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Bowie
1947 - 2016



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billboard HOT 100

'Sorry' Not Sorry: Bieber Dethrones Adele



Bieber onstage in London in 2015.

APOLOGY (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 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 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 *Purpose*, 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

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	2	1	Sorry ▲	BLOOD SIKRILEX (J. BEBER, J. MICHAELS, J. TRANTER, M. TUCKER, S. MOORE)	Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	11
1	1	2	Hello ▲	G. KURSTIN (A. ADKINS, G. KURSTIN)	Adele	XL/COLUMBIA	1	11
3	3	3	AG Love Yourself	BENNY BLANCO (C. SHERMAN, B. LEVIN, J. BEBER)	Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	3	8
4	4	4	Hotline Bling ▲	NINETEEN85 (A. GRAHAM, P. JEFFRIES, T. THOMAS)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	2	23
13	9	5	Stressed Out ●	M. ELIZONDO (J. JOSEPH)	twenty one pilots	RULED BY RAMEN/RRP	5	16
6	7	6	Same Old Love	STARGATE, BENNY BLANCO (T. HERMANSEN, M. S. BRISKEN, B. LEVIN, C. ATCHISON, R. COLAN)	Selena Gomez	INTERSCOPE	6	17
8	6	7	Stitches ▲	DAYLIGHT, J. T. GEIGER, I. D. PARKER, D. PARKER, J. T. GEIGER, I. D. JYRIK, A. IDES	Shawn Mendes	ISLAND/REPUBLIC	4	33
5	5	8	What Do You Mean? ▲	M. J. BEBER, J. BEBER, J. BOYD, M. LEVY	Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	19
7	8	9	Here ●	POPOAKWUD, S. KOLE (A. CARACCILO, A. WANSEL, W. FELDER, C. TILLMAN, J. HAYES, S. T. GERONC, C. O. T. GERONC, C. O. T. J. AM)	Alessia Cara	EFF/DEF JAM	7	23
10	10	10	Like I'm Gonna Lose You ▲	C. GILBUDA, M. TRAINOR (M. TRAINOR, N. J. WEAVER, C. SMITH)	Meghan Trainor	Feat. John Legend EPIC	8	27

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LOCASH
I Love This Life



LoCash's Lucas (left) and Brust, the country duo who helped write Tim McGraw's "Truck Yeah," score a Hot 100 hit of their own.

How did "I Love This Life" come together?

CHRIS LUCAS 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



6 **SELENA GOMEZ**
Same Old Love

This snap-heavy track is Gomez's second No. 1 on the Mainstream Top 40 airplay chart, after prior *Revival* single "Good for You" (featuring *ASAP Rocky*) led for two weeks.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
9	11	11	The Hills ▲		The Weeknd	1	33
			MARQUILL ANCHIC [A TESFAYE, A BALSHE, JENICKERSON, LANGLEO]		XO/REPUBLIC		
12	13	12	Jumpman ▲		Drake & Future	12	16
			METRO BOOMIN [N.D.WILBURN, WAYNE A. GRAHAM]		A&R/REPUBLIC		
20	22	13	Roses		The Chainsmokers Feat. ROZES	13	12
			THE CHAINSMOKERS [A. TAGGART, E. MENCEL]		DISRUPTOR/COLUMBIA		
24	15	14	White Iverson		Post Malone	14	18
			POST MALONE [A. POST, J. M. ROBERTS]		REPUBLIC		
17	16	15	On My Mind ▲		Ellie Goulding	13	16
			MAX MARTIN [E. GOULDING, MAX MARTIN, S. COCHRAN, S. ALMA, M. VANZAGHI]		CHRISTY/INTERSCOPE		
15	20	16	In The Night		The Weeknd	12	9
			A. PAYAMI, MAX MARTIN, THE WEEKND [A. TESFAYE, A. BALSHE, MAX MARTIN, S. KOECHA, P. SVENSSON, A. PAYAMI]		XO/REPUBLIC		
18	21	17	Don't		Bryson Tiller	17	15
			DOPE BOI [B. TILLER, B. STEWART, T. COLLINS, J. M. CAREY, L. DUPRI, M. COLLINS, J. B. STIN]		TRAPSOUL/RCA		
14	12	18	679		Fetty Wap Feat. Remy Boyz	4	28
			PEOPLES [WJ. MAXWELL, A. COSME, JR., J. POPE, B. GARCIA]		RGF/300		
16	17	19	Antidote ▲		Travis\$ Scott	16	18
			WONDAUR, E. STIBOUNG, J. WEBSTER, LOS-UNRIND, B. VAN MIERLO, T. BROCK, C. GIGUERE, M. C. HENSON, M. O'NEILL, S. STEIN, W. WEST		GRAND/JUSTICE/EPIC		
23	14	20	Ex's & Oh's ▲		Elle King	10	27
			DBASSETT [ELLE KING, DBASSETT]		RCA		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
22	18	21	Wildest Dreams ▲		Taylor Swift	5	20
			MAX MARTIN, S. HELLBACK [J. SWIFT, MAX MARTIN, S. HELLBACK]		BIG MACHINE/REPUBLIC		
33	28	22	I Know What You Did Last Summer		Shawn Mendes & Camila Cabello	22	8
			N. ZAN CANI, L. LADOVSKI, THE WORLD [S. MENDES, C. CABELLO, I. ZHISHI, L. ANY, N. ZAN CANI, ELLA W. WITHERS, JR.]		ISLAND/REPUBLIC		
25	25	23	Die A Happy Man ●		Thomas Rhett	21	16
			D. HUFF, J. FRASURE [T. THOMAS RHETT, S. M. DOUGLAS, JOE LONDON]		VALORY		
21	24	24	Can't Feel My Face ▲		The Weeknd	1	31
			A. PAYAMI, MAX MARTIN [A. TESFAYE, MAX MARTIN, SKOTECHE, A. P. SVENSSON, A. PAYAMI]		XO/REPUBLIC		
27	23	25	Confident ●		Demi Lovato	21	14
			MAX MARTIN, L. VA [MAX MARTIN, S. KOECHA, S. HUNTER, A. Z. FLOVATO]		SABHOLDS/ISLAND/REPUBLIC/HOLLYWOOD		
43	41	26	SG Cake By The Ocean		DNCE	26	12
			M. LARSSON, R. FREDRIKSSON, R. FREDRIKSSON, M. LARSSON, T. RANTTILUOMA		REPUBLIC		
19	19	27	Watch Me ▲		Silento	3	46
			BOLO DA PRODUCER [T. B. MINGO, R. L. HAWK]		BOLO/CAPITOL		
31	26	28	Perfect		One Direction	10	12
			J. BUNNET, J. SHATKIN, A. FERHRS [H. STYLES, L. TOMLINSON, J. BUNNET, J. SHATKIN, J. RYAN, J. SHATKIN, M. A. MCDONALD]		SYCO/COLUMBIA		
36	35	29	Me, Myself & I		G-Eazy x Bebe Rexha	29	10
			M. KEENAN, C. ANDERSSON [G. GILU, M. KEENAN, C. R. ANDERSSON, J. EDWARDS, J. BARNES, B. KOENIG, B. REXHA]		G. LAZIZ/RVG/BPG/RCA		
26	32	30	Say It		Tory Lanez	26	12
			POP LORIO [D. PETERSON, A. WANSER, A. WHITFIELD, D. HALL, N. GILBERT, C. CHAMBERS]		MAD LOVE/INTERSCOPE		
28	33	31	Lean On ▲		Major Lazer & DJ Snake Feat. MO	4	40
			DJ SNAKE, D. LO [S. GUESS, M. ORSTED, WIS E. GRIGORIC, N. TWENTY Z. P. MCKEPPER]		MAD DECENT		
37	34	32	My House		Flo Rida	32	9
			J. CARLSSON [J. DILLARD, J. CARLSSON, R. GOLAN, M. D. BORRERO, R. HAMMOND]		POE BOY/ATLANTIC		
42	31	33	Hide Away ●		Daya	31	16
			NOISE CASTLE III [G. BARETT, B. MCLAUGHLIN, B. NEWBILL]		ARTISTAZ		
32	29	34	Break Up In A Small Town ●		Sam Hunt	29	14
			Z. CROWELL, S. MCANALLY [S. HUNT, Z. CROWELL, S. MCANALLY]		MCA NASHVILLE		
29	27	35	Trap Queen ▲		Fetty Wap	2	51
			T. FADD [WJ. MAXWELL, J. FADD]		RGF/300		
41	30	36	See You Again ▲		Wiz Khalifa Feat. Charlie Puth	1	44
			DJ FRANK, E. C. PUTH, A. CEDAR [J. FRANKS, A. CEDAR, C. J. THOMAS, Z. C. PUTH]		UNIVERSAL STUDIOS/ATLANTIC/RRP		
57	36	37	One Call Away		Charlie Puth	36	6
			DJ FRANK, E. C. PUTH, J. HANSS, C. CARTER, M. A. MCDONALD, E. S. S. A. C. [P. THOMPSON]		ARTIST PARTNERS GROUP/ATLANTIC		
66	50	38	Stand By You		Rachel Platten	38	8
			L. VINE [R. PLATTEN, L. ANTONOFF, J. WILLIAMS, L. VINE, M. MORRIS]		COLUMBIA		
52	48	39	Down In The DM		Yo Gotti	39	6
			BEN FILLON, S. SCOFF [M. MIMS, K. MURPHY, D. DIEHL, L. LEWIS]		COCAINE MUIZIK/EPIC		
40	43	40	No Role Modelz		J. Cole	36	21
			D. BARNES [J. COLE, D. BARNES, M. W. HAN, P. B. BURCARD, J. HOUSTON, L. STEVENS, E. STEVENS, S. STEVENS]		DRAMMATIC/ROCKAWAY/COLUMBIA		
54	47	41	When We Were Young		Adele	22	7
			A. RECHTISCH, H. D. [A. ADKINS, T. JESSE, JR.]		XL/COLUMBIA		
39	42	42	Hands To Myself		Selena Gomez	39	5
			M. I. MAN, B. ROBIN [J. TRANTER, J. MICHAELS, R. FREDRIKSSON, M. LARSSON, MAX MARTIN]		INTERSCOPE		
44	38	43	Again		Fetty Wap	33	22
			PEOPLES, SHY BOOGS [WJ. MAXWELL, B. GARCIA, F. J. TIMMONS]		RGF/300		
51	46	44	Exchange		Bryson Tiller	44	11
			T. H. MCKANCS [B. TILLER, M. HERNANDEZ, M. JOHNSON, J. HALL]		TRAPSOUL/RCA		
46	40	45	Locked Away ▲		R. City Feat. Adam Levine	6	25
			D. R. LURE, C. THOMAS, T. THOMAS, G. TOWAL, H. WALTER, T. TERVILLE]		KEMOSAB/RCA		
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			J. ANTONOFF [J. SWIFT, J. ANTONOFF]		BIG MACHINE/REPUBLIC		
45	45	47	Where Ya At ▲		Future Feat. Drake	28	25
			METRO BOOMIN [N. D. WILBURN, L. WAYNE A. GRAHAM]		A&V/FREEDBY/EPIC		
68	55	48	Irresistible ●		Fall Out Boy	48	8
			B. WALKER, J. SINCLAIR [FALL OUT BOY]		DCD2/ISLAND/REPUBLIC		
49	49	49	Where Are U Now ▲		Skrillex & Diplo With Justin Bieber	8	45
			SKRILLEX, DIPLO [S. MOORE, T. W. PENTZ, J. BIEBER, J. BOYD, K. RUBIN, J. WARE]		MAD DECENT/OWSLA/ATLANTIC		
35	39	50	Focus		Ariana Grande	7	10
			MAX MARTIN, L. VA [SKOTECHE, A. P. SVENSSON, S. ALMANZADIR, A. GRANDE]		REPUBLIC		

