artist

A photo Mendes posted on Instagram from the event gathered more than 13,000 comments and 566,000 hearts Another shot from the night, a photo of Mendes and "Know" duet partner **Camila Cabello** onstage, gathered 571,000 hearts and nearly 8,000 comments

In total, Mendes collected more than 22 million reactions on Instagram during the tracking week His Wikipedia views also increased 55 percent, adding 56,000 views

Also rising on the Social 50 is Kanye West, who reaches his highest rank (No. 11) since March 21, 2015 (No. 6) The rapper's rank is boosted by a 1143 percent increase in Twitter reactions (461,000 retweets and favorites). During the tracking week, West tweeted about his new track "Real Friends." wished everyone a "nice weekend" and revealed the release date for his next album: Swish is believed to be due Feb 11 (see story, left). -Emily White

SOCIA	L 50™	
LANK THE	ARTIST	WIKS. DH
min offi		DIART
	SCHOOLEDE/TRAVMOND BRAUN/DEF JAM	268
3 2		55
3	INTERSCOPE/IGA	266
64	SAFEHOUSEIISLAND/HOLLYWOOD	258
4 5	BIG MACHINE/BMLG	268
5 6		164
18 7	LUCY HALE DVG NASHVILLE	80
12 8		185
25 🧿	LADY GAGA STREAMLINE INTERSCOPE/IGA	266
10 10		268
(50) 11	KANYE WEST G.D.D.D./ROC-AFELLA/DEF JAM	65
12		217
(2) 13		122
14	MILEY CYRUS R(A	196
11 15	JENNIFER LOPEZ	254
16	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	255
17	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	243
2 18	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	267
17 19	CHRIS BROWN	241
15 20	ZENDAYA HOLLY QOO	74
26 21	BEYONCE PARKY DOD/COLUMBIA	265
13 22	5 SECONDS OF SUMMER H OR HEY/CAPITOL	94
22 23	RIHANNA WE STBURY ROAD/ROC NATION	257
24	SNOOP DOGG DOGGYSTYLE/COLUMBIA	233
38 25	FIFTH HARMONY SYCOLEPI	35
26		34
27	BECKY G KEMOSABE/RCA	62
28	SHAKIRA SONY MUSIC LATIN RCA	264
48 29	TIMATI BLACK STAR	7
RE 30	FALL OUT BOY DC02/ISLAND	10
49 31	FUTURE A I/FREEBANDZ/EPIC	22
32	TROYE SIVAN	33
RE 33	JUSTIN TIMBERLAKE	231
RE 34	G-EAZY GEAZY/RVG/BPG/RCA	3
35	DJ KHALED WE THE BEST/RED ASSOCIATED LABELS	4
40 36		54
	BRITNEY SPEARS	227
RE 3B	JESSIE J LAVA/RI PUBLI	68
42 39		25
27 40	MARTIN GARRIX SCHOOLBDY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	86
35 41	PLIES	2
31 42		79
RE 43		95
24 44		130
RE 45		41
RE 46	50 CENT	143
47	G UNIT TYGA VDING MONEY/CASH MONEY/DEDUDUC	43
RE 48		6
49		64
RE SD	TURN FIRST/HUSTLE GANG/DEF JAM	2
	KQ/COLUMBIA	2

	MAI	NSTREAM TOP 40™
No. of Concession, Name	LAST THE	EN INFRINT/PROMOTION LABEL
	2	SAME OLD LOVE Selena Gomez
		SORRY Justin Bieber
	0	HERE Alerria Cara
		HELLO Adolo
	1710	IN THE NIGHT The Weeknd
	-	XO/REPUBLIC UKEI'M GONNA LOSE YOU Weghan Trainor Featuring John Legend
	12	GG LOVE YOURSELF Justin Bieber
		ON MY MIND
		CHERRYTREE/INTERSCOPE
	10 9	DISRUPTOR/COLUMBIA
	13 1	FUELED BY RAMEN RRP
	9 1	SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD
	1	ISLAND/REPUBLI
	11 1	SYLO, COLUMBIA
		ARIBEAIZ
	17 1	S IKNOW WHAT YOU DID LAST SUMMER Shawn Wences & Camile Cabelle Island/Republic
	15 1	HOTLINE BLING Drake
Alexand and	16 1	WILDEST DREAMS Taylor Swift
	22 1	WHEN WE WERE YOUNG Adele
	20 1	CAKE BY THE OCEAN DNCE
	18 2	WHAT DO YOU MEAN? Justin Diobor
	19 2	EX'S & OH'S Elle King
_	23 2	ONE CALL AWAY Charlie Puth
	21 2	USED TO LOVE YOU Gwen Stefani
	12-51	
		DCD2//SLAND/REPUBLIC
	25 2	POE BOY/ATLANTIC
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	TEER	IMPRINT/PROMOTION LABEL	Selena Gomez	17
1		SORRY	Justin Bieber	12
1		SCHOOLBOY/RAYMOND BRAUN DEF	Alessia Cara	24
1	Ň	EPIDEF JAM	Adele	12
-	5	NL/COLUMBIA	The Weeknd	9
-	6		Trainor Featuring John Legend	19
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4	1	ON MY MIND	Ellie Goulding	17
	0		rs Featuring ROZES	13
	10	DISRUPTOR/COLUMBIA	twenty one pilots	8
	10	FUELED BY RAMEN RRP	Demi Lovato	14
	12	SAFEHOUSE/ISLAND/REPUBLIC/HOL	Shawn Mendes	32
	13	PERFECT	One Direction	12
1	14	SYCO, COLUMBIA	Daya	19
	15	ARTBEATZ I KNOW WHAT YOU DID LAST SUMMER	Shawn Merces & Camila Cabello	7
1	16	HOTLINE BLING	Drake	17
-	17	VOUNG MONEY, CASH MONEY/REPUB	Taylor Swift	20
1	18	BIG MACHINE/REPUBLIC	IG Adele	4
í	19	CAKE BY THE OCEAN	DNCE	14
100-	20	WHAT DO YOU MEAN?	Justin Bieber	20
	21	SCHOOLBOY/RAYMOND BRAUN DEF	Elle King	20
1	22	RCA ONE CALL AWAY	Charlie Puth	8
	23	ARTIST PARTNERS GROUP/ATLANTIC	Gwen Stefani	11
1	24	MAD LOVE/INTERSCOPE	Fall Out Boy	10
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	1	HELLO	Adele	12
	2	WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	19
5	3	GG LIKETH GONNA LOSE YOU	Meghan Trainor Feat. John Legend	2 5
5	4	SHUT UP AND DANCE	WALK THE MOON	43
j	5		Rachel Platten	39
1	6	PHOTOGRAPH	Ed Sheeran	33
9	,	ATLANTIC SUGAR	Maroon 5	45
6		222/INTERSCOPE		-

Taylor Swift 44

Adele 3

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EP/DEF IAM	22
5 IN THE NIGHT The Weeknd	8
6 WHITE IVERSON Post Malone	20
7 HOTLINE BLING Drake	20
8 SAY IT Tory Lanez	10
SAME OLD LOVE Selena Gomez	11
AGAIN Fetty Wap	14
BACK UP DeJ Loaf Featuring Big Sean	21
12 679 Fetty Wap Featuring Remy Boyz	23
RGF/300	-
GLOBAL TALENT	15
XL/COLUMBIA	10
15 ROSES The Chainsmokers Featuring ROZES	7
16 ME, MYSELF & I G-Eazy X Bebe Rexha	8
17 MY HOUSE Flo Rida	10
18 INTE (WHERE THEY FROM) Missy Ellion Feat. Phantell Williams The GOLD MIND/ATLANTIC	8
19 LOVE YOURSELF Justin Bieber	4
20 PLAYER Tinashe Featuring Chris Brown	13
21 DON'T Bryson Tiller	7
22 GET UGLY Jason Derulo BELUGA HEIGHTS/WARNER BROS	5
23 NO ROLE MODELZ J. Cole DRI AMVILLE/ROC NATION/COLUMBIA	19
24 BACK TO SLEEP Chris Brown	5
25 CALIFORMA Colonel Loud Feat. TJ, Young Dolph & Ricco Barrino DERTYNORTH/EMPIRE RECORDINGS	7
THE TITLE Artist	MIG DN
	UNAS ON DHART 28
NESK IMPRINT/PROMOTION LABEL UKEK M GONNA LOSE YOU Meghan Trainor Feat, John Legend	CHART
UKER INT/PROMOTION LABEL 1 UKET IN GONHÀ LOSE YOU Meghan Trainor Feat John Leason 2 HELLO N.C.COLUMBIA Adele 3 STITCHES Shawn Mendes	28
MERING/PROMOTION LARE 1 UNER INCOME LOSS YOU Megnan Trainor Feat, Join Leagna Ten; 2 HELLO xL/COLUMBIA Adele 3 STITCHES ISTANGREBURI Shawn Mendes 4 EX'S & OH'S Elle King	28 12
UKERING/PROMOTION LABEL UKERING/PROMOTION LABEL UKERING/PROMOTION LABEL UKERING/PROMOTION LABEL UKERING/PROMOTION LABEL HELLO Adele AL/COLUMBIA STITCHES Shawn Mendes ISLAMD/REPUBLI Elle King KLA ON MY MIND Ellie Goulding	28 12 19
INFRINT/PROMOTION LATEL INFRINT/PROMOTION LATEL UKETN GONA LOSS YON Regnan Trainor Red. Jonn Leagna ten. HELLO Addele STITCHES Shawn Mendes SILAND/REPUBLI EX'S & OH'S Elle King REA ON MY MIND Ellie Goulding ON RRYTREAMTERSCOPE WILDEST DREAMS Taylor Swift	28 12 19 30
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	CMART 28 12 19 30 15
1 UKERING/PROMOTION LAKEL 1 UKERING/PROMOTION LAKEL 1 UKERING GANA LOS YON Keghan Trainor Red. Jonn Learned 2 HELLO AL/COLUMBIA 3 STITCHES Shawn Mendes SISLAND/REPUBLI 4 EX'S & O'H'S EIIe King 5 OHR MY MIND SIGN AUCHINE/REPUBLIC 7 STAND BY YOU Rachel Platten 7 STAND BY YOU Rachel Platten 7 ADVENTURE OF A LIFETIME Coldplay	CMART 28 12 19 30 15 20 15
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	DWART 28 12 19 30 15 20 17
1 UKENIN/PROMOTION LATEL 1 UKENIN/PROMOTION LATEL 1 UKENINGGANA LOS YON Meghan Trainor Red. Jonn Learni 2 HELLO 2 HELLO 3 ISTITCHES 5 Shawn Mendes 3 ISTITCHES 5 Shawn Mendes 4 EX'S & OH'S 5 Elle King 5 OH MY MIND 6 Ellie Goulding 6 WILDEST DREAMS 7 SCAUNERAMTEREQUEE 8 ADVENTURE OF A LIFETIME Coldplay 9 SCHORDY MANNED BRAUNIDEF JAM 10 RENEGADES 10 RENEGADES 10 RENEGADES 10 X Ambassadors 11	DWAT 28 12 19 30 15 20 17 10
 WERN IMPERINT/PROMOTION LATEL WERN GONA LOSS YOU Megnan Trainor Feat, John Leegnan Trainor Tra	CHART 28 12 19 30 15 20 17 10 8 28 28
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 MER. MAPPIN//PROMOTION LATER MER. MARCH/PROMOTION LATER MER. MEGANA 1052 YON Megnal Trainer Red. Jonn Leegen ten. HELLO Addele STITCHES Shawn Mendes SILADURE PUBLIN EXTS & OH'S Elle King REA COLUMBIA ADVENTURE OF A LIFETIME Coldplay PRICEMENT REAMS BIG MARCHINE ANTIC SORORY WATCHER OF A LIFETIME Coldplay PRICEMENT REAMS RENEGADES X Ambassadors REDMARCHINE ANTIC SCORORY MAYMOND BRAUNIDEF JAM RENEGADES X Ambassadors RENEGADES X Ambassadors MACOLMBIA USED TO LOVE YOU Gwen Stefani MAD LOVE/MERSCOPE 	DMART 28 12 19 30 15 20 17 10 8 28 6 11
 IMPRINT/PROMOTION LATEL IMPRINT/PROMOTION LATEL IMPRINT/PROMOTION LATEL IMPRINT BONKA LOS YON Megnal Trainor Red. Jonn Legend (P). HELLO Adele STITCHES Shawn Mendes ISLAND/REPUBLIC GON MY MIND EILIE Goulding RCA EX'S & OH'S EILE King RCA ON MY MIND EILIE Goulding OHERPTREATHERSCOPE WILDEST DREAMS TAYLOR Swift BIG MAL HIMP/REPUBLIC STAND BY YOU Rachel Platten COLUMBIA ADVENTURE OF A LIFETIME Coldplay PARLOPHOME/ATLANTIC SORRY SCHOOLBOYRAYMOND BRAUNIDEF JAM RENARGRER/INTERSCOPE WHEN WE WERE YOUNG Adele VIEED TO LOVE YOU Gwen Stefani USED TO LOVE YOU Gwen Stefani GOOD TO BE ALIVE (HALLELUJAH) Andy Grammer SCHOOL DVELATIONE 	Other 28 12 19 30 15 20 17 10 8 28 6 11 17
 MERI MAPPINA/PROMOTION LATEL METHI MERINA GANA JOS YON Megnal Traino Red. Jon Legend ten. HELLO Addele STITCHES Shawn Mendes STITCHES Shawn Mendes STITCHES Shawn Mendes STITCHES Shawn Mendes BILLANDRE PUBLIC EX'S & OH'S Elle King REA BILLO REAMS TAYLOR WILDEST DREAMS BILL MALLINE AT LPUBLIC STADDEST DREAMS TAYLOR Swift BILL MALLINE AT LPUBLIC SCIAND BY YOU Rachel Platten CLUMBIA ADVENTURE OF A LIFETIME Coldplay PRICEMENT REAMESCOPE RENEGADES X Ambassadors KIONARCREARINTERSCOPE RENEGADES X Ambassadors MALCOLMBIA USED TO LOVE YOU Gwen Stefani MAL DUEAMBESCOPE LISED TO LOVE YOU Gwen Stefani GOUMARCREARINTESCOPE LET IT GO James Bay REALE OLD LOVE 	DMART 28 12 19 30 15 20 17 10 8 28 6 11 17 10
 MERN MAPPINA/PROMOTION LATEL MERN MAPPINA/PROMOTION LATEL MELLING GANA LOS YON Megna Traino Feat John Learning Feat Jo	Other 28 12 19 30 15 20 17 10 8 28 6 11 17 14 10
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 MARNING CALL ANALOGY ON LATEL MARNING CANALOSY ON Megna Traino Fed. Join Learning Fed. Joint Learnin	Other 28 12 19 30 15 20 17 10 8 28 6 11 17 14 10 7 18 12 11
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Travi\$ Scott 14

Alessia Cara 22

Drake & Future

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SORRY Justin Bieber Schoolsov/Raymond BRAUN/DEF TAM

WorldRadioHistory

2 WR5 LAS	THIS	NTRY SONGS TM TITLE CERTIFICATION Artist	PEAK	INKS. D
AGO SYEE	K WEEK	BENNIKSE (SONOVENTER) MAENUN (ABEL 411 DIE A HAPPY MAN Thomas Rhett	POS.	CHART
1 1	1	BREAK UP IN A SMALL TOWN STATUS	1	16
2 2	2	ZCROWELL, S.MCANALLY (S.HUNT, Z.CROWELL, S.MCANALLY) MCA NASHVILLE	2	39
4 4	3		3	12
3 3	4	BHASERERLIGHSSON (COCHS,ST.IDHNSON,JBHASKER) ARISTA NASHVILLE GONNA KNOW WE WERE HERE Jason Aldean	2	31
7 6	5	M.KNON (B.BEAVERS.BRETT IAMES) BROKEN BOW	5	24
6 7	6	STAY A LITTLE LONGER Brothers Osborne	5	40
9 9	0	LOCASH LRIMESR BRUST, LUCAS (D.MYRICK.C.IANSON,C.LUCAS,P.BRUST)	7	34
8 8	8	I GOT THE BOY Jana Kramer s hendricks (T,Nichols.c:Harrington, J.1. Spears) Lektha nashville/war	8	47
5 5	9	I'M COMIN' OVER Crowder. LHOGE) Chris Young (Crowder, Lyoung, Crowder, LHOGE) PCA NASHVILLE	2	35
14 14	10	BACKROAD SONG F.ROGERS,GLSMITH (GLSMITH,E.ROGERS) Granger Smith WHELLHOUSE	10	16
15 13	1	BEAUTIFUL DRUG Zac Brown Band SBROWN (2 BROWN IN MOON) SOUTHERN GROUND(JOHN VARVATOS/REPUBLIC/DOT	11	17
11 11	12	GONNA Blake Shelton SHENDRICKS (LLAIRD,C.WISEMAN) WARNER BROS / WWM	4	24
18 18	13	BREAK ON ME. Keith Urban N CHAPMAN, KURBAN (IM MITE, RCOPPERMAN) HIT RED/CAPITOL NASHVILLE	13	11
16 12	14	DIBS Kelsea Ballerini	12	22
23 22		I GWHITEHEAD,J MASSEY (K.BALLERINI,J.KERR.RGRIFFIN., DUKE) BLACK RIVER	15	
1.0	•	TOP OF THE WORLD Tim McGraw	Ĩ.	11
12 15		B.GALLIMORE I.M.GRAW (J.ROBBINS,J.M.NITE.J.OSBORNE) MCGRAW/BIC MACHINE STRIP IT DOWN LUKE Bryan	11	23
13 10		STEVENS, STEVENS (L.BRYAN, J.M.NITE, R.COPPERMAN) CAPITOL NASHVILLE	1	25
17 17	18	MR. MISUNDERSTOOD EFIC Church UDVEL (E.CHURCH,C. BEATHARD) EMI NASHVILLE	17	10
22 21	19	CONFESSION Florida Georgia Line IMCI (R CLAWSON, R.COPPERMAN, M.IENKINS) Florida Georgia Line REPUBLIC NASHVILLE	19	10
19 20	20	WEWENT Randy Houser D.GEORGE (J.WILSON,MIROGERS,J.KING) STONEY CREEK	19	32
21 16	21	SMOKE BREAK Carrie Underwood	4	21
24 24	22	NOBODY TO BLAME Chris Stapleton D.COBD. STAPLETON IC STAPLETON B BALES.R.BOWMAN) MERCURY	22	10
19	23	VOU SHOULD BE HERE Cole Swindell M CARTER (C SWINDELL, A GORLEY) WARNER BROS / WWM	10	4
23	24	TENNESSEE WHISKEY Chris Stapleton LCOBE, STAPLETON (DOILLON, LINDA HARGROVE) VERCURY	1	11
25 25	25	COUNTRY NATION Brad Paisley	23	19
27 26		L.WOOTEN, B. PAISLEY (B. PAISLEY, C. DUBOK, K. LOVELACE) ARISTA NASHVILLE ILLIKE THE SOUND OF THAT Rascal Flatts	26	16
1000		DEMARCUS,RASCAL FLATTS (M.TRAINOR, J.F.RASURE, S. MOONEY) BIG MACHINE DG DRUNK ON YOUR LOVE Brett Eldredge		_
28 28		THAT DON'T SOUND LIKE YOU	27	8
26 27	28	LISTONE,LIBRICE (LIBRICE,RIAKINS,A.GORLEY) CURB	25	28
29 29	29	LITTLE BIT OF YOU Chase Bryant D.ceorge,c.Bryant (C.Bryant, D.George, A.Gorley) RD BOW	29	20
30	30	(THIS AIN'T NO) DRUNK DIAL DCOBB (M. HOBBYC CROWDER, M. MASON, C. DODDS) REPUBLIN ASHVILLE	30	20
31	31	SNAPBACK Old Dominion S MCANALLY (M.RAMSEYT, ROSEN.B.TURSI) RCA NASHVILLE	31	8
32 31	32	STONE COLD SOBER Brantley Gilbert D.HUEF (B.GLBERTBRETT IAMES.D.LAYUS) VALORY	31	8
33 33	33	BETTER IN BOOTS Tyler Farr Eking Leating (Ewilson) Dettenger, N. Cooke) Columbia Nashville	33	8
35 35	34	HEAD OVER BOOTS Jon Pardi BBUTLER, I.PARDI (I.PARDUL LAIRD) CAPITOL NASHVILLE	34	13
36 3	35	REAL MEN LOVE JESUS Michael Ray S HENDRICKS (B. WARREN, B. WARREN, L. MILLER, & SANDERS) ATLANTIC/WEA	35	11
38 38	36	MIND READER Dustin Lynch	36	9
37 36	37	SHUT UP AND FISH Maddie & Tae DAUFF (M.MARLOWLDVLP.SALUS.A.SCHERZ) DOT	36	5
34 39	38	NIGHT'S ON FIRE David Nail Calludy,fulDeL,gworf (JSINGLETON,D.RUTTAN) MCA NASHVILLE	34	16
44 43		FIX Chris Lane	39	3
42 44		IMOI (S BUXTON I FRASURCA STOKLASA) BIG LOUD	40	4
Beg	•	M.ALTMAN (LI OHNSTON, N. MASON, J.S. STOVER) WARNER BROS./WAR TRAVELLER Chris Stapleton	-	-
40 40	-	USED TO LOVE YOU SOBER Kane Brown	17	10
43 34		M.CVANLY VLBROPK, MCVANLY, HOGE) Kalle Digwit CRAZY OVER ME Dylan Scott	15	11
41 41	43	M. ALDERMAN, J.E. NORMAN (D.SCOTT, M.ALDERMAN) CURB	36	10
45 43	44	COLD BEER CONVERSATION George Strait C.ainLayG.stRaft(a.anderson,B.haysLip.)yeary) wCca hashville	36	15
46 45	45	YUP CCHAMBERLAIN (S.MINOR, P.O'DONNELL, W.KIRBY) Easton Corbin MERCURY	45	11
47 48	46	HOLE IN A BOTTLE Canaan Smith BECAVERS, ROBBINS (C SMITH, BECAVERS, D.COUCH) VERCURY	46	3
RE-ENTRY	47	THINK OF YOU Chris Young Duet With Cassadee Pope convoler, LHORE (CYOUNG CCROWDER, LHORE) RCA NASHVILLE/REPUBLIC NASHVILLE	37	2
	48	NEXT BOYFRIEND Lauren Alaina Busbbe (L. Alaina, E. Weisband, M.M. Vaney) By/Interscope/Mercury	39	4
50 50				

РC	OUNTRY ALBUMS TM	
THE WEEK	ARTIST CERTIFICATION TITLE	WKS. ON Chart
1	CHRIS STAPLETON Traveller	36
2	LUKE BRYAN Kill The Lights	22
3	SAM HUNT Montevallo	63
4	CARRIE UNDERWOOD Storyteller	11
5	THOMAS RHETT Tangled Up	15
6	ERIC CHURCH Mr. Misunderstood	10
7	CHRIS YOUNG RCA NASHVILLE/SMN I'm Comin' Over	8
8	CARRIE UNDER WOOD Createst Hits: Decade #1	57
9	BLAKE SHELTON Reloaded: 20 #1 Hits	11
10	CAM Untamed	4
11	CHRISJANSON BUY ME A Boat	10
12	LITTLE BIG TOWN Pain Killer	64
13	ZAC BROWN BAND JEKYLL + HYDE	37
14	DON HENLEY Cass County	15
15	OLD DOMINION Meat And Candy RCA NASHVILLE/SMN	9
16	FLORIDA GEORGIA LINE Anything Goes	65
17	GEORGE STRAIT Cold Beer Conversation	15
18	JASON ALDEAN A Old Boots, New Dirt	66
19	KELSEA BALLERINI The First Time	34
20	TIM MCGRAW MCGRAW/BIG MACHINE/BMLG	9
21	BRANTLEY GILBERT Just As I Am	86
22	JANA KRAMER Thirty One	13
23	BRETT ELDREDGE Illinois	17
24	JASON ISBELL Something More Than Free southeastern/Thirty TIGERS	×
25	KACEY MUSGRAVES Pageant Material	29

cou	NTRY AIRPLAY [™]	
LASI TI WEEK WI		M. CHAR
1	#1 DIE A HAPPY MAN Thomas Rhett VALORY VALORY VALORY	16
2	GONNA KNOW WE WERE HERE Jason Aldean BROKEN BOW	24
3	I LOVE THIS LIFE LoCash	46
	STAY A LITTLE LONGER Brothers Oshorne	41
5	BREAK UP IN A SMALL TOWN Sam Hunt	19
	GG HOME ALONE TONIGHT Luke Bryan Feat. Kare n Fairchild	11
9	I GOT THE BOY Jana Kramer	46
7 1	GONNA Blake Shelton	25
6	TOP OF THE WORLD Tim McGraw	23
11	BACKROAD SONG Granger Smith	27
12 1	DIBS Kelsea Ballerini	28
14 1	BREAK ON ME. Keith Urban	12
13 1	WEWENT Randy Houser	32
15 1	COUNTRY NATION Brad Paisley	19
16 1	BEAUTIFUL DRUG Zac Brown Band	18
17	MR. MISUNDERSTOOD Eric Church	10
18 1	HEARTBEAT Carrie Underwood	7
2	CONFESSION Florida Georgia Line	10
2	I LIKE THE SOUND OF THAT Rascal Flatts	17
19 2	LITTLE BIT OF YOU Chase Bryant	39
22 2	NOBODY TO BLAME Chris Stapleton	10
24 2	2 DRUNK ON YOUR LOVE Brett Eldredge	10
26 2	3 YOU SHOULD BE HERE Cole Swindell	4
23 2	(THIS AIN'T NO) DRUNK DIAL A Thousand Horses	26
25) 2	THAT DON'T SOUND LIKE YOU Lee Brice	31



Rhett **Rules; Smith Is** Top 10

The uncommonly dominant "Die a Happy Man" by Thomas Rhett tops Country Digital Songs for a 1Dth week. Hot Country Songs for a ninth week and Country Airplay for a fourth frame. The ballad leads Country Digital Songs with 6D,DDD downloads sold (down 39 percent) in the week ending Jan 7. according to Nielsen Music, and Country Airplay with 51 million in audience (up 4 percent). It's rare for singles to linger at No.1 on Country Airplay, but Rhett locks up the chart's first four-week command in more than 18 months, since Luke Bryan's "Play It Again

Meanwhile, Granger Smith (above) earns his first career top 1D on two Billboard country charts, and in his first visit to each list, as "Backroad Song" drives 14-10 on Hot Country Songs and 11-10 on Country Airplay. The track debuted on Country Airplay on July 18, 2015 (at No. 58), released on the artist's independent label, Pioneer Music, Later in the summer (Aug. 12), Smith signed with Broken Bow Records Music Group's newly unveiled Wheelhouse imprint. "Granger already had

a large fan base and just needed a promotion arm, Wheelhouse vp promotion Teddi Bonadies tells Billboard "This single is a great launch for him. It's a simple, feel-good song with an identifiable hook. Smith's first album for Wheelhouse is due this spring. -Jim Asker

COURTESY OF GRANGER SMITH

Songs are defined as current if they are newly release if dies, or songs nee they in the Bridso and 2 ab top, councily AllFPLAFs the week't mod-t and Anitice Matter, far, with gifts interved.