LOCASH: MARIO PEREZ/GETTY IMAGES; SELENA GOMEZ: ANDREW K. MAGEE/REX USA; TORY LANEZ: JEFFREY M. HARRIS/GETTY IMAGES; WIZ KHALIFA: COURTESY OF UNIVERSAL MUSIC; FLO RIDA: COURTESY OF UNIVERSAL MUSIC; DAYA: ARTISTAZ; YO GOTTI: COCAINE MUIZIK/EPIC; J. COLE: DRAMMATIC/ROCKAWAY/COLUMBIA; ADELE: XL/COLUMBIA; SELENA GOMEZ: INTERSCOPE; FETTY WAP: RGF/300; BRYSON TILLER: TRAPSOUL/RCA; R. CITY: KEMOSAB/RCA; TAYLOR SWIFT: BIG MACHINE/REPUBLIC; FUTURE: A&V/FREEDBY/EPIC; FALL OUT BOY: DCD2/ISLAND/REPUBLIC; SKRILLEX & DIPLO WITH JUSTIN BIEBER: MAD DECENT/OWSLA/ATLANTIC; ARIANA GRANDE: REPUBLIC.

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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.

CORRECTION

In the Jan. 16 issue, *Billboard* misidentified Dan Charnas as a former intern of WBLS New York. He did deliver records to the station while working at Profile Records but never served as an intern.



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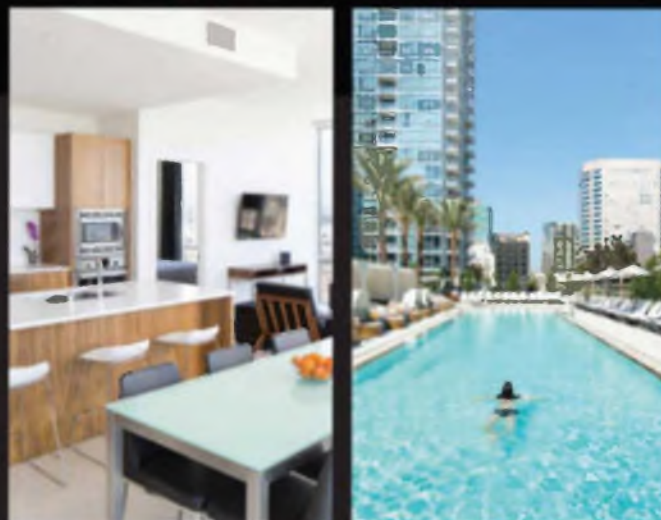
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More than 22 years after they last performed together, Slash, Rose and McKagan (from left) will launch a major tour in April.

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

F

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.

Although Rose has been touring semiregularly with different musicians as GNR, the Coachella

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

THE OVER UNDER



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.

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-or-nothing 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

BY LEILA COBO and ED CHRISTMAN

ADELE’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,” whose sung 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.

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 **Beyoncé** 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 descriptive-word 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 co-written with **Romeo Santos** but works in a hotel by day. “With these covers I get to put out music.” ●

22M

The number of YouTube views that Spanish singer Leroy Sanchez’s Spanish-language cover of Adele’s “Hello” has tallied.

SOUNDS *of* HOLLYWOOD

The Business of Music in TV & Film

Jurassic Symphony

The 1993 dinosaur blockbuster gets a live orchestral makeover

BY MELINDA NEWMAN

JURASSIC PARK IS THE LATEST blockbuster to get the orchestral-concert 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 **Jamie 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



Film Concerts Live notes that 75 percent of its audience never had seen a live orchestra.

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." ●

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 physical-music 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



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

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



THERE'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 Bandler**, "and it comes at a time that the synch area is more important than ever." Fiat Chrysler Automobiles chief marketing officer **Olivier Francols**, 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?

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 Bandler 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.



Miguel with Mandi

NOTED

01-11
→

Miguel and his longtime girlfriend, model **Nazanin Mandi**, confirmed their engagement.

Brady Brock departed Gold Village to join **Michael Krumpner's** Missing Piece Group as GM of the company's new Nashville office.

Capitol Music Group hired **Nate Albert** as its new executive vp A&R. He was formerly senior vp A&R at Republic Records, where he signed **The Weeknd** and **Phantogram**, and was also a co-founder of **The Mighty Mighty Bosstones**.



Albert

01-12
→

Coachella producer **Goldenvoice** announced a new festival, **Panorama**, set for July 22-24 on New York's Randall's Island.

Univision appointed **Jorge "Pepo" Ferradas** to the newly created position of president of its music division, based in New York.

Fifth Harmony joined **Maverick Management**.

Lady Gaga exited **William Morris Endeavor** to sign with **Creative Artists Agency**.

SoundCloud and **Universal Music Group** reached a multiterritory licensing agreement for UMG's recordings and publishing.

01-13
→

Near Gold Records (Charli XCX, Tove Lo) announced two partnerships: **Neon Gold**, a publishing joint venture with **SONGS Music**, and a PR firm called **Gold Atlas** in association with **Inge Colsen**, formerly of **Girlie Action**.

01-14
→

BIRTHDAYS

- | | |
|--|--------------------------------------|
| Jan. 15
Howie Day (35) | Jan. 19
John Wozniak (45) |
| Jan. 16
Nick Valens (35) | Jan. 20
Dolly Parton (70) |
| Jan. 17
Sade (57) | Jan. 20
Gary Barlow (45) |
| Jan. 17
Kid Rock (45) | Jan. 21
Paul Stanley (64) |
| Jan. 17
Steve Earle (61) | Jan. 21
Spider Loc (37) |
| Jan. 17
Mick Taylor (67) | Jan. 21
Emma Bunton (40) |
| Jan. 17
Francoise Hardy (72) | Jan. 21
Chan Marshall (44) |

01-04
→



Animator **Robert Balseer**, who co-directed the cartoon sequences in **The Beatles'** 1968 film *Yellow Submarine*, died of complications from respiratory failure in Los Angeles. He was 88.

01-05
→

Nicholas Caldwell, an original member of the R&B vocal group **The Whispers**, died of congestive heart failure in San Francisco. He was 71.



Bjork bought her ex-husband, artist **Matthew Barney**, out of their 3,000-square-foot penthouse apartment in New York's Brooklyn Heights, for \$1.6 million.

01-06
→

Round Hill Music acquired the recorded masters of pop-punk outfit **The Offspring** for an estimated \$35 million.

01-07
→

Bicycle Music signed an exclusive worldwide publishing-administration agreement with the estate of **George Harrison**.

American Idol season-five winner **Taylor Hicks** signed with **Agency for the Performing Arts**.



Hicks

Universal Music Group appointed **David Blackman** to the newly created role of head of film and television development and production and **Scott Landis** as a special adviser on theatrical development and production.

T-Mobile and joint-venture partners **Anschutz Entertainment Group** and **MGM Resorts International** inked a deal for their new Las Vegas arena, to be officially named **T-Mobile Arena**, in a multiyear naming-rights agreement.

01-08
→

American Idol season-11 alum **Colton Dixon** married longtime girlfriend **Annie Coggeshall** in Nashville.