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January 23 2016 Total	

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0	LAST WEEK	THI WEEK	TITLE CERTIFICATION PRINDUCER (SONGWRUTER) WPRINT/PRO	Artist MOTION LABEL	PEAR POS.	UNIS DN Chart
1	1	1	HI AG SG STRESSED OUT twenty of FUELED I	DINE DILOTS	1	37
	2	2	EX'S & OH'S A C BASSETT (ELLE KING.D.BASSETT)	Elle King	1	44
	3	з	SHUT UP AND DANCE A WALK T TPAJROITA (N PETRICCAL MAIMAN, RAY, SWALIGAMAN, BAERGER, MC MAHON)		1	70
)	6	4	IRRESISTIBLE Fa		4	33
-	5	5	ADVENTURE OF A LIFETIME		з	10
1	4	6	RENEGADES 🔺 X Amt	assadors	1	42
1	7	7	UMA THURMAN 🔺 Fa	Out Boy	2	52
9	8	8		ames Bay	7	30
4	9	9	S.O.B. Nathaniel Rateliff & The Nig	REPUBLIC ht Sweats	8	23
IT S	HOT	10	RSWIFT (N RATELIER) DON'T THREATEN ME WITH A GOOD TIME Panic! At	STAX/CMG	10	1
DEE	~	11	EMPEROR'S NEW CLOTHES Panic! At the standard and the standard and the standard at the standard	The Disco		
1	10		LSINCLAIR (B.URIE, J.SINCLAIR, LPRITCHARD, SHOLLANDER, DWILSON) 0002/TUELED	BY RAMEN RRP	5	12
4	15	12		BORNS	10	7
1	16	13	"ENGLISH (G BORNST SCHLETTER, N.LONG, I.MORAN) REZIDUA		13	28
Į	13	14	ALEX DA KID (IMAGINE ORAGONS,A.GRANT) KIDINAKORNE	R/INTERSCOPE	5	20
l	17	15	ALEX DA KID (A.GRANT, S.N.HARRIS, N.FELDSHUH, C.HARRIS, A.LEVIN) KIDINAKORNE	Passadors R/INTERSCOPE	14	14
J	u	16		D BY RAMEN/RRP	7	15
1	18	17	MESS AROUND Cage The DAUERBACH (CAGE THE ELEPHANT)	Elephant DSR/RCA	16	10
	21	18		Ance Joy	16	15
J	23	19	THE LIGHT K.CHURKO (DISTURBED) REPRISE/1	Disturbed	18	11
	24	20	WASH IT ALL AWAY KEHURKOFIVE FINGER DEATH PUNCH (UMDODY2.BATHORY, UHDOKUSHEYDE/KCHURKD)	RDSPECT PARK	19	10
1	14	21	COME TOGETHER Th G.MARTIN (J.W LENNON, P.M.CCARTNEY) APPLE		14	2
	22	22	THRONE GSYRES, JASH (0.SYRES, M.S. NICHOLLS, L.D. MALIA, J.FISH) Bring Me Th		12	24
	30	23	THE GHOSTS OF BEVERLY DRIVE Death Cab		21	19
1	29	24			24	8
1	20	25	HERE COMES THE SUN Th	e Beatles	20	2
ſ	33	26	TRIP SWITCH Nothing BL		26	7
1	27	27	LA DEVOTEE Panic! At		15	6
	-	M	I-SIKCLAIR (BJURIE-M:RIBBY,JISINCLAIR) DCD2/FUELED I MOUNTAIN AT MY GATES	Foals		_
	34	28	SOUND & COLOR Aliabarr	a Shakes	28	13
	32	29	B MILLS, ALABAMA SHAKES (AI ABAMA SHAKES)	ato is Cornell	12	8
	31	30	BO'BRIEN (C.CORNELL)	UME	18	16
À	28	31		The 1975	7	13
	26	32		The 1975	10	4
	38	33	JACKNIFE LEE (SILVERSUN PICKUPS,G.LEE) NEW MAD	n Pickups HINE/OPRIME	29	11
2	41	34			34	3
	B	35	MESSAGE MAN twenty (TLANDERSON (T, LOSE PF-) FUELED I	IN RAMEN/RRP	35	11
	36	36	THANK GOD FOR GIRLS U SINCLAIR (R.CUOMO, A.GOOSE, C.M.BALZER, B.BALZER, B.PETTI) WEEZER	Weezer /crush music	13	11
		37		DINE DILOTS	.37	7
	44	38		ne Impala R/INTERSCOPE	36	6
J	49	39	SAINT CECILIA FOO FIGHTERS)	Fighters ROSWELL/RCA	33	4
	(39)	40	WE DON'T BELIEVE WHAT'S ON TV twenty		39	8
Ĭ	45	41		ays Grace	41	7
l	w	42	AMERICA'S SWEETHEART MIDHNSON (CLE KING, M. JOHNSON)	Elle King	42	1
	42	43	EVERGLOW	Coldplay	8	6
Ţ	50	44	SAVE TODAY	Seether	44	3
ļ	-	H	BO'BRIEN (S.MORGAN, SEETHER) THE BICYCLE MUSIC	alestorm	-	
	47	45	I JOYCE (L.HALE, J.HOTTINGER, S.STEVENS)		40	8
	43	46	STA REATURES IN FRANK (SEAR) REVINALLIN BUCKLANDRUCKAN POLICA JINAZI NUN STRIKEN UN VI KARANSKUM TORI (MARAKEDANTI 	HEIOPHONEATUATE	13	5
ť	NTRY	47	JFORD (MUMFORD & SONS) GENTLEMEN OF THE ROA	D/GLASSNOTE	38	2
	(am)	48	R.I.P. 2 MY YOUTH The Neigh LPILBROW.BENNY BLANCO DI LIVITHERFORD, ZABELS, M. MARCOTTI FREEMANI PILBROW(BLEVIN) (R)	EAOLAE/COLIMBIA	13	20
1	1		HAPPY SONG Bring Me Th	a 11'		

			_
)	P R	OCK ALBUMS™	
1	THIS WEER	ARTIST CERTIFICATION TITLE	MKS DN DNART
	1.	TWENTY ONE PILOTS Blurryface	34
1	2	COLDPLAY A Head Full Of Dreams	5
	3	ELLE KING Love Stuff	42
1111	4	FALL OUT BOY — American Beauty / American Psycho DCD2/ISLAND	51
	5	ALABAMA SHAKES Sound & Calar	36
	6	SOUNDTRACK A Guardians Of The Galaxy: Awesome Mix Vol. 1 MARVEL/HOLLYWOOD	76
	9	NATHANIEL RATEUFF & THE NIGHT SWEATS Nathaniel Rate if . Stax/concord	20
	8	DISTURBED Immortalized	20
	9	FIVE FINGER DEATH PUNCH Got Your Six	18
	10	CAGE THE ELEPHANT Tell Me I'm Pretty	3
	11	HOZIER Hozier	66
ALC: NO	12	JAMES BAY Chaos And The Calm	37
	13	MUMFORD & SONS Wilder Mind	36
	14	SHINEDOWN Threat To Survival	16
	15	TRANS-SIBERIAN ORCHESTRA Letters from The Labyrigth	8
	16	BREAKING BENJAMIN Dark Before Dawn	29
	17	SLIPKNOT .5: The Gray Chapter	44
0	18	BRING ME THE HORIZON That's The Spirit	17
	19	MUSE Drones Drones	26
	50	TAME IMPALA Currents	17
	21	COURTNEY BARNETT Sometimes I Sit And Think, And Sometimes I Just Sit Miller/House Anxiety/Marathon Artists/Mom + Pop	24
	22	RYAN ADAMS 1989 Pax.am/Blue Note	16
	23	IMAGINE DRAGONS Smoke + Mirrors KIDINAKORNER/INTERSCOPE/IGA	44
1	24	FLORENCE • THE BACKONE How Big How Blue How Beautiful REPUBLI	32
1	25	BARONESS Purple	3

MAINSTREAM ROCK™					
LAST WEEK	THIS ₩eek	TITLE Artist	WKS ON CHART		
2	1	WASH IT ALL AWAY Five Finger Death Punch PROSPECT PARK	15		
1	2	THE LIGHT Disturbed	15		
3	3	STATE OF MY HEAD Shinedown	12		
5	4	SAVE TODAY Seether	16		
4	5	I AM THE FIRE Halestorm	19		
	6	FALLEN ANGEL Three Days Grace RLA RLA	17		
*	7	CIRICE Ghost Rise Andre Loma vista/seven four/the bicycle music company/c mg	26		
8	8	WAYS TO GET HIGH Pop Evil G8G/KONK	9		
10	9	BLOODFEATHER Highly Suspect	11		
5	10	SAINT CECILIA Foo Fighters	6		
	11	ANGELS FALL Breaking Benjamin	27		
D	12	HERE'S TO THE HEARTACHE Nothing More	13		
	13	THRONE Bring Me The Horizon	24		
	14	FOOTSTEPS Pop Evil	32		
14	15	BLOW Theory Of A Deadman	15		
16	16	UNTIL THE WORLD GOES COLD Trivium	17		
	17	MESS AROUND Cage The Elephant	10		
20	18	REAPERS MUSE	7		
	19	BECOME THE ENEMY Like A Storm	20		
21	20	VICE GRIP Parkway Drive	14		
	21	WE ARE THE ENEMY Aranda	11		
23	22	LET ME LIVE MY LIFE Saint Asonia	7		
0	23	IN CHAINS Shaman's Harvest	8		
27	24	THROUGH IT ALL From Ashes To New	13		
26	25	VICTORY LAP All That Remains RAZOR & THE	10		



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SALES, AIRPLAY & ST DATA COUPILED BY **nielsen** MUSIC

Panic's 'Good Time' Rolls

Panic at the Disco darts to its fourth Hot Rock Songs top 10 from new album Death of a Bachelor (Jan 15) as "Don't Threaten Me With a Good Time" soars in at No. 10. The track, which samples the guitar riff of "Rock Lobster" by The B-52s, starts with 26,000 downloads sold, according to Nielsen Music, slotting in at No. 5 on Rock Digital Songs and Alternative Digital Songs, and tallying 1.2 million

U.S. streams. "Good Time" follows "Hallelujah" (which hit No. 3 on Hot Rock Songs), "Victorious" (No. 7) and "Emperor's New Clothes" (No. 5) as top 10s from the fifth studio album by the group led by Brendon Urie (above) (Another cut, "LA Devotee," reached No 15.) "Victorious," the set's current radio single, bullets at No. 22 on the Alternative airplay chart; "Hallelujah" hit No. 11 in August 2015.

Five Finger Death Punch earns its first Mainstream Rock No. 1 from Got Your Six, which entered Top Rock Albums at No. 1 (Sept. 26, 2015), as "Wash It All Away" lifts 2-1 The Las Vegas five-piece scores its fourth Mainstream Rock No. 1 and first since "Battle Born." which began its five-week reign on Dec. 14, 2013 In addition, Nothing

but Thieves notches its first airplay top 10 as "Trip Switch" surges 11-9 on Alternative and 13-10 on Rock Airplay, rising by 12 percent to 5.8 million in audience on the latter list. The British rockers' selftitled debut LP is due Feb 5 stateside. Kevin Rutherford

Defined as current are a day. 7 days a not historn Music.