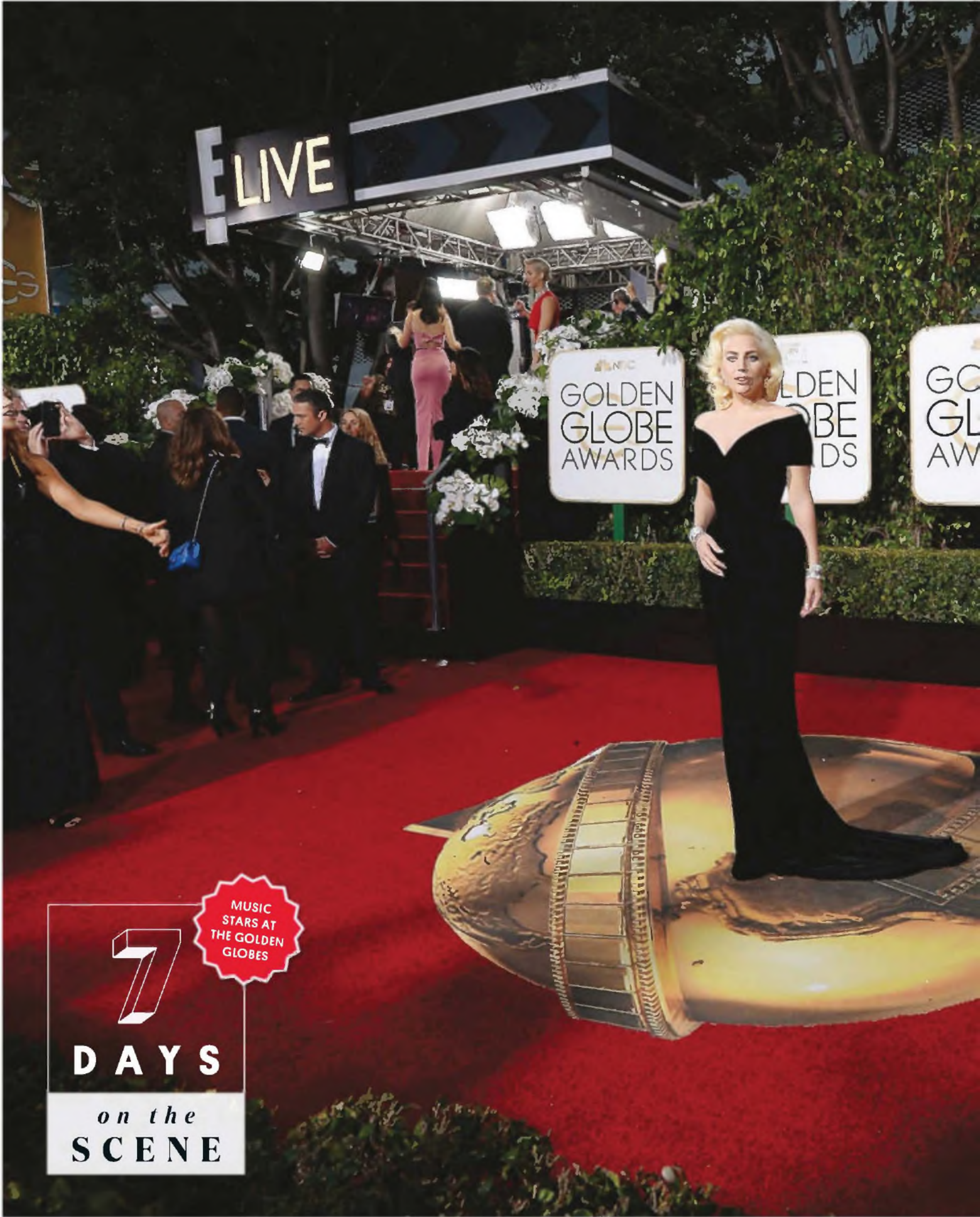
01-09
→

The Guardian announced that **Alanis Morissette** will write an advice column for its *Weekend* magazine.



Morissette

CROWDING BY BRISBY SPINALE; STYLING: MICHELLE STEELE; GROOMING: JENNIFER WALKER; YELLOW SUBMARINE: UNITED ARTISTS/PHOTOFEST; BULLDOG: ELIZABETH PRODUCTIONS.COM; HICKS: ALBERTO E. ROSSI/GETTY IMAGES; MORISSETTE: MICHAEL GOODMAN/GETTY IMAGES; ALBERT: ALBERT ANDERSON/PHOTOFEST; BULLDOG: ELIZABETH PRODUCTIONS.COM



MUSIC
STARS AT
THE GOLDEN
GLOBES

7
DAYS
on the
SCENE



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 motion picture for her role as *The Countess* in *American Horror Story: Hotel*. Pictured with Gaga is show creator Ryan Murphy.



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 **Corinne** served as Miss Golden Globe, jokingly announced the winner as (the unnominatee) *Straight Outta Compton* in a deliberate **Steve Harvey** reference. The star then apologized to **Ice Cube**, after revealing the actual winner, *The Hateful 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 music-world heavy hitters in attendance were **Jennifer Lopez**, nominee **Queen 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



Help Haiti Home Gala

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

Celebration For The Film *Freeheld*

LOS ANGELES, JAN. 5

HOLLYWOOD EMERGED FROM ITS POSTHOLIDAY HAZE FOR A STAR-studded 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 **Ian 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



10

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 Iovine and fiancée 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.



11



1



2



3



4

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."



2



3



5

GOLDEN GLOBES: 5-PAUL DRINKWATER/NBC; 6-JOHN SHEARER/GETTY IMAGES; 7-JEFF KORDA/TZ/FILMMAGIC; 8-FILMIMAGE/FILMMAGIC; 9-JASON MERRITT/GETTY IMAGES; 10-MICHAEL KOVA/GETTY IMAGES; 11-GREGG DEGUIRE/WIREIMAGE; HAITI: 1-ALBERTO E. RODRIGUEZ/GETTY IMAGES; 2-JONATHAN LEIBSON/GETTY IMAGES; 3-ANGELA WEISS/GETTY IMAGES; CELEBRATION: 1-S. FRAZER HARRISON/GETTY IMAGES

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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 heartbeat

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.

ANASTY 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."



Paak (center) in the studio in 2015 with DJ Premier (left) and Dr. Dre.

The 29-year-old singer-songwriter-instrumentalist born **Brandon Paak Anderson**, whose style hybridizes gut-wrenching soul howling and rappish sing-speak, 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 **Knwledge**. "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

BY CHRIS PAYNE

Sitting in *Billboard's* New York offices and grinning like a kid who has got a secret, **Panic at the Disco's Brendon Urie** can hardly contain his excitement. New album *Death of a Bachelor* (out Jan. 15 on DCD2/Fueled by Ramen) is the singer/songwriter/multi-instrumentalist's de facto first solo project — Panic's other remaining co-founder, **Spencer Smith**, 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 Ol' Blue Eyes rocking a gospel-influenced jock jam at

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 Pierson** 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 god-awful, 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." ●



O&A

'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 Jones**. 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?

Wasn't 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.



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



Zappa

MUST-SEE MOVIE

Music docs will make a splash: Aside from Spike Lee'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 Sidwinder Drive, sundance.org



The Avett Brothers

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



Cage the Elephant

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/park-city —MELINDA NEWMAN

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 (Babyface!), places (Maryland?) and history (hanging with Kacey Musgraves) that inspired their sound



John (left) and T.J. Osborne

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 listening habits. "I love **Toni Braxton** and **Babyface**," says T.J. "I didn't even know what genres were until embarrassingly late in life. If it was good, I listened to it. And that's how we tried to make the record: What makes it cool? It just feels 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 like the Terminator."

CLASSIC ROCK DUOS

With John on guitar and T.J. on vocals, the pair looks to similar duos for inspiration. "It'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 guitar- and voca-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 BUDDIES

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

SMALL-TOWN 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." —JEWELRY HIGHT

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

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."

— NICKI MINAJ

The rapper gets the last word in a Twitter feud 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.

"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."

— 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 alarm 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."

— RZA

The MC taking a much criticized stance on racism to *Bloomberg*.



West

Azalea

Minaj

RZA

OVERHEARD

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



Bloom

Perry

the event), made a beeline for the VIP enclosure and soon was exchanging digits with the "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

Ritchie. 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 Ritchie, attended the event with her three other children, Lourdes, David and Mercy.



Madonna

Got gossip? Send to tips@billboard.com.

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Flight Club

The bomber's perfect for a balmy winter day as the classic flight jacket becomes the new hip-hop uniform for Kanye West, ASAP Rocky and The Weeknd

BY SHANNON ADDUCCI • PHOTOGRAPHED BY JONATHON KAMBOURIS

1 TIM COPPENS nylon and leather-patched bomber jacket, \$1,395; barneys.com. 2 PYERMOSS satin MA-1 bomber jacket, \$875; pyermoss.com. 3 STAMPD strapped bomber jacket, \$330; stampd.com.

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

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

WHEN 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**."

2. HEAD CASE "I've always been attracted to skulls," says Natalie of her **Damien Hirst** rings. "[Hirst] has a dark, twisted sensibility [that] inspires me."

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.

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DAVID BOWIE

(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



Bowie at a rehearsal in Los Angeles during his landmark Diamond Dogs Tour in 1974.



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 LYNKEY



'I'M STEPPING THROUGH THE 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

DON'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, admirably 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.



From l. ft. Bowie, Stevie Nicks, Vaughan and Rodgers in 1983.

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 Bowie 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 — I 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" Jones. 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

DAVID 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, Angie, 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 performer-artist Romy Haag, who sparked 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 extra-rich 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." ●

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



With Iman at their home on the island of Mustique in 1996.



From left: Bowie, son Duncan Jones and Angie Bowie in 1974.



Bowie in Paris in 1976.

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

“I’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 *Playboy*, “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.