TOP REB/HIP-HIDP ALBUM

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T P	2R	/HIP-HOP SONGS™		
	in	TITLE CERTIFICATION Artist	PLAK	985.0W
WE	WEEK		POS	CHART
	1	NINETEENIS (AGRAMAN # :EFFERIES,TTHONAS) YOUNG MONEY/CASH MONEVREPUBLIC HERE	1	23
2	2		2	13
3	3	ANAQILLARGE (A. IT STAYE, A BALSHE, E. NICKERSON, ILANGELO) THE WEEKILD JUMPMAN	1	33
5	4	NETRO BODININ (N D WILBURN LIWAYNE A.GRAMAM) A 1/I REEBANDZ/YDUNG MDNEW/CASH MDNEWEPIC/REPUBLIC	4	16
6	5	POST MALONE (A.POST, M.ROBERTS) REPUBLIC	5	21
8	6		5	11
•	7	DON'T Bryson Tiller DOPE BOI (BITLLER) B STEWARTT HOLLING, IR , M CAREVULDUPRUB M 2004 LAUSTIN) TRAPSOUNACA	7	24
0	8	679 Fetty Wap Featuring Remy Boyz PLOPER (WILMAXWELL, ALCOSME IR., J POPER GARCIA) RG//300	3	28
7	9		7	19
10	10	CAN'T FEEL MY FACE A A PAYAMIN AX MARTIN (A TESTAYEMAX MARTIN, S. KOTECHA, P. SVENSSCIN, A. PAYAMI) XO/REPUBLIC	1	28
12	11	ME, MYSELF & I G-Eazy X Bebe Rexha	11	12
	12	SAY IT POPTORD 00 PETERSON A WANSEL A WHITE & LOD HALL IN SILEE RESCHAMEERS) MAD LOVE / INTERSCORE	11	14
17	13	DOWN IN THE DM Yo Gotti BEN BILLIONS, SCHIFE (M. MIMS, F. M. KHALED, B. DIEHL, J. LEWIS) COCAINE MUZIK/EPIC	13	8
14	14	AGAIN PEOPLES, SHY BOOGS (W.I. MAXWELL, B.GARCIA, E.I.TIMMONS) RGF/300	12	22
16	15	EXCHANGE THE MERANICS (BITLLER, M. HERNANDEZ, M. JOHNSON, L. HALL) Bryson Tiller TRAPSOUL/BCA	15	12
15	16	WHERE YA AT A Future Featuring Drake	11	25
21	17	BACK TO SLEEP Chris Brown WRYLZ, A.RITTER, BOHDA (C.M. BROWN, A.HERNANDE Z, A.RITTER, M. SAMUELS, A.RIGO) RA	17	6
13	18	HIT THE QUAN iLove Memphis BUCK NASTY (R M COLBERT, JR.C.M.WILLIAMS) PALM TREE/RUSH HOUR/RECORDS	7	23
19	19	BACK UP Dej Loaf Featuring Big Sean ROCKSAYS (D.M.TRIMBLE,K. A. ADAMS, S. M. ANDERSON,C. GOSBERRY) IBGM/COLUMBIA	16	23
18	20	BET YOU CAN'T DO IT LIKE ME DLOW	16	10
24	21	BEST FRIEND Young Thug ROW RACKS (INFLUANSRHARRELL&BALOGUN, SMCHICHOL, RADBINSON (KDASUGHA) 3004ATLANTIC	21	7
20	22	BIG RINGS Drake & Future BERD BODMIN (AGRAMANIN DWILBURN LWAYNE) A 1// REEBANDZ/YOUNG MDN.EV/CKM MDN.EV/EPI (/ REPUBLIC	16	16
22	23	WTF (WHERE THEY FROM) Missy Elliott Featuring Pharrell Williams PL.VILLIAMS (MELLIOTT, PL. WILLIAMS) THE GOLD MIND/ATLANING	8	9
25	24	THE FIX Nelly Featuring Jeremin of Units adduction of the adduct of a state	20	21
26	25	DOWNTOWN C Markemore & Ryan Lewis Feat. Eric Na IV, Melle Mel, Kool Moe Dee & Grandmader Caz et eris is anstronal end, stant cut in again unschaft frag operation geweiteren astronomer wert noternetere sec	6	20
29	26	SAVE DAT MONEY LII Dicky Feat. Fetty Wap & Rich Homie Quan MONEY ALWAYZ (D BURD, WASHINGTON, D DLAMARW, LWAXWELU) OMSWADA	25	16
2	27	SORRY INT SOLARY BILLING BILLI	27	7
37	28	OUI MEEDIZ, DONUT (UP/FELTON: CAIN, B. BELL, C. MARTIN) MICK SCHULTZ/DEF I AM	28	4
10	29	RECOLLOPING TO CONTRACT THE ACCOUNT OF THE ACCOUNT	29	6
(32)	30	WATCH OUT 2 Chainz	30	7
~	31	PLAY NO GAMES Big Sean Feat. Chris Brown & Ty Dolla \$ign	28	20
(36)	32	атекнологиянын жилекаалын калан к 2 PHONES Kevin Gates	32	4
27	33	NAD NAX (K.GLVARD, B.T. HAZZARD, R.WTMERSFOON IR.) BREAD WINNERS' ASSOCIATION/ATLANTIC RGF ISLAND FEtty Wap	19	16
	34	YUNG LAN (W:I.MAXWELL,M.S.MOOI) RGF/300 BLASE TY Oolla \$ign Featuring Future & Rae Sremmurd	20	20
40	35	CALIFORNIA Colonel Loud Feat. T.I., Young Dolph & Ricco Barrino	35	7
33	36	ние навите в и катуливоти оверсотивлара и консанковнов, в освоенски соли кас. во скатионтичение в сколи с STICK TALK FULURE	32	10
39	30	A 1/FREEBANCZ/EPIC A 1/FREEBANCZ/EPIC A 1/FREEBANCZ/EPIC The Weeknd	32	19
46	38	REBUIDD/LIASTICU/DEWINITLAW PROST VESTOR VERSOR UTSSOR UPUSOLULAUSTICULUUM STUDIOLOUM LASSORTIU VERSOR BUC SORRY Rick Ross Featuring Chris Brown	32	9
40	38 [39]	SSTORCH,DIEGO AVE (W.L.ROBERTS II.SSTORCH,D. AVENDANO,C. M. BROWN) MAYBACH/DEF IAM PLAYER Tinashe Featuring Chris Brown	-	
	40	LULOU, ALEX PURPLE (TRACHINGWE, L. LOULES, A. RRONLUND, LANGELUDES, L.M. BROWN) RCA LEAN & DABB iLove Memphis	39	10
		BLCK NASTY (R M COLBERT, IR., C M.WILLIAMS) PALM TREE/RUSH HOUR/RECORDS JUGG Fetty Wap Featuring Monty	38	3
34	41	SSINGLETARY (W I MAXWELL, A COSME IR, SSINGLETARY) RG/300 MARCH MADNESS FUture	32	15
-	42	TARANTING (K.D. WILBURK X.YOUNGBLOOD) A 1/FREEBANDZ/ PIC PIPE IT UP Migos	42	3
-	43	MIRDA Q MARSHALL X. BALL X. CEPHUS. S. LINDSTROM) QUALTY CONTROL (2010)	38	7
2	44	ИЕТКО ВОО МІК (АСАЛИНЧИ) ШИК ЦЕЦКУЦТИЛИ МЕЛАЛТТНИЛИ ЕЕНЕУ) — А ИХ КЕЕВАНОЙ/ТО ЦКО И ОКЕУСАХИ МОМЕУСЕРИСИЦЕРИЦИЦ	18	16
47	45	SYKSENSE (B.TILLER, J.SCRUGGS, R.S.KELLY) TRAPSOUL/RCA	45	4
SHOT	46	BOTTOM OF THE BOTTLE Currently Feat. August Alsina & Lill Wayne constructed and table base nacing and the set of the set	46	1
50	47	BEEN THAT WAY BOLE MAJANTIMBALAND (MTILLER, E O BARNES IR JUW MOSLEY) BRYSON TILLER TRAPSOLE/REA	47	3
EW	48	1HUNNID KCamp Featuring Feity Wap Deroog pasker (kitampeell, wij maxwiil ju jones, decouro, parker) 427/Fitamtescope	48	1
(49)	49	MY BEVONCE Lil Durk & Dej Loaf Gisck (D.Banitsjudumazer, D.M.TRIMBLE) DEF IAM	49	2
43	50	LITTLE MORE (ROYALTY) Chris Brown Рогн выялие ишавськаюнсы алигие (см. вярожны вога алогомы симноз массиляр) салиговал как	32	З

	-		
TO	PR	&B/HIP-HOP ALBUMS™	
WEEK	WEEK	ARTIST CERTIFICATION TITLE	CHART
1	1	Royalty Royalty	3
З	2	THE WEEKND Beauty Behind The Madness	19
2	3	BRYSON TILLER TRAPSOUL	15
4	4	G-EAZY GEAZY/RVG/BPG/RCA When It's Dark Out	5
8	5		48
5	6	FETTY WAP Fetty Wap	15
	7	KENDRICK LAMAR TO Pimp A Butterfly	43
6	8	FUTURE DS2	25
11	9	J. COLE 2014 Forest Hills Drive	57
13	10	R. KELLY The Buffet	4
NOT Shdt Debut	u	BOOSIE BADA22 In My Feelings. (Goin' Thru It)	1
16	12	RICK ROSS Black Market	5
0	13	DRAKE & FUTURE What A Time To Be Alive	16
21	14	LEON BRIDGES Coming Home	29
14	15	PUSHAT King Push	3
17	16	AUGUST ALSINA This Thing Called Life	4
15	17	LOGIC The Incredible True Story	8
26	18	KIRK FRANKLIN Losing My Religion	8
29	19		22
19	20	MONICA Code Red	3
20	21	SOUNDTRACK Empire Original Soundtrack, Season 2, Volume 1 20th Century Fox/Columbia	7
0	22	KID INK Summer In The Winter	2
27	23	BABYFACE Return Of The Tender Lover	s
33	24	JEEZY Church In These Streets	8
22	25	LOGIC Under Pressure	61
	-		

RAP /		
LAST THIS WEEK WEEK	TITLE Artist	WKS. DI CHART
2		14
1 2	HOTLINE BLING Drake	20
1	ANTIDOTE Travi\$ Scott	18
A	NO ROLE MODELZ J. COLE DREAMVILLE/ROC NATION/COLUMBIA	18
7 5	DOWN IN THE DM Yo Gotti	9
8 6	AGAIN Fetty Wap	19
5 7	WHITE IVERSON Post Malone	20
6 8	679 Fetty Wap Featuring Remy Boyz	28
9 9	PLAY NO GAMES Big Sean Feat Chris Brown & Ty Dolla \$ign	15
10 10	CALIFORNIA COIDNEY LOUD Feat. T.J., Young Dolph & Ricco Barrino	12
12 11	WHERE YA AT Future Featuring Drake	24
11 12	BACK UP DeJ Loaf Featuring Big Sean	23
13 13	WTF (WHERE THEY FROM) THE GOLD MINDATE ANTIC	8
14	SORRY MAYBACH/DEF JAW Rick Ross Feat. Chris Brown	13
15	BOTTION OF THE BOTTLE CUITERSY Feat. August Alsina & Lil Wayne	6
16 16	SAVE DAT MONEY UI Dicky Feat Ferry Wap & Rich Home Quan	9
18 17	BEST FRIEND Young Thug	4
18	THESE WALLS Kendrick Lamar Feat. Bital, Anna Wise & Thundercat TOP DAWG/AFTERMATH/INTERSCOPE	9
25 19	ME, MYSELF & I G-Eazy X Bebe Rexha	3
20 20	3 TIMES IN A ROW TK N Cash	7
21	MOSES French Montana Feat, Chris Brown & Nigos CORE BOYS/BAD BOY/INTERSCOPE	6
22	1HUNNID K Camp Feat. Fetty Wap 4.27/#TE/INTERSCOPE	4
23	WATCH OUT 2 Chainz	13
24	LIKE BABY Jacquees	6
24 25	MILLY ROCK 2 Milly BORN 2 WIN/DRR/EDNE	6



Drake & Future Jump To No.1

Drake and Future each earn a new No. 1 on Rap Airplay with "Jumpman," the lead single from their collaborative album What a Time to Be Alive. The track reaches the top of the chart (up 11 percent in audience during the week ending Jan. 10, according to Nielsen Music) following a 14-week climb and becomes Drake's 22nd chart leader (extending his record for most No 1s on the chart), while Future scores his first crowning visit.

Meanwhile, Chris Brown lands his 40th top 10 on R&B/Hip Hop Airplay as "Back to Sleep" hops 11-9 in its eighth week on the chart. Brown becomes only the third artist to have as many top 10s on the chart Drake leads the list with 48. followed by Lil Wayne with 45. The climb at radio aids in a 21-17 rise on Hot R&B/

Hip-Hop Songs Singer **Ray J** makes his return to the Mainstream R&B/Hip Hop chart for the first time in five years as his latest single, "Curtains Closed," debuts at No. 39 with a 48 percent rise in spins at the format. The entrance comes nearly three years after his last appearance on any tally, when his controversial single (about his relationship with Kim Kardashian], "I Hit It First" (featuring Bobby Brackins), spent three weeks on the Billboard Hot 100 in **20**13

Following the death of Natalie Cole on Dec. 31, 2015, the singer enters R&B Digital Songs at No. 14 with her hit "Unforgettable." The song spent 16 weeks on Hot R&B/Hip Hop Songs in 1991, peaking at No 10. The singer's death also causes spikes in album sales (see story, page 58).

Amaya Mendizabal

ATACOMPLETE IN DATACOMPLETE IN DICLOCIT

HOT LATI	N SONGS™	
AGO WEEK WEEK		PEAK PDS.
1 1 1	GINZA J Balvin SENSTIELA JOBO BALVILA PALMER* SINE EDEARD DO SYN LADA POYOLE APTING COMED. LAPTOLETING ME	1
2 2 2	EL PERDON Nicky Jam & Enrique Iglesias	1
3 3 3	SOLO CON VERTE Banda Sinaloense MS de Sergio Lizarraga	3
	NOT LISTED (NOT LISTED) UZOS BORRO CASSETTE Maluma	3
	THERUCE BOYS ULLIAVID NO ARASO CAND RIOS IX MAURIOD JIMENEZB SHAIDER LEZCANDI SONY MUSIC LATH DESPUES DE TIQUIEN La Adictiva Banda San Jose de Mesillas	
	AVALDES (ICHAVEZ ESPINIZA) ANVAL/SONY MUSIC LATIN TE METISTE Ariel Camacho y Los Plebes del Rancho	3
6 6	LIGONZALEZ TERRAZAS (S.MERCADO) DEL	2
8 7	CIEDAY (R.L.AYALA RODRIGUEZ,C.IEDAY) EL CARTEL/CAPITOL LATIN/UMLE	7
10 10 8	ENCANTADORA HAZE (LIVEGUILA MALAVE, ARDSA CUNTRON, E AIVARGAS BERRIDS LE REVES ROSADO) SDWY MUSIC LATIN	8
7 9 9	TE BUSCO Cosculluela / Nicky Jam Esarraga U.Cosculluela / Nicky Jam Rotherdum (Edende Sarraga Econdulez) Rottweijas	7
8 7 10	HABLEMOS Ariel Camacho y Los Plebes del Rancho ILIGONZALEZ TERRAZAS (F.DE JESUS MARTINEZ (ERDA) OLI	7
11 11 11	SUNSET Farruko Featuring Shaggy & Nicky Jam toomstow ICE.REVES Rosado N RIVERA CAMINERO OR BURRELLLIJONSTOW N SILVERAL SONT MUSIC LATIN	3
16 12 12	PISTEARE Banda Los Recoditos A LIZARRAGA (A DE LA CRUZ GARCIA, J. L. CHAGOLLA) BANDA LOS RECODO/FONOVISA/UMLE	12
12 13 13	POR QUE TERMINAMOS? Gerardo Ortiz Goritz (J.inzunza Favela, L. diaz) Bad sin del/sony music latin	12
14 15 14	YA TE PERDI LA FE La Arrolladora Banda el Limon de Rene Camacho F.CAMACHO TIRADO (E.MUNOZ.H.PALENCIA CISNEROS) ØISA/UMLE	14
13 14 15	PONGAMONOS DE ACUERDO Julion Alvarez y Su Norteno Banda LAUVAREZ (A.OLIVAS)	11
17 16 16	POR QUE ME ILLISIONASTE? Remmy Valenzuela RVALENZUELA (8. SANDOVAL) REKORDZ/FONDVISA/UMLE	16
19 18 17	CULPA AL CORAZON DLORAL CASTANEDA GREDIAS (G.R.ROJAS D.SANTACRUZ) SONY MUSIC (ATIN	17
18 17 18	SE VA MURIENDO MI ALMA LLUNA DIAZ (M.A.SOUS) HALMA LLUNA DIAZ (M.A.SOUS)	14
22 20 19	TRAIDORA Gente de Zona Featuring Marc Anthony	19
20 22 20	и опяга повета и маята г гангу а сонзыез закогда и вымают гов салодыя к антнон ў макни story wusiciaria MAYOR QUE YO 3 Luny Tunes, Daddy Yankee, Wisin, Don Omar, Yandel	20
24 21 21	UNYTWESOLWORDA UMALIYKAU UMALAYKA WALANDA RYEMARMARLANA RODROEZZ SALAMA. 3 MAOHTAMU Y QUE HA SI DO DE TI? Chuy Lizarraga y Su Banda Tierra Sinaloense	-
	CLIZARRACA (LCHAVEZ ESPINOZA) FONOVISA UMLE EL MISMO SOL Alvaro Soler Featuring Jennifer Lopez	21
2 24 22	ne source statue en la companya en l	11
26 26 23	POR SI ESTAS CON EL PENDIENTE Voz de Mando	23
23 19 24	J.GAXIOLA (J.INZUNZA FAVELA,H.PALENCIA CISNEROS) AFINARTE/SONY MUSIC LATIN	19
25 23 25	CHOCA Plan B LUNY TUPES (OJVALLE VEGA,E,F.VAZQUEZ,F.SALDANA,V.CAERERAS) PINA/SONY MUSIC LATIN Decido FLORE AL DECIDION (Complexity)	17
27 25 26	LA MIEL DE SU SALIVA Banda El Recodo de Cruz Lizarraga ALIZARRAGA (F.OSUNA, ALIZARRAGA) FONOVISA/UNLE	25
37 27	MEQUEDE CON LAS GANAS TIto "El Bambino" El Patron MIDIA ILLIRIO INTELLA DEPENDIO INTELLA DEPENDIO INTELLA DEPENDIO EL DEPENDIO EL DEPENDIO EL DEPENDIO EL DEPENDIO MIDIALE DE LA DEPENDIO EL D	27
35 28	NO SOY UNA DE ESAS Jesse & Joy Featuring Alejandro Sanz FISMITHLE HUERTA UEDE (A/SAMELIEDUARDO HUERTA UEDE ALEUTARES) WARMER LATINA	28
33 🥘 29	QUE SE SIENTA EL DESEO Wisin Featuring Ricky Martin LISTRANDARDS BLAIDERAL UNALLAD VELLUA AUTAMENTE (ARRANDU L'IDRIMATINI VETORIES INTRACTORIS	15
49 🥔 30	COMO LO HACIA YO Ken-Y & Nicky Jam or upbardom (k.r.vazquiz) lorenco n.rivera caminero), in cedeno j. i. Romero: Freen Production vice	30
28 27 31	BRONCHE DE ORO LA Trâkalosa de Monterrey REMEX	27
34 35 32	GANAS DE TI Zion & Lennox Miloovas de deducarin hits	32
32 30 33	EL REY DE CORAZONES Ariel Camacho y Los Plebes del Rancho LUGONZALEZ TERRAZAS (H.H.CRREROLL GOMEZ ESCOLAR) OLI	30
31 31 34	NOCHE DE PASION Frank Reyes FRANK REYES (F.A. BENCOSME) VENCHUSIC/UMLE	31
36 34 35	LAS COSAS DE LA VIDA Carlos Vives A CASTRO, CIVES (CVIVES, A CASTRO) GAIRA/WK/SONY MUSIC LATIN	32
39 36 36	TOMEN NOTA Adriel Favela Featuring Los del Arroyo JAJNZUNZAR.ORRANTIA (J.CARRILLO) GERENCIA360/SONY MUSIC LATIN	36
38 42 37	YA ES MUY TARDE Yuridia G.NORIEGA (LUROMA) SONY MUSIC LATIN	36
- 49 3B	SG PICKY Joey Montana Capitol Latinguide	32
48 39 39	IRONIA IRONIA	37
41 38 40	MI NINA ADORADA Saul "El Jaguar" Alarcon ryterouzó (NTORRES) FONOVISAUMULE	37
45 37 41	NADA QUE HACER AKA CHUY VERDURAS Grupo H-100	37
50 50 42	UFELIK (JEČLIN) ALIANZA/DISA/UMLE QUIERO OLVIDAR J Alvarez	30
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45 44	A DEL VILLAT. I GONZALEZ TERRAZAS (D.NICBLA) DEL /SONY MUSIC LATIN DEL /SONY MUSIC LATIN LO APRENDI DE TI Ha*Ash	42
40 47 45	COMPERATING ALL LADMAA & GPEREZ MOSALH NPEREZ MOSAL SONY MUSIC LADMA	32
RE-ENTRY 46	KCIBRIAN (J.RAMIREZ) SONY MUSIC LATIN	40
- 40 47	HASTA QUE SE SEQUE EL MALECON Jacob Forever Jacob Forever, Jacob Forever, Jacob Forever La COBLOR	40
30 33 48	LA GRIPA Calibre 50 ITRADO CASTANEDA (C.ESTRADA MORENO) ANDALUZ/SONY MUSIC LATIN	29
HOT SHOT 49 DEBUT 49		49
	Y POR LO PRONTO Alfredo Olivas	

то	PL	ATIN ALBUMS™	
LAS WEER	THU	ARTIST CERTIFICATION TITLE	WICS ON CHART
1	1	JUAN GABRIEL LOS DUO 2	4
2	2	JUAN GABRIEL A Los Duo	48
3	3	JUAN GABRIEL Mis Numero 1 40 Aniversario	75
4	4	IL DIVO SYCO/COLUMBIA Amor & Pasion	8
(16)	5	GG ARIEL CAMACHO Y LOS PLEBES DEL RANCHO Hablemos DEL/SONY MUSIC LATIN	9
11	6	PITBULL Dale PAMOUS ARTIST/MRL 305/SONY MUSIC LATIN	25
20	7	YANDEL Dangerous	9
RE	8	NATALIA LAFOURCADE Hasta La Raiz	4
5	9	ANDREA BOCELLI Cinema: Edicion En Espanol SUGAR/UNIVERSAL MUSIC LATINO/UMLE	11
17	10	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO O El Karma Del/sony music latin	53
9	11	BANDA SINALDENSE INS DE SERGID LIZARRAGA En Vivo	19
7	12	ARCANGEL & DJ LUIAN Los Favoritos	4
12	13	VARIOUS ARTISTS 20 Bandazos de Oro: Puros Exitos	4
15	14	JESSE & JOY Un Besito Mas	5
13	15	MARCO ANTONIO SOLIS 15 Inclvidables FONOVISA/UMLE	61
26	16	MALUMA Pretty Boy Dirty Boy sony music Latin	10
	17	VARIOUS ARTISTS Cuba y Puerto Rico Son	8
10	18	VARIOUS ARTISTS Radio Exitos: El Disco del Ano 2015 FONOVISA/UMLE	11
	19	SELENA Lo Mejor de	41
24	20	FARRUKO Visionary	11
19	21	LOS TIGRES DEL NORTE Desde El Azteca FONOVISA/UMLE	5
42	22		34
32	23	CALIBRE 5D Historias de La Calle	7
14	24	MARC ANTHONY A 3.0	113
41	25	RICKY MARTIN 🛆 A Quien Quiera Escuchar SONY MUSIC LATIN	4.8

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TR	OP	ICAL AIRPLAY [™]	
LAS NEER	THIS WEEK	TITLE Artist	WIG DH
5	0	GG YO QUIERO VOLVER Silvio Mora	9
1	2	GINZA J Balvin	23
7	3	VAIVEN Daddy Yankee	14
	4	TE ENSANARE A OLVIDAR Grupo Niche	10
3	5	COMO LO HACIA YO Ken-Y & Nicky Jam	4
1	6	MATERIALISTA Silvestre Dangond x Nicky Jam	10
10	7	YO VOY PA ENCIMA Luis Enrique	R
8	8	ME QUEDE CON LAS GANAS Tito "El Bambino" El Patron Melodias de orio	9
25	9	CULPA AL CORAZON Prince Royce	8
12	10	BORRO CASSETTE Maluma	17
9	11	DIMELO India	14
4	12	TE BUSCO Cosculluela / Nicky Jam	12
15	13	SALSA Y CHOKE ChocQuibTown	5
11	14	MAMBO PARA BAILAR Fuego FAMOUS ARTIST/MR. 305	6
13	15	GANAS DE TI Zion & Lennox	6
	16	EL ERROR Reykon	3
2	17	LA LLAMADA DE MI EX Chiquito Team Band	2
FW	18	ENCANTADORA Yandel	1
24	19	SI ESTA CASA HABLARA Joel Santos	3
18	20	PONTE PALA FOTO Los Cadillars Presenta Alexis & Fide PRINCE RECORDS	5
14	21	DIME Eliexis Feat. Omega	9
30	22	ESE AMO Gino Avila	4
33	23	TOY ENAMORAO Mozart La Para Fezt. Sharlene & Nacho KB	8
21	24	UNA BENDICION Jonathan Moly BRENA SOL	6
17	25	CULPABLES Jay Ruiz	13



Daddy Yankee **Scores** Sixth No.1

"Vaiven" by Daddy Yankee (above) steps 2-1 on Latin Airplay, notching the sixth leader for the artist. It rises by **23** percent in audience for the week ending Jan. 1D, according to Nielsen Music The track concurrently crowns Latin Rhythm Airplay, marking his 14th No. 1, which ties with urban duo Wisin & Yandel for the list's most chart-toppers. "Vaiven" will appear on his upcoming studio album, King Daddy II, Elemento DY. expected later this year. On Tropical Airplay, Silvio

Mora scores his first No. 1 as "Yo Quiero Volver" hops 5-1 in its ninth charting week. The singer first appeared on the chart in 2014 when his comical merengue track **"Ll**ego el Pavo" ("The Turkey Has Arrived") peaked at No. 35. Mora, who was born and raised in Switzerland, moved to the Dominican Republic as a child, where he learned Spanish and

studied music. Leaping 46-3D on Hot Latin Song**s, Ken-Y**'s "Como lo Hacia Yo" (featuring Nicky Jam) tallies the week's largest positional increase. The rise is owed to a 35 percent hike at Latin radio (to 5 million impressions), while it also scales 35-24 on Latin Airplay The cut is Ken-Y's first track to chart on Hot Latin Songs since 2013 when "More" (with Zion & Jory) reached No. 16. "Como lo Hacia Yo" also marks Jam's fifth charting collaboration in a row -Amaya Mendizabal

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10 6 6 SAME POWER Jerent SMOSLEY (J.CAMP.IINGRAM) STOLEN PRIDE/SPARROW/C	NY Camp	6	29
12 7 7 FEEL IT tobyMac Featuring Mr.		5	27
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RE-ENTRY O THERE IS POWER LIL BREWSTER MILL FIELDES)		9	29
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RE-ENTRY 12 TRUST IN YOU Lauren		12	21
18 13 13 ALONE HOULER, B FOWLER I MILLER, B FOWLER		13	12
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and the second sec	EWSDOYS	14	15
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28 20 CO GREATER IS HE	Blanca WORD CURB	20	20
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		25	7