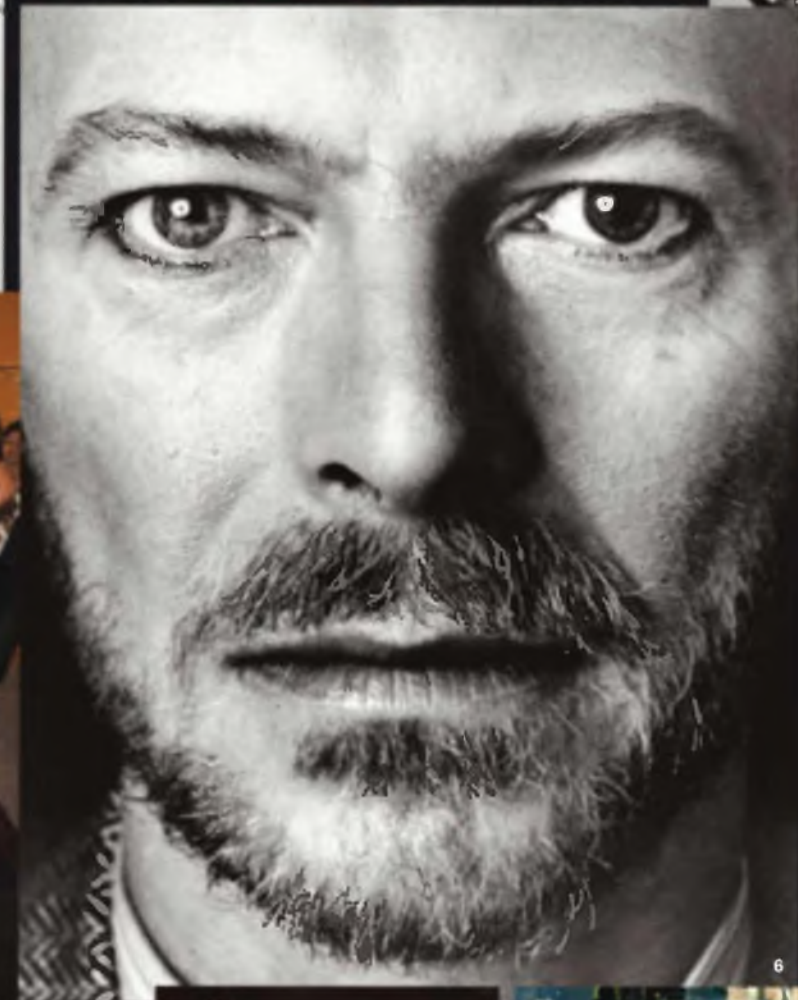
MARCH 29, 1974
Bowie leaves Britain. Though he would visit London, he never lives there again — instead residing in Los Angeles, Berlin, Switzerland and the island of Mustique. He died a New Yorker.



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 Aid in 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 Beyoncé (left) and wife Iman at the 2008 Met Gala in New York. 6 In Tokyo, 1989. 7 From left: Tilda Swinton, Lorde and Bowie attend a 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 "I'm Afraid of Americans" video in 1997. 12 With Bob Dylan, sometime in the '80s. 13 Backstage at Live Aid with Queen's Freddie Mercury in 1985. 14 From left: Angie Bowie, son Zowie Bowie (Duncan Jones) and David (with eye patch) at a press conference in Amsterdam in 1974. 15 With Mick Jagger in London, 1987.



From left: Rodgers and Bernard Edwards of Chic with Bowie in New York in 1983.

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

DAVID BOWIE 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 half-dozen 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 funkied-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.” ●



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 Bowie “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



Ⓢ 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.

Ⓢ MOD ROOTS

1967, London

“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.”



Ⓢ 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 Angie and son Duncan. “This is a look that was all about blurring of the lines. Now Jaden Smith is wearing what Bowie began.”

Ⓢ 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.”



⊙ **POP ART**
1973, New York

While working with Japanese stylist Yacco Takahashi, Bowie met designer Kansai Yamamoto and together the trio created looks like the “Tokyo Pop” vinyl jumpsuit (a take on traditional Kabuki costumes) for his 1973 Aladdin Sane Tour. “He melded fashion and music, completing a world of his own,” says Yamamoto, who still designs in Japan.



⊙ **EXTREME ELEGANCE**
1975, Cher show performance, Los Angeles

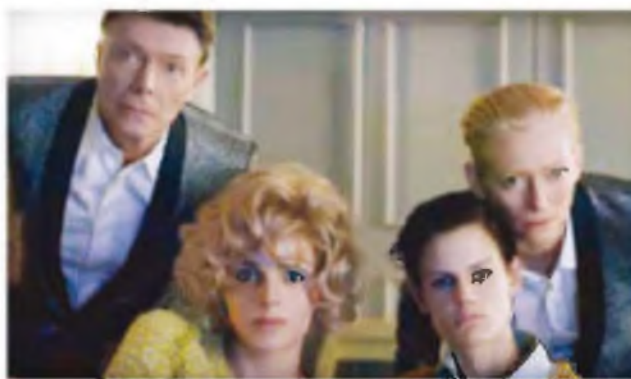
“It’s the classical cool of rock,” says Talley of the pared-down look of the artist’s Thin White Duke persona, which ushered in a menswear-focused style era. “Bowie moved with ease from gender fluidity to high-waisted trousers. It’s a throwback to Marlene Dietrich style — who was totally the first to 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.”

⊙ **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 outrageous makeup and menswear.



⊙ **DANDY DRESSING**
1983, Serious Moonlight Tour

“I was thinking about this Bowie period a lot 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 doppelgänger) Lucky Blue Smith. Talley points to the original suiter, 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.”



Bowie appeared in the "I Want My MTV" campaign in 1982.



Ba-rum-pum-pum-pum: with Crosby on a TV special in 1977.



Geeling Ng and Bowie in 1983's "China Girl" video.



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

David Bowie, Televisionary

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

BY ROB TANNENBAUM

IN 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 *Top of 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 Crosby'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 "I 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. ●

THE BUSINESS OF BOWIE

Nearly as inventive in the boardroom as onstage — remember “Bowie bonds”? — the singer was savvy, fearless and forward-thinking

BY ROBERT LEVINE



DAVID 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 fan-club 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.” ●

“It was never about money — it was about doing the newest thing, doing the coolest thing.”
—Bill Zysblat, business manager

Tallying Up A Career

\$110M

Estimated offer for Bowie’s catalog in 1997 (values have generally decreased since then)

130K

Estimated first-week sales of Blackstar, according to forecasts

2

Grammys, including a Lifetime Achievement Award in 2006

1996

Year inducted into the Rock and Roll Hall of Fame as a performer

26

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*. CHRIS O'LEARY



Bowie onstage at the Milton Keynes Bowl in Buckinghamshire, England, in 1983.

LUKE DAVIS/GETTY IMAGES; TIME/IN; FROM '04: GERMANY: MALZDORN/ULLSTEIN; BILD/GETTY IMAGES; KEYS: KEVIN MAZUR/REXUS; NEW YORK: PRICE/FRANCE 24; FACE/COMEDIA; TRIBUNE: NICHOLAS HUNT/GETTY IMAGES

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.
10. Honorees and celebrity attendees walked the signature Pepsi blue carpet before the show.

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Steve Angello, Now In His Own House

Reviews

★★★★☆



STEVE ANGELLO
Wild Youth
Size Records

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

"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 tension-and-release configurations of chirpy keyboard lines, pumping bass and that inexorable four-on-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 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:

"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.



The former Swedish House Mafia member's solo work is best when it sticks to familiar formulas.

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.

—JODY ROSEN



Williams (center) onstage with Eric Church (right), one of many country stars he recruited for his 37th album.

Hank Williams Jr.'s Mixed Messages

★★★★☆



HANK WILLIAMS JR.
It's About Time
Nash Icon/Big Machine Label Group

HALF A CENTURY INTO HIS 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 recruiting contemporary country talents and tricks for help.

The opener's a booming duet 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 Allmans-style 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 bleacher-stomp 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



GRIZFOLK
Making of the Giants
Virgin
★★★★☆

SoCal rock rookies explore alt-radio trends on debut album

ON ITS DEBUT LP, THE LOS ANGELES-based quintet Grizfolk comes out swinging, as if the fist-raised, festival-ready 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 Disappear
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. indie-folk 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

SINGLES

BRANDY
"BEGGIN' & PLEADIN'"
SLAYANA RECORDS
★★★★☆

On this bluesy breakup anthem, the R&B vet soundtracks recent heart-break (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



Brandy

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 stars fearing the upcoming *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

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CHARTS



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.

18%

"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 all-format airplay, the song jumps by 24 percent, to 24 million in audience.

21%

"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.

342K

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



Bowie's death-themed album looks set to give him his first No. 1 on the Billboard 200.

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.



Hook

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.

Billboard Artist 100

January 23
2016
billboard



NO. 5
Twenty One Pilots

The duo ranks in the Artist 100's top five (6-5) for the first time since its album *Blurryface* debuted atop the Billboard 200 (June 6, 2015). The set's "Stressed Out" likewise lifts to No. 5 on the Billboard Hot 100.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	2	1	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	79
1	1	2	ADELE	XL/COLUMBIA	1	49
4	3	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	80
3	4	4	THE WEEKND	XO/REPUBLIC	1	65
11	6	5	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	38
6	5	6	TAYLOR SWIFT	BIG MACHINE/BMLG	1	76
8	9	7	SELENA GOMEZ	INTERSCOPE/GA	2	67
9	7	8	ONE DIRECTION	SYCO/COLUMBIA	2	80
14	10	9	SHAWN MENDES	ISLAND	2	48
10	8	10	FETTY WAP	RGF/300/AG	3	48
13	11	11	FUTURE	A-1/FREEBANDZ/EPC	1	25
16	13	12	BRYSON TILLER	TRAPSOUL/RCA	12	15
48	38	13	RACHEL PLATTEN	COLUMBIA	12	37
5	12	14	CHRIS BROWN	RCA	1	80
15	14	15	MEGHAN TRAINOR	EPC	1	78
18	15	16	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/GA	7	64
29	16	17	FALL OUT BOY	DCDZ/ISLAND	2	70
24	17	18	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	51

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
17	18	19	SAM HUNT	MCA NASHVILLE/UMGN	5	78
26	31	20	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	11
20	21	21	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	80
25	28	22	ED SHEERAN	ATLANTIC/AG	1	80
21	24	23	ALESSIA CARA	EP/DEF JAM	15	20
34	25	24	G-EAZY	G-EAZY/RVG/BPG/RCA	8	10
22	26	25	THOMAS RHETT	VAL DRY/BMLG	7	49
31	28	26	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	57
33	30	27	ELLE KING	RCA	14	24
32	32	28	COLDPLAY	PARLOPHONE/ATLANTIC/AG	5	44
52	39	29	EMINEM	WEB/SHADY/AF TERMATH/INTERSCOPE/GA	11	80
28	27	30	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMK	3	67
40	34	31	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	78
50	35	32	MAROON 5	222/INTERSCOPE/GA	1	80
36	33	33	TRAVIS SCOTT	GRAND HUSTLE/EPE	6	18
12	19	34	ARIANA GRANDE	REPUBLIC	1	78
42	37	35	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	41
43	45	36	FLO RIDA	PDE BOY/ATLANTIC/AG	23	43

THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND SINGLES SALES AS TRACKED BY NIELSEN MUSIC. MULTI-METRIC AUDIENCE PROJECTIONS AS TRACKED BY NIELSEN MUSIC. STREAMING AUDIENCE AND PROJECTIONS AS TRACKED BY NIELSEN MUSIC. ALL RIGHTS RESERVED.