CHART	нот		PASSION Salvation's Tide Is Rising
121	HOT Shot Debut	1	SIXSTEPS/SPARROW/CAPITOL CMG
19	1	2	LAUREN DAIGLE How Can It Be
15	s	3	VARIOUS ARTISTS WOW Hits 2016
28	9	4	GG PASSION Even So Come SINSTEPS/SPARROW/CAPITOL CMG
27	4	5	TOBYMAC This is Not A Test
29	10	6	CASTING CROWNS A Live Worship Experience
27	17	7	FOR KING & COUNTRY RIN WILD LIVE FREE LOVE STRONG.
22	29	8	BETHEL MUSIC We Will Not Be Shaken
29	12	9	CASTING CROWNS Thrive
17		10	HILLSONG Open Heaven / River Wild
18	16	11	SOUNDTRACK War Room: Music From And Inspired By The Driginal Mation Picture Recursion IPLG
21	20	12	CHRISTOMLIN Love Ran Red
12	38	13	RED Of Beauty And Rage
15	18	14	MATTHEW WEST Live Forever
16	з	ß	CHRIS TOMLIN Adore: Christmas Songs Of Worship
15	RE	16	SIDEWALK PROPHETS Something Different
5	RE	17	VARIOUS ARTISTS COM United Presents: We Will Stand
22	22	18	HILLSONG UNITED Empires
12	33	19	AMANDA COOK Brave New World
20	13	50	NF Mansion
13	30	21	KB Tomorrow We Live
21	19	22	ANDY MINEO Uncomfortable
5	RE	23	STARS GO DIM Stars Go Dim
8	8	24	THIRD DAY Lead Us Back: Songs Of Worship
7	14	25	AMY GRANT BE Still And Know. Hymns & Faith
	то	P G	OSPEL ALBUMS™
WKS.DV	LA	THE	ARTIST Title
19	WEEK	WEER	#1 KIRK FRANKLIN Losing My Religion
37	3		ANTHONY BROWN & GROUP THERAPY Everyday Jesus
	2	2	REV OF A/VMAN/TVSCOT/TASEIS TASHA COBBS One Place Live
36	4	3	MOTOWN GOSPEL/CAPITOLICMG VARIOUS ARTISTS Maranatha! Music: Top 15 Gospel Praise Hits
49	6	5	MARANATHAI/CAPITOL CMG TRAVIS GREENE The Hill
41	7		RCA INSPIRATION RCA VARIOUS ARTISTS WOW Gospel 2015
28	5	6	MOTOWN GOSPEL/WORD CURB/RCA INSPIRATION/RCA DEITRICK HADDON Masterpiece
19		1	RELEVE/DHVISIONS/EQNE
	NEW		TEHILLA HALIGHTACONE B Shop and Rey Merritt & The straight gate mass choir Structe Le
19	RE	9	RAJADA DR. ALVN E. WALLER PRESENTS ENON TABERNACLE The Experience
16	13	10	ENON TABERNACLE CASEY J The Truth
	13	11	MARQUIS BOONE/TYSCOT/TASEIS MARVIN SAPP You Shall Live
24	NEW		RCA INSPIRATION RCA
	-	B	GOOD GUY/SEAO
23	14	14	COVERED. AILVE IN ASTR RGM NEW BREED/RCA INSPIRATION RCA CHARLES JENKINS & FELLOWSHIP CHICAGO ANY Given Sunday
14	17	15	INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG

TOP CHRISTIAN ALBUMS™

LAST THIS ARTIST



High 'Tide'

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Salvation's Tide Is Rising. the new set from worship collective Passion, bounds onto Top Christian Albums at No 1, selling 22,000 units in its opening week, according to Nielsen Music On the multigenre, consumption-based Billboard 200, the LP opens at No 19 (23,000 equivalent-album units). Passion, the musical component of Passion Conferences, founded in 1997 in Atlanta by Louie Giglio, was originally named Grace Ministries The conferences are held all over the world and have become popular enough to sell out venues including New York's Madison Square Garden.

Artists featured on the new 10-song album include Crowder ("All We Sinners"), Matt Redman ("I Turn to Christ"), Kristian Stanfill ("Good Good Father") and Chris Tomlin ("God and God Alone¹) The set marks the seventh leader for the Passion collective on Top Christian Albums, It last led with Even So Come, which launched with 27,000 copies sold (April 4, 2015) On Hot Christian Songs, Hillsong United's "Oceans (Where Feet May Fail)" clocks an even 60 weeks at No. 1, extending its record reign

Meanwhile, Travis Greene's "Intentional" steps 2-1 on Gospel Airplay, becoming his first No. 1 on the chart (in his third appearance) At 39 weeks, "Intentional" completes the second-langest climb to the Gospel Airplay summit: Charles Jenkins & Fellowship Chicago's "#War" needed 45 weeks, reaching No. 1 on Aug. 15, 2015 Jim Asker

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GOS	PEL SONGS™		
Th	TITLE CERTIFICATION Artist PRODUCER (SONGWRITER) INPRIMI/PROMOTION LABLE	PEAR POS.	UNES.D. CHART
1	Kirk Franklin KERANKUN, A GREEN KO SOUL/REARCA USERATION	1	19
2	WORTH Anthony Brown & group therAPy Interaction of the state of the st	1	37
3	INTENTIONAL Travis Greene	1	36
4	WORTH FIGHTING FOR Brian Courtney Wilson AW UNDSEY (B.C.WILSON ALLINES) MOTOWN GOSPIL	3	49
5	LLUH GOD Erica Campbell Featuring Big Shizz w(AMPBELLLA DANIELS (WCAMPBELLEM ATKINS CAMPBELLE) MY BLOCK/FONE	1	41
6	YES YOU CAN Marvin Sapp AwuNDSEY (C.DIXSON,M.L.SAPP) RGA INSPIRATION	3	4.8
0	I'M GOOD Tim Bowman Jr. R.LERKINS (R.LERKINS, LAUSTIN, LBOWMAN, IR, MIMMANS, IR J. WARE, A.ROSS) LIFESTULE	6	28
8	I'M YOURS Casey J IGBOWIEC (CARTER (CLIHOBBS) MARQUIS BOOME/1YSCOT	8	19
9	YOU LOVE ME (BEST OF MY LOVE) Anita Wilson ROBINSON (MUNHTE, A.MCKAYA WILSON, G.P.ROBINSON) MOTOWN GOSPIL	9	19
10	123 VICTORY Kirk Franklin KIRANKLIN,S.MARTIN (RURANKLIN,L.PARKER) ED VD SDUL/RCA/RCA INSPIRATION	9	8
11	THE ANTHEM DURINGROUCH (DULANEY (H. SEELEY, J. HUNT, L. WEBBER) TOID DULANEY (H. SEELEY, J. HUNT, L. WEBBER)	11	16
12	FILL ME UP Tasha Cobbs VMT(HELL (MA.REAGAN) MOTOWA GOSPEL	8	24
13	PUT A PRAISE ON IT Tasha Cobbs Featuring Kierra Sheard	10	7
14	THANK YOU JESUS (THAT'S WHAT HE'S DONE) Kim Burrell	8	23
15	LIKE NO OTHER Byron Cage	11	14
16	I'LL BE THE ONE Bri (Briana Babineaux) MB00NL(CLARTER (KLALDOCK.CM00RE) MARQUIS B00NE/1YSCOT	13	9
17	PLACE CALLED VICTORY Deon Kipping KIA INSPIRATION KIA INSPIRATION	12	19
18	KING OH KING KSHELTON (KSHELTON M BROWN CLARK,KIRINGGOLD) MAUTETTE Brown Clark	16	18
19	YOU'RE MIGHTY J.J. Hairston & Youthful Praise	18	8
20	RESTORE ME AGAIN Deitrick Haddon Haddon M Hodde (Q Haddon, D BLUMFIELD) Revery/Chryston/s/cove	12	21
21	LEVEL NEXT John P. Kee IPRIE (J.R.KE) REF,MOTOWN GOSPIL	18	10
22	MADE A WAY Travis Greene RCA INSPIRATION RCA INSPIRATION	17	4
23	PRESSURE Jonathan McReyholds	9	17
24	THANK YOU THANK YOU JESUS Chicago Mass Choir BURAY, IR., LORAY, SR. (PCARY JR.) Chicago Mass Choir New Haven	24	1
25	MORE THAN ENUFF Half Mile Home LIBURTONIK ATVIER (TJ. BURTONI LIBURTON) GOD MADE NILLIONAIRZE ZOHURCH BOVIBLAK SMICKE	25	3

		IMPRINT/DISTRIBUTING LABEL	
1	1	KIRK FRANKLIN Losing My Religion	
3	2	ANTHONY BROWN & GROUP THERAPY Everyday Jesus Key of Avman/Tyscot/Taseis	
2	3	TASHA COBBS One Place Live	
4	4	VARIOUS ARTISTS Maranathal Music: Top 15 Gospel Praise Hits Maranathal/Capitol.cmg	
6	5	TRAVIS GREENE The Hill RCA INSPIRATION RCA	
7	6	VARIOUS ARTISTS WOW Gospel 2015 MOTOWN GOSPEL/WORD CURB/RCA INSPIRATION/RCA	
5	,	DEITRICK HADDON Masterpiece	
8	8	JONATHAN MCREYNOLOS Life Music: Stage Two TEHILLAH/LIGHT/LONE	
NEW	9	B SHOP ANDREW MERRITT & THE STRAIGHT GATE MASS CHOIR STRATE US Bajada	
RE	10	DR. ALVN E. WALLER PRESENTS ENON TABERNACLE The Experience ENON TABERNACLE	
13	11	CASEY J The Truth	
12	IJ	MARVIN SAPP You Shall Live	
NEW	Ð	JOR'DAN ARMSTRONG Confident	
14	14	ISRAEL & NEW BREED Covered: Alive In Asia	
17	15	CHARLES JENKINS & FELLOWSHIP CHICAGO ANY Given Sunday INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG	
23	16	GG VARIOUS ARTISTS Icon: Gospel Worship	
16	17	BRIAN COURTNEY WILSON Worth Fighting For	
19	18	VARIOUS ARTISTS Maranthal Music Top 🛎 Gospel Praise Songs Maranathal/Capitol CMG	
24	19	JOHN P. KEE Level Next	Ī
21	20	VARIOUS ARTISTS Billboard #1 Gospel Hits	
15	21	ERICA CAMPBELL Help 2.0	1
NEW	22	VARIOUS ARTISTS Bladde my Records Presents Mamais Church Songs BLACK BERRY/THE ORCHARD	Ĩ
RE	23	KIM BURRELL A Different Place	Ī

RICHARD SMALLWOOD WITH VISION Anthology: Live

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WRS.	LAST	THIS	TITLE CERTIFICATION Artist	PEAK PDS.	TRES. DI
1	1		PRODUCER (SONGWRITER) IMPRIVICER ON LARGE	1	30
-			LEAN ON A Major Lazer & DJ Snake Featuring MO	1	
2	2	2	OISNAKE.DIPLO (SGUESS,K.M.ORSTED,W.SZ.GRIGAHCINET.W.PENTZ@MECKSEPER) MAD DECENT WHERE ARE U NOW A Skrillex & Diplo With Justin Bieber	-	45
3	3	3	SIRILLEADPLOG SUCCRETWIPENT JUBIER JEVER AND INVALABED AND DECEMPONS AND	1	46
4	4	4		2	25
4	5	5	DAWIN (D.POLANCO) CASABLANCA/REPUBLIC	5	32
4	6	6	SUGAR Robin Schulz Featuring Francesco Yates Delerador Kramer, Loohr, a Schulz (subautista, in peazur a Brann) tonspill/atlantic	6	24
2	10	7	BANG MY HEAD David Guetta Featuring Sia & Fetty Wap одетидынтан ботлают комексан чам каттых полятикантан комплектитет. Э мната мизионае ононолго итс	7	13
	9	8	ВЕ RIGHT THERE Diplo & Sleepy Tom арго.статимия.selaяману с венбаяр (тур рент2.статимая в реаяману с венбаяр) мад редин мад редин	8	19
	7	9	HOLD MY HAND STARSMITHPATTERSON, LWROLDSEN BEANETT	6	41
5	8	10	MAGNETS Disclosure Featuring Lorde DISCLOSURE (GLIAWRENCE) LAWRENCE) J.NAPIER LENEL (DI-CONNOR) WETHOD/PMR/CAPITOL	8	16
3	U	11	MIDDLE DJ Snake Featuring Bipolar Sunshine DI Snake Aalias (W.S.E.GRIGAHCINE.A.) MARCHANTA U RLEINSTUB) DI SNAKE/INTERSCOPE	10	12
1	12	12	STAY Kygo Featuring Maty Noyes Kygo (kygo,M. Noyes,W.W.Larstin) ULTRA/RCA	8	5
1	13	13	DADDY PSY Featuring CL салиникалитикалитикали в рактесофолого и настоя волист на	6	6
4	14	14	OMEN Disclosure Featuring Sam Smith	5	24
5	16	15	IN MY ROOM Yellow Claw & DJ Mustard Feat. Ty Dolla \$ign & Tyga	15	6
,	17	16	NEVER FORGET YOU WELLARSSON BECOME WELLARSSON BECOME CONTRACTOR	16	15
9	20	17	RUNNING OUT Matoma & Astrid S	17	5
	15	18	THE BUZZ Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz	13	9
	22	19	A STUART,LOUBBER (A STUART,LOUBBER, LEVINSON, J.SCOTT) ELEFANT TRAKS/NETTWERK LIGHT IT UP Major Lazer Featuring Nyla	1.3	7
4	-	H	DP.DJR. QLENDER (TW.ZENTZ ZWE CKSEPER N. THORBOURNE, TBABYDA MALCON, \$584FT) WAD DECLENT OCEAN DRIVE DUMONT	14	
3	21	20	астиенти или в САС отменти и изгонить окола сник Ациалионтон в Lase воля сцилтия волятила и и изголято. HEREFOR YOU Kygo Featuring Ella Henderson		22
2	24	21	NYGO (KYGO L.HENDERSON) ULTRA/RCA UNTIL YOU WERE GONE The Chainsmokers & Tritonal Feat. Emily Warren	12	18
1	23	22	THE CHAIN SMOKER STRETTINAL (A TA GGARTI, CISHEROS, D. REED, E. INARE PLATIAU STIAU, SCHARFE, A. INILLIAM S	22	16
	18	23	HIGHER PLACE Dimitri Vegas & Like Mike Featuring Ne-Yo anarayskuite wie dommenskuite wite Staffert Swok ne koostrandeert op auto enterwinder wiertwinder wie	18	10
1	19	24	SOMETHING BETTER AUDIEN (N.B.RATHBUN, P.HANNAT BIRD) AUDIEN (N.B.RATHBUN, P.HANNAT BIRD)	10	26
1	29	25	SHOUT IT OUT LOUD Robin S & DJ Escape DI Escape, a colucció idi Escape, a colucció, r.j.ackson Maynardi Groovili citous	25	6
6	25	26	BROKEN ARROWS AVICII AVICILE FAUCA POURNOURI (TEERGUNG 2: BROWN, MICOURE FAUCO PRIMD/SLAND/REPUBLIC PRIMD/SLAND/REPUBLIC	10	15
9	26	27	EASY LOVE Sigala SGALA (& GORDY IR., A.J.MIZELL, F.J.PERREN, D.RICHARDS) MINISTRY OF SOUND	16	19
6		28	FREE.K Намедалитите маан од гред намена и вола салка, кантон конституте и чиско и на нитите на контор сали су ка	27	8
7	33	29	NEW YORK CITY THE CHAINSMOKERS (A TAGGART, B. AMARADIO) DSRUPTOR/COLUMBIA	29	11
4	36	30	FLESH WITHOUT BLOOD Grimes GRIMES (C.BOUCHER) 4AD/BEGGARS GROUP	18	11
3	35	31	Lucas Nord Featuring Tove Lo	23	10
3	42	32	ALONE NO MORE Philip George And Anton Powers Philip Represe Aspowers, spokers, second anton Powers Philip Represe Aspowers, second and anton Powers	32	3
0 (38	33	WORKING FOR IT ZHU x Skrillex x THEY	13	11
n	32	34	RED LIPS GTA Featuring Sam Bruno	23	6
5	46	35	I ME HAA VAN TUTH (I ME HAA VON TUTH)S & BRUNOT LINGLAUGUN) THREE SIX ZEBO/WARNER BROS FOR A BETTER DAY AVICII	17	19
-	44	36	AVICII.A.LBERT (A.LBERTIT BERGUNG) PRMD ISLAND/RCPUBLI CALIFORNIA DREAMIN Freischwimmer	36	2
_	-		STERNHARDT,A LENNIX (M.G.PHILUPS). E.A. PHILUPS) 005TY 015ERT/PLANET PUNK AUTOMATIC ZHU x AlunaGeorge		-
7	28	37	DU (S.ZHU,S.SPARD, A.DEWII-FRANCIS,G.REID) MIND OF A GENILS/COLUMBIA SMOKE FILLED ROOM MAK	19	16
8	39	38	ASEAVER LAGEAVER.LUGHT) WE RO ASEAVER LUGHT) ULTRA BELIEVE Chaos Featuring Cece Peniston	38	4
5	30	39	CHAOS (C.PENISTON) TREEHOUSE TRIBE	30	6
4	48	40	FELIX DE LAET, R.MIEDEMA (J. VAN DE POLDER, R.MIEDEMA J. DE LAET) ARMADA/ULTRÁ	40	4
2	37	41	NEVER LEAVE DVBBS (A VAN DEN HOEF, C VAN DEN HOEF, D.WILLIAMSON) SPINNIK'	32	7
	47	42	BOOM Major Lazer Feat. MOTi, Ty Dolla \$ign, Wizkid & Kranium ap.o.B.vzer.moti (Tw.PprtzP.mecksPeatrommetransin) in all balogum, conactoon maddeen maddeen	27	3
OT SI Debi	HOT UT	43	LONE DIGGER Caravan Palace Ала возволять выша, деректорура и како отералосторая породу на како са возволять вышает слаго на поличить от	43	1
	50	-	DG NOCTURNAL Disclosure Featuring The Weeknd DISCOSURE (GLAWRENCE). LAWRENCEJ. LAWRENCEJ	16	9
8	45	45	ON PURPOSE Dougie F Featuring Pitbull & 40 Cobras	45	3
2	41	46	THE ONLY WAY IS UP Martin Garrix & Tiesto Martin Garrix Barris Larris th Verwestvanintolai Husical Fredompin An/cameluacurepublic	41	4
	4	47	WATERBED The Chainsmokers Featuring Waterbed THE CHAINSMOKERS (A TAGGART,C:MONTERMINI,C:PATERNOSTRO) DISRUPTOR	47	3
0	40	48	FORBES ABORGORL,STYLES&COMPLETE (A. BORGORL,A. PHAINS,A.STEINS,G.GILLUM) BUYGORE BUYGORE	40	12
1	43	49	BAILAME Alex Sensation Feature In Bailante State Shares to the Shares to	35	14
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TO	P D	ANCE/ELECTRONIC ALBUM
LASI WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE
2	1	VARIOUS ARTISTS Now That's What I Call A Workout 2016 SONY MUSIC/UNIVERSAL/UME
1	2	SKRILLEX & DIPLO Skrillex And Diplo Present Jack U
4	3	DISCLOSURE Caracal
3	4	THE CHAINSMOKERS Bouquet (EP)
6	5	ODESZA IN RETURN
5	6	JAMIEXX In Colour
9	7	ALINA BARAZ & GALIMATIAS Urban Flora (EP)
10	8	MAJOR LAZER Peace Is The Mission
NEW	9	POWER MUSIC WORKOUT 55 Smash Hits! Running Remixes Vol 3 Power Music
7	10	VARIOUS ARTISTS Monstercat 025: Threshold
12	11	AVICII Stories
16	12	PURITY RING Another Eternity 4AD Another Eternity
	в	ZEDD True Colors
13	14	FKA TWIGS M3LL155X (EP)
20	15	GALANTIS Pharmacy BG BEAT/ATLANTIC/AG
15	16	FKA TWIGS LP1
21	17	YEARS & YEARS Communion POLyDOR/INTERSCOPE/IGA
25	18	CALVIN HARRIS Motion
RE	19	SOUNCT RACK We are Your Friends: Music From The Original Motion Picture INTERSCOPE/IGA
NEW	20	VARIOUS ARTISTS NCS: The Best Of 2015
22	21	CAPITAL KINGS II GOTEEEPLG
RE	22	DAVID GUETTA Listen
RE	23	BASSNECTAR Into The Sun
RE	24	SOUNDTRACK The Martian: Songs From 20TH CENTURY FOX/COLUMBIA
NEW	25	VARIOUS ARTISTS Ministry Of Sound: Running Trax 2016

1		E/MIX SHOW AIRPLAY	
ΈΚ 7:	WEEK	TITLE Artist	CHART
2	1	ROSES The Chainsmokers Feat. ROZES DISRUPTOR/COLUMBIA	15
	2	SORRY JUSTIN Bieber	11
	3	HERE Alessia Cara	12
	4	HELLO Adele	10
	5	SMOKE FILLED ROOM Mako	6
	6	BE RIGHT THERE Diplo & Sleepy Tom	15
5	7	L'AMOUR TOU JOURS Dzeko & Torres Feat. Delaney Jane	11
	8	SAME OLD LOVE Selena Gomez	12
	9	CRASH 2.0 Adventure Club vs Dallask	1.8
3	10	ON MY MIND Ellie Goulding	14
	11	AUTOMATIC ZHU x AlunaGeorge	14
5	12	IN THE NIGHT The Weeknd	7
	13	HOW DEEP IS YOUR LOVE Calvin Harris & Disciples	25
Ĵ	14	WHAT DO YOU MEAN? Justin Bieber	19
)	15	FALLING AWAY Seven Lions Feat. LIGHTS	4
	16	BANG MY HEAD David Guetta Feat. Sia & Fetty Wap	8
	17	OCEAN DRIVE Duke Dumont	20
1	18	TO U Skrillex & Diplo Feat. AlunaGeorge	7
2	19	HOTLINE BLING Drake	15
5	20	BIRDS FLY Hardwell Feat. Mr. Prohz	8
	21	WILDEST DREAMS Taylor Swift	18
	22	LOVE YOURSELF JUStin Bieber	З
)	23	LIKET'N GONNA LOSE YOU Meghan Tramor Feat. John Legend EPIC	7
3	24	BROKEN ARROWS Avicii	5
,	25	SUGAR Robin Schulz Feat. Francesco Yates	19



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Chainsmokers, Gaga Grab No. Is

The Chainsmokers (above) conquer another Billboard dance chart as "Roses" rises to the top of Dance/Mix Show Airplay (2-1). Featuring vocals from Rozes (aka Elizabeth Menzel), the track is the first leader on the list for the DJ duo of Alex Pall and Drew Taggart. The pair's breakthrough hit, "#Selfie," spent four weeks at No. 2 in April 2014. "Roses" also leads Hot Dance/ Electronic Songs for a third week, where it earns top Airplay and Streaming Gainer honors. It grows by 25 percent to 52 million audience impressions and 7 percent to 6 million U.S. streams, according ta Nielsen Music, "Roses" concurrently becomes The Chainsmokers' highestcharting Billboard Hot 1DD hit, jumping 22-13, besting the No. 16 peak of "#Selfie."

Meanwhile on the Hat 100. Robin Schulz makes his second appearance as "Sugar" (featuring Francesco Yates) debuts at No. 87 The song holds at its No. 6 high on Hot Dance/ Electronic Songs. Schulz first hit the Hot 1DD with "Prayer in C," with Lillywood (No. 23, 2015):

On Dance Club Songs, Lady Gaga lands her 14th No 1 with "Til It Happens to You" (2-1), lifting the newly crowned Golden Globe winner into ninth place for the most No. 1s in the chart's nearly 4D year history (Madonna leads with 46.) Co-written by Gaga and Diane Warren for the film The Hunting Ground, the track has been transformed from its original ballad form into a club anthem courtesy of approximately 3D remixes, including those from Dave Aude, Tracy Young and Dirty Pop -Gordon Murray

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DA	NC	E CLUB SONGS™
LASI WEEK	THIS WEEK	TITLE Artist
2	1	TIL IT HAPPENS TO YOU Lady Gaga
4	2	SHOUT IT OUT LOUD Robin 5 & DJ Escape
6	3	GG MAGNETS Disclosure Feat. Lorde
3	4	SORRY JUStin Bieber
9	5	WHEN LOVE HURTS JOJO BOD/ATLANTIC/RRP
1	6	HIGHER PLACE Dimitri Vegas & Like Mike Feat. Ne-Yo SMASH THE HOUSE/CNR: BBEAT/COMPOUND/MOTOWN/CAPITOL
7	7	HELLO Adele Adele
8		LOVE MYSELF Hailee Steinfeld
10	9	RUN ON LOVE LUCAS Nord Feat. Tove Lo
12	10	CALIFORNIA DREAMIN Freischwimmer
5	u	BELIEVE Chaos Feat. CeCe Peniston
14	12	STOLEN CAR Mylene Farmer & Sting
11	13	DSYLM B. Howard Feat. BK Brasco REFERECORDINGS
16	14	ALONE NO MORE BREAT/MOTOWN/CAPITOL
17	15	OVER AND OVER AGAIN Nathan Sykes
15	16	NEVER LEAVE DVBB5
19	17	FALL 4 U Natali Yura
22	18	AGE OF INNOCENCE Elephaste Feat. Trouze & Damon Sharpe
25	19	SACRIFICE DeGrazio
18	20	CARRY ON COEUr de Pirate DARE TOCARE/CHERRYTREE/INTERSCOPE
21	21	TO THE TOP Tony Valor Feat. Li Na
26	22	CRAZY BEAUTIFUL Skylar Stecker
30	23	TRUE ORIGINAL Dave Aude Feat, Andy Bell
24	24	JUNK Lisa Williams
35	25	HOLLOW Tori Kelly
89	26	WTF (WHERE THEY FROM) Missy Elliott Feat. Pharrell Williams The COLD MINIMATIANTIC
3	27	ANOTHER LONELY NIGHT Adam Lambert
	28	TIME TO MOVE ON Sweet Feet Music Presents Mary Wilson sweet rect
20	29	CONFIDENT Demi Lovato
33	30	FOCUS Ariana Grande
4	31	STRANDED Dirty Disco Feat. Inaya Day
34	32	BANG MY HEAD David Guetta Feat. Sia & Fetty Wap what a MUSIC/PARLOPHONE/ATLANTIC
36	33	YOU'RE SO BEAUTIFUL Camille
31	34	I CAN FORGIVE Maya Simantov & Tracy Young
28	35	THIS IS THE LOVE Spandau Ballet
13	36	AUTOMATIC ZHU X AlunaGeorge
49	37	I'M BURNING UP Karine Hannah & Dave Aude
32		GAG Dirty Pop Feat. Jonathan Hernandez & Cory Wade CITRUSONIC STERFORMONIC
	39	THE GIRL IS MINE 99 Souls Feet. Destiny's Child & Brandy RESILIENCE/COLUMBIA
23	40	SPIN SPIN SUGAR Scotty Boy Feat. Sue Cho CASA ROSSA
42	41	SHATTERPROOF Kwanza Jones
38	42	LAY IT ALL ON ME Rudimental Feat. Ed Sheeran MAIOR TOMS/BIG BEAT/ATLANTIC
46	43	LITHIUM Athena DALIWAN
41	44	BE RIGHT THERE Diplo & Sleepy Tom MAD DECEMT
50	45	ROSES The Chainsmokers Feat. ROZES
NEW	46	FRD ZEN Natty Rico Feat. Melissa Moinaro, Done & Frankie J UPSCALE/DAUMAN
NEW	47	ALIVE Sia MONREY PUZZLE/RCA
NEW	48	YOUNGER Seinabo Sey
NEW	49	ADVENTURE OF A LIFETIME Coldpiay
NEW	50	HIGH HORSE Amuka & DJ JST