AIRPLAY/STREAMING & SALES DATA COMPILED BY
NIELSEN MUSIC

Billboard 200

January 23
2016
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION (M/R/D)	TITLE	PEAK POS.	WKS. ON CHART
1	1	2X PLATINUM (RCA)	ADELE	25	7
2	2		JUSTIN BIEBER Purpose	1	8
3	3		TWENTY ONE PILOTS Blurryface	1	14
6	4		THE WEEKND Beauty Behind The Madness	1	19
NOT RATED	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	8		FETTY WAP Fetty Wap	1	15
10	9		BRYSON TILLER TRAPSOUL	9	15
9	10		TAYLOR SWIFT 1989	1	63
7	11		SELENA GOMEZ Revival	1	13
8	12		CHRIS BROWN Royalty	3	3
13	13		G-EAZY When It's Dark Out	5	5
11	14		SHAWN MENDES Handwritten	1	39
19	15		MEGHAN TRAINOR 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 Dreams	2	5
18	21		FUTURE OS2	1	25
25	22		LUKE BRYAN Kill The Lights	1	22
33	23		ELLIE GOULDING Delirium	3	9
29	24		DRAKE If You're Reading This It's Too Late	1	48
27	25		ED SHEERAN 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 Drive	1	57
38	32		ELLE KING Love Stuff	26	37
16	33		THE BEATLES 1	1	206
32	34		DEMI LOVATO Confident	2	12
31	35		PENTATONIX Pentatonix	1	12
36	36		ALESSIA CARA Know-It-All	9	8
39	37		VARIOUS ARTISTS NOW 56	4	10
40	38		CARRIE UNDERWOOD Storyteller	2	11
46	39		KENDRICK LAMAR To Pimp A Butterfly	1	43
42	40		ORIGINAL BROADWAY CAST Hamilton: An American Musical	12	15
53	41		THE CHAINSMOKERS Bouquet (EP)	41	10
45	42		FLO RIDA My House (EP)	14	40
37	43		TROYE SIVAN Blue Neighbourhood	7	5
48	44		BLAKE SHELTON Reloaded: 20 #1 Hits	5	11
RE	45		DURAN DURAN Paper Gods	10	5
47	46		TRAVIS SCOTT Rodeo	3	18
47	47		MELANIE MARTINEZ Cry Baby	6	21
51	48		SAM SMITH In The Lonely Hour	2	82
34	49		CARRIE UNDERWOOD Greatest Hits: Decade #1	4	57
66	50		EMINEM Curtain Call: The Hits	1	271

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION (M/R/D)	TITLE	PEAK POS.	WKS. ON CHART
51	51	2X PLATINUM (REPUBLIC)	GG DANCE Swaay (EP)	51	4
52	52		G-EAZY These Things Haappen	3	78
56	53		CHRIS YOUNG I'm Comin' Over	5	8
57	54		ERIC CHURCH Mr. Misunderstood	2	10
67	55		ANDY GRAMMER Magazines Or Novels	19	45
60	56		ADELE 19	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		5 SECONDS OF SUMMER Sounds Good Feels Good	1	11
62	62		JORDAN SMITH The Voice: The Complete Season 9 Collection	11	4
74	63		ALABAMA SHAKES Sound & Color	1	32
112	64	2X PLATINUM (BLACK EYED PEAS/WARNER BROS.)	PS METALLICA Metallica	1	360
69	65		BIG SEAN Dark Sky Paradise	1	46
87	66		NATHANIEL RATLEFF & THE NIGHT SWEATS Nathaniel Rateliff & The Night Sweats	17	20
80	67		DRAKE Take Care	1	149
71	68		DAYA Daya (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 The Pinkprint	2	56
59	73		LOGIC The Incredible True Story	3	8
76	74		RICK ROSS Black Market	6	5
94	75		JEREMIH Late Nights: The Album	42	5
98	76		KENDRICK LAMAR 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		QUEEN Greatest Hits	11	260
99	80		DRAKE Nothing Was The Same	1	117
106	81		JASON DERULO Everything Is 4	4	25
82	82		MAROON 5 V	1	71
101	83		ZAC BROWN BAND JEKYL + HYOE	1	37
104	84		X AMBASSADORS VHS	7	28
113	85		SOUNDTRACK Fifty Shades Of Grey	2	46
63	86		MEEK MILL Dreams Worth More Than Money	1	26
86	87		FLEETWOOD MAC Greatest Hits	14	119
88	88		R. KELLY The Buffet	16	4
143	89		WALK THE MOON TALKING IS HARD	14	55
90	90		FLORIDA GEORGIA LINE Anything Goes	1	65
97	91		SOUNDTRACK 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 Got Your Six	2	18
75	94		BDB MARLEY AND THE WAILERS Legend: The Best Of...	5	399
103	95		IMAGINE DRAGONS Night Visions	2	175
77	96		THE BEATLES Abbey Road	1	183
105	97		A\$AP ROCKY AT.LONG.LAST.A\$AP	1	32
72	98		PUSHA T King Push	20	3
58	99		PANIC! AT THE DISCO Too Weird To Live, Too Rare To Die!	2	56
157	100		AC/DC 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.

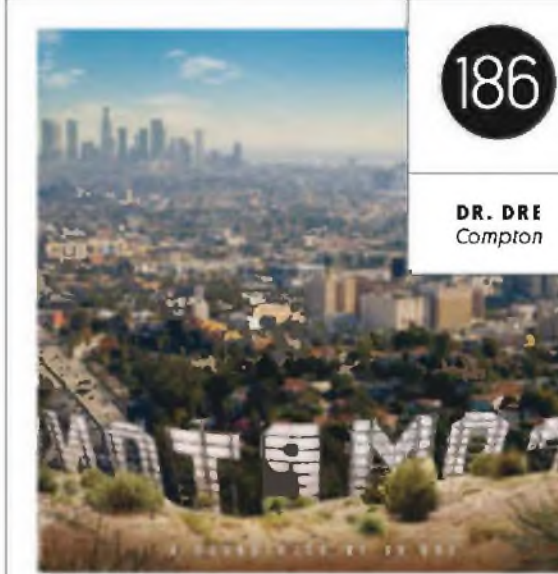
One of the best examples of a new artist scoring a big chart triumph in January is when Kesha issued her debut, *Animal*, on Jan. 5, 2010. The then-rising singer was in the middle of a nine-week run atop the Billboard Hot 100 with the album's lead single, "Tik Tok." Kesha blasted in at No. 1 on the Billboard 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, *I Dreamed 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 units and 195,000 in pure album sales.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION (IMPRINT/DISTRIBUTING LABEL)	Title	PEAK POS.	WKS ON CHART
95	101	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	390
78	102	CAGE THE ELEPHANT DSP/RYCA	Tell Me I'm Pretty	26	3
102	103	IMAGINE DRAGONS KIDINA/KORNER/INTERSCOPE/IGA	Smoke + Mirrors	1	47
104	104	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	110
NEW	105	BOOSIE BADAZZ LIL BOOSIE	In My Feelings (Goin' Thru It)	105	1
79	106	THE BEATLES APPLE/CAPITOL/UMG	The Beatles [White Album]	1	183
122	107	ED SHEERAN ELEKTRA/AG	+	5	176
50	108	KID INK THE ALUMI GROUP/88 CLASSIC/RCA	Summer In The Winter	50	2
109	109	MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASSNOTE	Wilder Mind	1	36
84	110	SOUNDTRACK UNIVERSAL STUDIOS/ATLANTIC/AG	Furious 7	1	38
107	111	AUGUST ALSINA KATYNE MCGO/DEF JAM	This Thing Called Life	14	4
RE	112	MICHAEL JACKSON MII/EPI/LEGACY	Bad	1	143
174	113	LEON BRIDGES USASIAN VERB/COLUMBIA	Coming Home	6	26
116	114	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	2	206
180	115	EMINEM WEB/AFTERMATH/INTERSCOPE/UMG	The Eminem Show	1	249
RE	116	NIRVANA SUB POP/DGC/GEFFEN/UMG	Nevermind	1	306
117	117	TY DOLLA \$IGN ATLANTIC/AG	Free TC	14	7
118	118	JASON ALDEAN BROKEN BOW/BMG	Old Boots, New Dirt	1	66
144	119	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	58
126	120	OLD DOMINION RCA NASHVILLE/SMN	Meat And Candy	16	9
NEW	121	SHAKILA SHAKILA	11 : 11 City Of Love	121	1
121	122	LOGIC VISIONARY/DEF JAM	Under Pressure	4	21
89	123	BRING ME THE HORIZON COLUMBIA	That's The Spirit	2	14
149	124	LIL DICKY CMGN	Professional Rapper	7	17
115	125	GUNS N' ROSES GEFFEN/UMG	Greatest Hits	3	339
161	126	SIA MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	74
176	127	CAROLE KING ODE/EPIC/LEGACY	Tapestry	1	315
128	128	ONE DIRECTION SYCO/COLUMBIA	FOUR	1	59
140	129	BRUNO MARS ELEKTRA/AG	Doo-Wops & Hooligans	3	257
RE	130	EAGLES ASYLUM/ELKTRA/RHINO	Their Greatest Hits 1971-1975	1	176
RE	131	DISCLOSURE METHOD PWR/CAPITOL	Caracal	9	10
96	132	FALL OUT BOY DE CAYDANCE/FUELED BY RAMEN	Save Rock And Roll	1	137
131	133	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	1	214
127	134	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	1	126
133	135	THE WEEKND XO/REPUBLIC	Trilogy	4	97
172	136	AMY WINEHOUSE REPUBLIC	Back To Black	2	143
169	137	ZPAC AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	124
RE	138	LED ZEPPELIN ATLANTIC	Led Zeppelin IV	2	288
136	139	ARCTIC MONKEYS DOMINO	AM	6	116
156	140	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Pain Killer	7	64
155	141	NICK JONAS SAFERHOUSE/ISLAND	Nick Jonas	6	45
114	142	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Honeymoon	2	16
132	143	SOUNDTRACK Empire: Original Soundtrack, Season 2, Volume 1 20TH CENTURY FOX/COLUMBIA		16	7
23	144	PENTATONIX RCA	That's Christmas To Me	2	23
145	145	TOVE LO ISLAND	Queen Of The Clouds	14	63
141	146	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	Blacc Hollywood	1	64
151	147	SOUNDTRACK WALT DISNEY	Frozen	1	108
RE	148	METALLICA BLACK ENEO/WARNER BROS.	...And Justice For All	6	112
125	149	ARIANA GRANDE REPUBLIC	My Everything	1	69
RE	150	JUSTIN TIMBERLAKE RCA	The 20/20 Experience (2 Of 2)	1	55

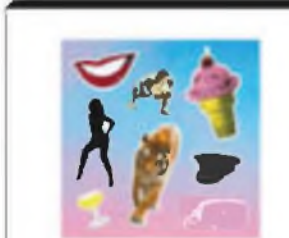
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION (IMPRINT/DISTRIBUTING LABEL)	Title	PEAK POS.	WKS ON CHART
95	151	JOSH GROBAN REPRISE/WARNER BROS.	Stages	2	37
RE	152	ANDREA BOCELLI SUGAR/VERVE/AG	Cinema	10	10
153	153	MAC MILLER WARNER BROS.	GO:OD AM	4	15
154	154	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times	4	158
155	155	SHINEDOWN ATLANTIC/AG	Threat To Survival	6	16
193	156	VANCE JOY F-STORM/ATLANTIC/AG	Dream Your Life Away	17	50
184	157	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	15	53
158	158	CHRIS JANSON WARNER BROS. NASHVILLE/WMN	Buy Me A Boat	18	7
189	159	J. COLE ROC NATION/COLUMBIA	Born Sinner	1	46
160	160	TORI KELLY SCHOOLBOY/CAPITOL	Unbreakable Smile	2	21
154	161	BRANTLEY GILBERT VALORY/BMG	Just As I Am	2	84
163	162	ENYA AIGLE/WARNER BROS.	Dark Sky Island	8	7
139	163	R. CITY KEMOSABE/RCA	What Dreams Are Made Of	25	9
180	164	BRETT ELDRIDGE ATLANTIC/WMN	Illinois	3	12
162	165	KELSEA BALLERINI BLACK RIVER	The First Time	31	29
178	166	BEYONCE PARKWOOD/COLUMBIA	Beyonce	1	104
142	167	ONE DIRECTION SYCO/COLUMBIA	Midnight Memories	1	86
RE	168	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMG	Ultimate Sinatra	32	27
110	169	SKRILLEX & DIPLO MAD DECENT/TOWSLA/AG	Skrillex And Diplo Present Jack U	26	41
RE	170	KANYE WEST ROC-A-FELLA/DEF JAM	Graduation	1	64
171	171	PANIC! AT THE DISCO DE CAYDANCE/FUELED BY RAMEN	A Fever You Can't Sweat Out	13	73
172	172	MY CHEMICAL ROMANCE REPRISE/WARNER BROS.	The Black Parade	2	74
185	173	ERIC CHURCH EMI NASHVILLE/UMGN	The Outsiders	1	100
RE	174	METALLICA BLACK ENEO/WARNER BROS.	Master Of Puppets	29	116
RE	175	KIRK FRANKLIN FLYING SALES/RCA	Losing My Religion	10	7
176	176	MARK RONSON RCA	Uptown Special	5	43
177	177	GREEN DAY REPRISE/WARNER BROS.	American Idiot	1	123
RE	178	BEYONCE MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	95
138	179	5 SECONDS OF SUMMER HIRORHEV/CAPITOL	5 Seconds Of Summer	1	66
175	180	GRIMES BAD	Art Angels	36	6
121	181	THE BEATLES APPLE/CAPITOL/UMG	Sgt. Pepper's Lonely Hearts Club Band	1	194
RE	182	J. COLE ROC NATION/COLUMBIA	Cole World: The Sideline Story	1	54
RE	183	JANA KRAMER ELEKTRA NASHVILLE/WMN	Thirty One	10	7
RE	184	ASAP ROCKY ASAP WORLD/101/POLO GROUNDS/RCA	Long Live ASAP	1	54
RE	185	VARIOUS ARTISTS PFL/WORLDCURB/CAPITOL CMG	WOW Hits 2016	55	14
RE	186	DR. DRE AFTERMATH/INTERSCOPE/IGA	Compton	2	15
RE	187	JEEZY DEF JAM	Church In These Streets	4	7
169	188	BREAKING BENJAMIN HOLLYWOOD	Dark Before Dawn	1	27
187	189	FIFTH HARMONY SYCO/EPIC	Reflection	5	41
188	190	TREY SONGZ SONGBOOK/ATLANTIC/AG	Trigga	1	70
141	191	TWENTY ONE PILOTS TWENTY ONE PILOTS	twenty one pilots	141	2
RE	192	ELTON JOHN ROCKEFELLER/UMG	Greatest Hits 1970-2002	12	95
191	193	CHRIS BROWN RCA	X	2	59
RE	194	DR. DRE AFTERMATH/INTERSCOPE/UMG	Dr. Dre - 2001	2	133
RE	195	BON JOVI MERCURY/UMG	Slippery When Wet	1	111
197	196	CHILDISH GAMBINO GLASSNOTE	Because The Internet	7	99
70	197	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UMG	Ultimate Hits	19	103
137	198	FOO FIGHTERS ROSWELL/RCA	Greatest Hits	11	119
146	199	MONICA RCA	Code Red	27	3
196	200	OMI LOUDER THAN LIFE/ULTRA/COLUMBIA	Me 4 U	51	7



186

DR. DRE
Compton

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 multi-artist *Straight Outta Compton* soundtrack is due to bow on the Jan. 30 charts, following its release on Jan. 8.



45

DURAN DURAN
Paper Gods

A concert ticket/album promotion for the band's upcoming tour triggers its return to the list (12,000 units, up 1,347 percent). The trek kicks off March 28 in Durham, N.C., and continues through August.



87

FLEETWOOD MAC
Greatest Hits

This 1968 release was the third-best-selling album of 2015 in the United States for Warner Bros. Records, with 257,000 sold. Ahead of it, Josh Groban's *Stages* (637,000) and Kid Rock's *Fine Kicks* (354,000).

Kanye's Triple Play

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 Parties 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 *Blackstar*, 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 writing 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



Social

January 23 2016

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LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
1	1	LOVE YOURSELF	Justin Bieber	9
5	2	WHAT DO YOU MEAN?	Justin Bieber	24
NEW	3	NO MORE PARTIES IN LA	Kanye West Feat. Kendrick Lamar	1
2	4	SORRY	Justin Bieber	12
NEW	5	RUN	BTS	1
NEW	6	FACTS	Kanye West	1
3	7	HELLO	Adele	12
NEW	8	REAL FRIENDS	Kanye West Feat. Ty Dolla Sign	1
8	9	SAME OLD LOVE	Selena Gomez	18
NEW	10	LOVE YOURSELF	Craig David	1
7	11	HISTORY	One Direction	10
RE	12	INFINITY	One Direction	12
28	13	SECRET LOVE SONG	Little Mix	10
10	14	CONFIDENT	Oemi Lovato	17
20	15	WORTH IT	Fifth Harmony Feat. Kid Ink	45
NEW	16	UNTITLED 2	Kendrick Lamar	1
12	17	OLIVIA	One Direction	5
RE	18	BLACKSTAR	David Bowie	4
21	19	LEAN ON	Major Lazer & DJ Snake Feat. MO	42
NEW	20	REAPER	Sia	1
NEW	21	BUTTERFLY	BTS	1
9	22	PERFECT	One Direction	14
NEW	23	WONDERFUL	Travis Scott Feat. The Weeknd	1
11	24	HOTLINE BLING	Drake	14
4	25	STITCHES	Shawn Mendes	32
RE	26	LAZARUS	David 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 Direction	24
6	35	I NEED U	BTS	11
NEW	36	TRY EVERYTHING	Shakira	1
NEW	37	NOTHIN PERSONAL	Cozz	1
NEW	38	BY CHANCE	Rae Sremmurd	1
39	39	WTF (WHERE THEY FROM)	Missy Elliott Feat. Pharrell Williams	5
17	40	FOCUS	Ariana Grande	14
41	41	HERE	Alessia Cara	6
42	42	WILDEST DREAMS	Taylor Swift	19
43	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
16	49	FIGHT SONG	Rachel Platten	25
34	50	LOCKED AWAY	R City Feat. Adam Levine	21