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	GROSS		ATTENDANCE	
	RER TICKET PRICE(S)	DATE	CAPACITY	PROMOTER
1	\$4,977,905 \$205/\$155/\$105/\$59.50	REBA MCENTIRE & BROOKS & DUN THE COLOSSEUM AT CAESARS PALACE. KAS VEGAS DEC. 12, 4, 6%, 11-12	32,446, 38,122 NINE 940W5 EIGHT SELLOUTS	AEG UVE, CAESARS ENTERTAINMENT
2	\$3,165,545 \$350/\$20	DADDY YANKEE & DON OMAR COLISEO DE PUERTO RICO, SAN JUAN DEC. 3 6	45,752 50,947 FOUR SHOWS	RAFAEL & PINA NIVES
3	\$2,760,290 \$159.50/\$99.50/ \$59.50/\$20	MÖTLEY CRÜE Staples Center, LOS Angeles DEC, 28, 30-81	37,090 4,739 THREE SHOWS	UVE NATION
4	\$2,067,935 (26,883,157 Pt 505) \$192.30/\$10.77	CH AYAN N E ALDITORIO NACIONAL, MEXICO CITY NUV. 13-2	19,040 1 WO SELLO UTS	OCESA-CIE
5	\$1,239,251 (16,110,260 PESOS) \$45.09	JULIÓN ÁLVAREZ AUDITORIO NACIONAL, MEXICO CITY NOV 1314	19,040 TWO SELLOUTS	27 DDM ACCESS
6	\$1,162,700 Prob/945	HOT 99.5 JINGLE BALL: DEMI LOVATO	5 SECONOS OF 9	
7	\$959,606 (31,283,252 (ANADIAN)	THE WEEKND, TRAVIS SCOTT BILL CENTRE, MONTREAL	15,3 89 J6,863	EVENKO, UVE NATION.
8	\$74.38/\$29.53 \$953,560 \$99/\$75/\$50	DEAD & COMPANY SCOTTRADE CENTER, ST, LOUIS	SELLOLT	GREENLAND PRODUCTION
9	\$758,640 \$201/\$71	NOV. 20 ALEJANDRO FERNÁNDEZ MICROSOFTTHEATER, LOS ANGELES	5,777	AEG LIVE
10	\$749,416 \$74.50/\$45	DEC. 12 ZAC BROWN BAND, DRAKE WHITE SCHOTTENSTEIN CENTER, COLUMBUS, OHIO	6,882	MADISON HOUSE PRESEN
11	\$715,125	DEC. 12 DEAD & COMPANY TARGET CENTER, MINNEAPOLIS	11,9-18	AEG UVE
12	\$99/\$75/\$50 \$708,420	NGV. 23 ODESZA	8,222 11.896	MADISON HOUSE PRESEN AEGUVE
13	\$39 \$0/\$35 \$688,622	BILL GRAHAM CIVIC AUDITORIEM, SANTRANCISCO DEC 10-11	18,128 TWO SELLOUTS	ANDTHER PLANET ENTERTAININ
14	\$38.50 \$639,490	REC VUNICENTER, LOUISVILLE, RV.	9(855) 14,553	MADISON HOUSE PRESEN AEGUNE: NS2
	(8.313.372 PESOS) \$79.14	AUDITORIO NACIONAL, MEXICO CITY NOV. 10	8,081 9,520	FUAAN FINANCIERA
15	\$634,401 (8.247,216 PE 505) \$169.22/\$23.08	EMMANUEL & MIJARES ALIDITORIO NACIONAL. MEXICO CITY NOV. 7	9,263 9,520	OCESA-CIE
16	\$623,802 (8,109,425 PE505) \$73.44	GERARDO ORTIZ ALIDITORID NACIONAL, MEXICO CITY NOV. 22	8, 49 4 9,520	EFRAIN GARCIA CORTES
17	\$551,468 (£368,070) \$63 68/\$22.47	PAUL WELLER, YOUNG FATHERS EVENTIM APOLLO, LONDON DEC. 415	9,400 TWO SELLOUTS	34 ENTERTAINMENT
18	\$530,145 \$746,032 AUSTRALIAN] \$105 74/\$70 21	DEF LEPPARD, LIVE, BABY ANIMAL OANTAS (REDIT UNION ARENA SYDNEY NOV. 17	6.291 6.897	ONE WORLD FINTERTAIN V.E
19	\$498,525 945/875	ODESZA SHRINE EXPOINALL, LOS ANGELES DEC 12-14	M.703 THREE SELLOUTS	ALG LIVE
20	\$485,649 (5321,983) \$113 12/\$ 30.17	CLYDE 1 LIVE: STEREOPHONICS, TH SEE HYDRO, GLASGOW, SCOTLAND EEC 8	4E FOXES, KODA 9,247 9,627	LINE & OTHERS
21	\$426,865 (\$570,692 (ANADIAN) \$29,92/\$28.05	MARIANAS TRENCH	1,241	EVENKO, GREENLAND PRODUCTIONS
22	\$410,784 (5.340,198 PE505) \$24.15	SASHA, BENNY Y ERIK ALDITORIO NACIONAL MEXICO CITY NOV 22 28	17,012 19,040 TWO SHOWS	OCE SA CIE
23	\$402,846 (5,236,996 PESDS)	EMMANUEL & MIJARES	9,033	DCESA-CIE
24	\$169.22/\$23.08 \$397,860 (3,817,600 PESOS)	NOV 24 R5 LURA PARK: BLIENOS AIRES	9,520	
25	\$88.58/\$26.58 \$369,617 (£245.898)	PAUL WELLER, YOUNG FATHERS	5ELLOUT 6.771	34 ENTERTAIN MENT
26	\$364,952 (4,744,370 PESOS)	NOV 20 NATALIA LAFOURCADE	6,800 8,579	
27	\$42.54 \$359,340	KOST 103.5 CHRISTMASLAND: TRAIN	9.520 A, PENTATONIX,	
28	\$993.50/\$49.50 \$345,424	MICROSOFT THEATER, LOS ANGELES DEC. 6 SHINEDOWN & BREAKING BENJAM		
29	\$45/\$25 \$342,848	REVIE LORDAN CENTER, UNIVERSITY PARK, PA. NOV 20 DON HENLEY, SHAWN COLVIN	8,169 SELLOUT	FRANK FRODUCTIONS, NS2, OMOORE LIVE, SUP CONCER
30	\$184/\$130/ \$94.50/\$64.50 \$342,600	BEACON THEATRE, NEW YORK NOV 2 TOBYMAC, BRITT NICOLE, COLTON	2,745 SELLOUT	UVÉ NATION
31	\$342,025		8,969 10,050	KTI S
	(\$456,412 CANADIAN) \$268,28/\$58,45	BELL CENTRE, MONTREAL DEC 4	2784 1.395	EEST SHINE ENTERTAININE
32	\$341,996 \$49.50/\$44.50	STRING CHEESE INCIDENT THE THEATER AT MADISON SQUARE GARDEN, NEW YORK OCE 23-24	6,909 10.871 ™0 SHOWS	AE CILIVE
33	\$340,422 (£225,910) \$57.26/\$28.6.\$	PAUL WELLER, YOUNG FATHERS	6,304 6,500	BA ENTERTAINMENT
34	\$338,004 (£223,722) \$55.90/\$52.88	FAITHLESS, UNTIL THE RIBBON BR SEL HYDRO, GLASCOW, SCOTLAND NOV 25	6,392 6,673	OF CONCERTS
35	\$333,339			



Reba, Brooks & Dunn Score In Vegas

Country superstars Reba McEntire and Brooks & Dunn own the No. 1 Boxscore based on a \$4.9 million box office take from their nine show return engagement at the Colosseum at Caesars Palace in Las Vegas during the first two weeks of December 2015.

The co-headliners first joined forces for the residency last summer with an opening stint of nine performances from June 17 through July 4. Produced by AEG Live and Caesars Entertainment, their production has grossed \$9.9 million from its 18 performances, with a total of 74.669 sold tickets at the 4.000-seat concert venue Dubbed Reba, Brooks & Dunn: Together in Vegas, the production will return for another string of dates at the Colosseum later this year. Six shows are currently planned for May 3 through 14

The artists' history of collaboration includes the 1998 No. 1 Hot Country Songs hit "If You See Him/ If You See Her," the No. 2 charter "Cowgirls Don't Cry" in 2008 and a coheadlining turn on the road in 1997.

Between February and December of that year, the pair played 66 arenas in the United States and Canada, logging an overall sold ticket count of 801,950. Ticket sales from the tour totaled \$31.9 million during its 10-month span. --Bob Allen

Data for week of 01.23.2016

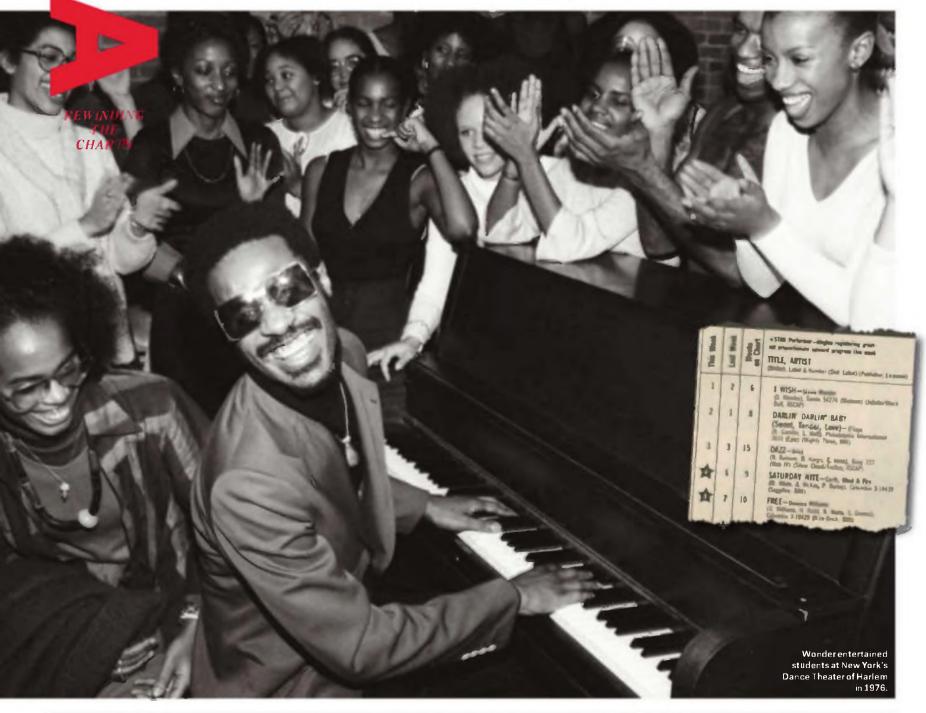


The Motown wunderkind topped the pop and R&B charts with the lead single from his No. 1 1977 LP *Songs in the Key of Life*

WHEN PAUL SIMON ACCEPTED HIS album of the year Grammy Award for *Still Crazy After All These Years* in February 1976, he thanked Stevie Wonder, "who didn't make an album this year." It was an admiring wink at the Saginaw, Mich.-born musical prodigy who had taken the prize in 1974 and 1975 — for, respectively, *Innervisions* and *Fu.fillingness' First Finale* — and proved prescient when Wonder, then 26, won again in 1977 for Songs in the Key of Life. The landmark double album's lead single, "I Wish," a funky, ebullient reminiscence of growing up — "Why did those days ever have to go/'Cause I love them so," Wonder sings in the chorus — topped the Hot R&B/Hip-Hop Songs chart (then called Hot Soul Singles) for five weeks beginning Jan. 15, 1977, and, a week later, hit No. 1 on the Billboard Hot 100. "We were going to write some really crazy words for 'I Wish," "Wonder told *Musician* magazine in a subsequent interview, but they stuck to a more direct approach because, he said, "the music was too much fun."

Songs in the Key of Life was only the third LP to debut atop the Billboard 200. It spent 14 weeks there and remains an influential contribution to the pop canon. In November 2014, Wonder performed the entire album live on a 43-date tour.

Although recent media coverage of the artist and father of nine has focused on his divorce from his second wife, Kai Millard Morris, Wonder's musical legacy continues to make headlines: He is tied with Aretha Franklin for the most No. 1 titles on the Hot R&B/Hip-Hop Songs chart (20) and has performed at the Grammy Awards more than any other artist: 13 times. — TREVOR ANDERSON



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IN THE CENTER OF IT ALL



DAVID BOWIE 1947-2016



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