billboard • EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
NEW	1	NOTHIN PERSONAL	Cozz	1
RE	2	MAKE A MOVE	Torro Torro	3
NEW	3	IN2	WSTRN	1
NEW	4	KING CITY	Majid Jordan	1
NEW	5	EN ESTA NO	Sin Bandera	1
NEW	6	SERVIN	Audin Push Feat. Bmacthequeen	1
NEW	7	CHURCH	Nyck Caution	1
NEW	8	ADORE	Savages	1
16	9	NIGHT JOB	Bas Feat. J. Cole	5
4	10	7 YEARS	Lukas Graham	11
2	11	RAP UP 2015	Uncle Murda	2
NEW	12	WHO SAID	Cozz	1
6	13	LA GOZADERA	Gente de Zona Feat. Marc Anthony	25
9	14	BE THE ONE	Oua Lipa	10
NEW	15	GOLD	Kiiara	1
NEW	16	CUT IT	Dave East	1
3	17	ALL MY FRIENDS	Snakships Feat. Timashe & Chance The Rapper	12
NEW	18	SAY ANYMORE	Kiiara	1
8	19	SOMETHING ABOUT YOU	Majid Jordan	6
NEW	20	CRYING IN PUBLIC	Chairlift	1
NEW	21	STREET POLITICIAN	Novelist	1
7	22	DON'T WORRY	Madcon Feat. Ray Dalton	25
23	23	BOYS LIKE YOU	Who Is Fancy Feat. Ariana Grande & Meghan Trainor	9
RE	24	FIX	Chris Lane	5
NEW	25	REICHPOP	Wild Nothing	1
12	26	MIGHT NOT	Belly Feat. The Weeknd	4
15	27	CROSSFIRE	Stephen	5
NEW	28	FEELS	Kiiara	1
14	29	THE TROUBLE WITH US	Marrus Marr & Chet Faker	11
RE	30	ALL TIME LOW	Jon Bellion	7
NEW	31	ALL THE WAYS	Wet	1
NEW	32	HEY YOU	The Thermals	1
5	33	50 SHADES OF POP	OJ Earworm	6
43	34	DRAMA	Roy Wood\$ Feat. Drake	26
13	35	CHURCH	Bl The Chicago Kid Feat. Chance The Rapper & Buddy	18
18	36	BILLS	LunchMoney Lewis	18
NEW	37	HALLUCINATIONS	dvsn	1
NEW	38	FLIP AND REWIND	Boss Selection Feat. Rashida Jones	1
46	39	BREATHE LIFE	Jack Garratt	8
NEW	40	INTENTIONAL	Travis Greene	1
38	41	ELECTRIC LOVE	BORNS	24
RE	42	ERASER	METZ	2
NEW	43	LOVE SOMEBODY	St. Lucia	1
37	44	WHIP IT!	LunchMoney Lewis Feat. Chloe Angelides	17
26	45	SOMETHING ABOUT YOU	Hayden James	31
28	46	2 HEADS	Coleman Hell	21
25	47	STAY A LITTLE LONGER	Brothers Osborne	14
20	48	WISH YOU WERE MINE	Phillip George	48
RE	49	HIGH	Zella Day	7
33	50	WORKING FOR IT	ZHU x Skrillex x THEY	12



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 72 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 1,143 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

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST	WKS ON CHART
1	1	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	268
3	2	SHAWN MENDES ISLAND	55
3	3	SELENA GOMEZ INTERSCOPE/JGA	266
6	4	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	258
4	5	TAYLOR SWIFT BIG MACHINE/BMG	268
5	6	ARIANA GRANDE REPUBLIC	164
18	7	LUCY HALE DVG/NASHVILLE	80
12	8	ADELE XL/COLUMBIA	185
25	9	LADY GAGA STREAMLINE/INTERSCOPE/JGA	266
10	10	KATY PERRY CAPITOL	268
50	11	KANYE WEST GOOD/ROC-A-FELLA/DEF JAM	65
12	12	ONE DIRECTION SYCO/COLUMBIA	217
21	13	ELLIE GOULDING CHERRYTREE/INTERSCOPE	122
14	14	MILEY CYRUS RCA	196
11	15	JENNIFER LOPEZ CAPITOL	254
14	16	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	255
17	17	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	243
2	18	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	267
17	19	CHRIS BROWN RCA	241
15	20	ZENAYA HOLLYWOOD	74
26	21	BEYONCÉ PARKWOOD/COLUMBIA	265
13	22	5 SECONDS OF SUMMER HORHEV/CAPITOL	94
22	23	RIHANNA WESTBURY ROAD/ROC NATION	257
24	24	SNOOP DOGG DOGGYSTYLE/COLUMBIA	233
38	25	FIFTH HARMONY SYCO/EPI	35
26	26	THE WEEKND IQ/REPUBLIC	34
27	27	BECKY G KEMOSABE/RCA	62
28	28	SHAKIRA SONY MUSIC LATIN/RCA	264
48	29	TIMATI BLACK STAR	7
RE	30	FALL OUT BOY CDD2/ISLAND	10
49	31	FUTURE A1/R/REEBANDZ/EPI	22
32	32	TROYE SIVAN CAPITOL	33
RE	33	JUSTIN TIMBERLAKE RCA	231
RE	34	G-EAZY G-EAZY/RVG/BPG/RCA	3
35	35	DJ KHALED WE THE BISHOP/D ASSOCIATED LABELS	4
40	36	RITA ORA ROC NATION/COLUMBIA	54
35	37	BRITNEY SPEARS RCA	227
RE	38	JESSIE J LAVA/REPUBLIC	68
43	39	JACOB WHITESIDES DOUBLE U/BMG	25
27	40	MARTIN GARRIX SCHOOLBOY/SINNIN'/SILENT/CASABLANCA/REPUBLIC	86
35	41	PLIES UNSIGN'D	2
31	42	LITTLE MIX SYCO/COLUMBIA	79
RE	43	LUDACRIS DTP/DEF JAM	95
24	44	AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC	130
RE	45	MEGHAN TRAINOR EPI	41
RE	46	50 CENT G UNIT	143
47	47	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	43
RE	48	TORI KELLY SCHOOLBOY/CAPITOL	6
47	49	IGGY AZALEA TURN FIRST/HUSTLE GANG/DEF JAM	64
RE	50	DAVID BOWIE KQ/COLUMBIA	2

Pop/Rhythmic/Adult

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billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
2	1	SAME OLD LOVE INTERSCOPE	Selena Gomez	17
1	2	SORRY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	12
4	3	HERE EPI/DEF JAM	Alessia Cara	24
7	4	HELLO XL/COLUMBIA	Adele	12
12	5	IN THE NIGHT XO/REPUBLIC	The Weeknd	9
12	6	GG LIKE I'M GONNA LOSE YOU SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Meghan Trainor Featuring John Legend	19
10	7	ON MY MIND CHERRYTREE/INTERSCOPE	Ellie Goulding	17
13	8	ROSES DISRUPTOR/COLUMBIA	The Chainsmokers Featuring ROZES	13
9	9	STRESSED OUT FUELED BY RAMEN/RRP	twenty one pilots	8
11	10	CONFIDENT SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	14
14	11	STITCHES ISLAND/REPUBLIC	Shawn Mendes	32
17	12	PERFECT SYCO/COLUMBIA	One Direction	12
15	13	HIDE AWAY ARTBEATZ	Daya	19
16	14	IKNOWWHATYDIDLASTSUMMER ISLAND/REPUBLIC	Shawn Mendes & Camila Cabello	7
16	15	HOTLINE BLING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	17
16	16	WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	20
22	17	WHEN WE WERE YOUNG XL/COLUMBIA	Adele	4
20	18	CAKE BY THE OCEAN REPUBLIC	DNCE	14
18	19	WHAT DO YOU MEAN? SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	20
19	20	EX'S & OH'S RCA	Elle King	20
23	21	ONE CALL AWAY ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth	8
21	22	USED TO LOVE YOU MAD LOVE/INTERSCOPE	Gwen Stefani	11
24	23	IRRESISTIBLE CCD2/ISLAND/REPUBLIC	Fall Out Boy	10
25	24	MY HOUSE POE BOY/ATLANTIC	Flo Rida	9

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
1	1	HELLO XL/COLUMBIA	Adele	12
2	2	WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	19
3	3	GG LIKE I'M GONNA LOSE YOU EPI	Meghan Trainor Featuring John Legend	25
4	4	SHUT UP AND DANCE RCA	WALK THE MOON	43
5	5	FIGHT SONG COLUMBIA	Rachel Platten	39
6	6	PHOTOGRAPH ATLANTIC	Ed Sheeran	33
7	7	SUGAR 222/INTERSCOPE	Maroon 5	45
8	8	STYLE BIG MACHINE/REPUBLIC	Taylor Swift	44
9	9	WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS	Jason Derulo	28
10	10	HONEY, I'M GOOD. S-CURVE/HOLLYWOOD	Andy Grammer	37
11	11	EX'S & OH'S RCA	Elle King	17
12	12	RENEGADES KIDINATORNER/INTERSCOPE	X Ambassadors	20
13	13	STITCHES ISLAND/REPUBLIC	Shawn Mendes	12
14	14	LOCKED AWAY KEMOSABE/RCA	R. City Feat. Adam Levine	18
15	15	WHEN WE WERE YOUNG XL/COLUMBIA	Adele	3
16	16	WHAT DO YOU MEAN? SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	11
17	17	STAND BY YOU COLUMBIA	Rachel Platten	12
18	18	ON MY MIND CHERRYTREE/INTERSCOPE	Ellie Goulding	9
19	19	ADVENTURE OF A LIFETIME PARLOPHONE/ATLANTIC	Coldplay	7
20	20	LET IT GO REPUBLIC	James Bay	10
21	21	USED TO LOVE YOU MAD LOVE/INTERSCOPE	Gwen Stefani	7
22	22	SORRY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	2
23	23	CAN'T SLEEP LOVE RCA	Pentatonix	10
24	24	GOOD TO BE ALIVE (HALLELUJAH) S-CURVE/HOLLYWOOD	Andy Grammer	2
25	25	LAY IT ALL ON ME MAJOR TOMS/BIG BEAT/ATLANTIC	Rudimental Feat. Ed Sheeran	7

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
2	1	SORRY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	11
1	2	ANTIDOTE GRAND HUSTLE/EPI	Travis Scott	14
6	3	GG JUMP MAN A1/R/REEBANDZ/YOUNG MONEY/CASH MONEY/REPUBLIC	Drake & Future	9
3	4	HERE EPI/DEF JAM	Alessia Cara	22
7	5	IN THE NIGHT XO/REPUBLIC	The Weeknd	8
4	6	WHITE IVERSON REPUBLIC	Post Malone	20
5	7	HOTLINE BLING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	20
10	8	SAY IT MAD LOVE/INTERSCOPE	Tory Lanez	10
11	9	SAME OLD LOVE INTERSCOPE	Selena Gomez	11
15	10	AGAIN RFG/300	Fetty Wap	14
8	11	BACK UP BGM/COLUMBIA	DeJ Loaf Featuring Big Sean	21
9	12	679 RFG/300	Fetty Wap Featuring Remy Boyz	23
14	13	GET HOME GLOBAL TALENT	JR Castro Feat. Kid Ink & Migos	15
13	14	HELLO XL/COLUMBIA	Adele	10
18	15	ROSES DISRUPTOR/COLUMBIA	The Chainsmokers Featuring ROZES	7
19	16	ME, MYSELF & I G-EAZY/RVG/BPG/RCA	G-Eazy X Bebe Rexha	8
17	17	MY HOUSE POE BOY/ATLANTIC	Flo Rida	10
16	18	WTF (WHERE THEY FROM) THE GOLD MIND/ATLANTIC	Missy Elliott Feat. Pharrell Williams	8
22	19	LOVE YOURSELF SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	4
12	20	PLAYER RCA	Tinashe Featuring Chris Brown	13
23	21	DON'T TRAPSOUL/RCA	Bryson Tiller	7
18	22	GET UGLY BELUGA HEIGHTS/WARNER BROS	Jason Derulo	5
20	23	NO ROLE MODELZ DREAMVILLE/ROC NATION/COLUMBIA	J. Cole	19
27	24	BACK TO SLEEP RCA	Chris Brown	5
26	25	CALIFORNIA DEBYNDOT/WE MPE RECORDINGS	Colonne Loud Feat. TJ, Young Dolph & Ricco Barnes	7

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
2	1	GG LIKE I'M GONNA LOSE YOU EPI	Meghan Trainor Featuring John Legend	28
1	2	HELLO XL/COLUMBIA	Adele	12
3	3	STITCHES ISLAND/REPUBLIC	Shawn Mendes	19
4	4	EX'S & OH'S RCA	Elle King	30
5	5	ON MY MIND CHERRYTREE/INTERSCOPE	Ellie Goulding	15
6	6	WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	20
7	7	STAND BY YOU COLUMBIA	Rachel Platten	17
8	8	ADVENTURE OF A LIFETIME PARLOPHONE/ATLANTIC	Coldplay	10
13	9	SORRY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	8
9	10	RENEGADES KIDINATORNER/INTERSCOPE	X Ambassadors	28
14	11	WHEN WE WERE YOUNG XL/COLUMBIA	Adele	6
10	12	USED TO LOVE YOU MAD LOVE/INTERSCOPE	Gwen Stefani	11
12	13	GOOD TO BE ALIVE (HALLELUJAH) S-CURVE/HOLLYWOOD	Andy Grammer	17
16	14	LET IT GO REPUBLIC	James Bay	14
18	15	SAME OLD LOVE INTERSCOPE	Selena Gomez	10
20	16	STRESSED OUT FUELED BY RAMEN/RRP	twenty one pilots	7
15	17	HOLD MY HAND ATLANTIC	Jess Glynne	18
17	18	CONFIDENT SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	12
19	19	HERE EPI/DEF JAM	Alessia Cara	11
23	20	ONE CALL AWAY ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth	9
21	21	WHAT DO YOU MEAN? SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	18
22	22	HOLD ON FOREVER EMILIE/ATLANTIC	Rob Thomas	16
24	23	IRRESISTIBLE CCD2/ISLAND/REPUBLIC	Fall Out Boy	11
26	24	IN THE NIGHT XO/REPUBLIC	The Weeknd	5
25	25	CAN'T SLEEP LOVE RCA	Pentatonix	13

COURTESY OF GRANGER SMITH

Country

January 23
2016

billboard

HOT COUNTRY SONGS™									
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION (RIAA/ASCAP/AMG)	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	#1 DIE A HAPPY MAN (L.HUFF, J. FRASURE) (THOMAS RHETT, S.M. DOUGLAS, J. DE LOONDO)		Thomas Rhett VALORY	1	16		
2	2	2	BREAK UP IN A SMALL TOWN (Z.CROWELL, S.MCANALLY) (S.HUNT, Z.CROWELL, S.MCANALLY)		Sam Hunt MCA NASHVILLE	2	39		
4	4	3	AG HOME ALONE TONIGHT (L.UKE BRYAN FEAT. KAREN FAIRCHILD) (STEVEN S. STEVENS, J. STEVENS, J. TAYLOR, J. DREYER, T. CECIL)		Luke Bryan Featuring Karen Fairchild CAPITOL NASHVILLE	3	12		
3	3	4	BURNING HOUSE (J.BHASKER, J. JOHNSON, C. OCHS, S.T. JOHNSON, J.BHASKER)		Cam ARISTA NASHVILLE	2	31		
7	6	5	GONNA KNOW WE WERE HERE (M.KNOX) (B.BE AVERS, B. BRETT, J. JAMES)		Jason Aldean BROKEN BOW	5	24		
6	7	6	STAY A LITTLE LONGER (J. JOYCE) (J. OSBORNE, J. J. OSBORNE, S. MCANALLY)		Brothers Osborne EMI NASHVILLE	5	40		
9	9	7	I LOVE THIS LIFE (J. LIME, P. BRUST) (LUCAS) (D. MYRICK, C. JANSON, C. LUCAS, P. BRUST)		LoCash REVIVER	7	34		
8	8	8	I GOT THE BOY (S. HENDRICKS) (J. NICHOLS, C. HARRINGTON, J. L. SPEARS)		Jana Kramer ELEKTRA NASHVILLE/WAR	8	47		
5	5	9	I'M COMIN' OVER (C. CROWDER, C. YOUNG) (C. YOUNG, C. CROWDER, J. HOGE)		Chris Young RCA NASHVILLE	2	35		
14	14	10	BACKROAD SONG (F. ROGERS, G. SMITH) (G. SMITH, F. ROGERS)		Granger Smith WHEELHOUSE	10	16		
15	13	11	BEAUTIFUL DRUG (Z. BROWN, Z. BROWN, N. MOON)		Zac Brown Band SOUTHERN GROUND/OHN VARVATOS/REPUBLIC/DO	11	17		
11	11	12	GONNA (S. HENDRICKS) (L. LAIRD, C. WISEMAN)		Blake Shelton WARNER BROS./WMN	4	24		
18	18	13	BREAK ON ME. (N. CHAPMAN, K. URBAN) (M. NITE, R. COPPERMAN)		Keith Urban HIT RED/CAPITOL NASHVILLE	13	11		
16	12	14	DIBS (J.G. WHITEHEAD, J. MASSEY) (K. BALLERINI, J. KERR, G. GRIFFIN, J. DUKE)		Kelsea Ballerini BLACK RIVER	12	22		
23	22	15	SG HEARTBEAT (Z. CROWELL, K. UNDERWOOD, Z. CROWELL, A. GORLEY)		Carrie Underwood ARISTA NASHVILLE	15	11		
12	15	16	TOP OF THE WORLD (B. GALLIMORE, T. MCGRAW) (J. ROBBINS, J. M. NITE, J. OSBORNE)		Tim McGraw MCGRAW/BIG MACHINE	11	23		
13	10	17	STRIP IT DOWN (S. STEVENS, S. STEVENS) (L. BRYAN, M. NITE, R. COPPERMAN)		Luke Bryan CAPITOL NASHVILLE	1	25		
17	17	18	MR. MISUNDERSTOOD (J. JOYCE) (E. CHURCH, C. BEATHARD)		Eric Church EMI NASHVILLE	17	10		
22	21	19	CONFESSION (M. CLAWSON, R. COPPERMAN, M. JENKINS)		Florida Georgia Line REPUBLIC NASHVILLE	19	10		
19	20	20	WE WENT (D. GEORGE) (J. WILSON, M. ROGERS, J. KING)		Randy Houser STONEY CREEK	19	32		
21	16	21	SMOKE BREAK (J. JOYCE) (C. UNDERWOOD, C. DE STEFANO, H. LINDSEY)		Carrie Underwood ARISTA NASHVILLE	4	21		
24	24	22	NOBODY TO BLAME (D. COBB, C. STAPLETON) (C. STAPLETON, B. BALLE, R. BOWMAN)		Chris Stapleton MERCURY	22	10		
	19	23	YOU SHOULD BE HERE (M. CARTER) (C. SWINDELL, A. GORLEY)		Cole Swindell WARNER BROS./WMN	10	4		
	23	24	TENNESSEE WHISKEY (D. COBB, C. STAPLETON) (D. DILLON, L. HARGROVE)		Chris Stapleton MERCURY	1	11		
25	25	25	COUNTRY NATION (L. WOOTEN, B. PAISLEY) (B. PAISLEY, C. DUBOIS, K. LOVELACE)		Brad Paisley ARISTA NASHVILLE	23	19		
27	26	26	I LIKE THE SOUND OF THAT (J. DEMARCUS, R. SCAL) (FLATTS) (M. TRAINOR, J. FRASURE, S. MOONEY)		Rascal Flatts BIG MACHINE	26	16		
28	24	27	DG DRUNK ON YOUR LOVE (R. COPPERMAN, B. ELDRIDGE) (B. ELDRIDGE, R. COPPERMAN)		Brett Eldredge ATLANTIC/WMN	27	8		
26	27	28	THAT DON'T SOUND LIKE YOU (S. STONE, J. BRICE) (L. BRICE, R. ARINS, A. GORLEY)		Lee Brice CURB	25	28		
29	29	29	LITTLE BIT OF YOU (D. GEORGE, C. BRYANT) (C. BRYANT, D. GEORGE, A. GORLEY)		Chase Bryant RED BOW	29	20		
30		30	(THIS AIN'T NO) DRUNK DIAL (D. COBB) (M. HOBBS, C. CROWDER, N. MASON, C. DODDS)		A Thousand Horses REPUBLIC NASHVILLE	30	20		
31		31	SNAPBACK (S. MCANALLY) (M. RAMSEY, T. ROSEN, B. TURS)		Old Dominion RCA NASHVILLE	31	8		
32	31	32	STONE COLD SOBER (D. HUFF) (B. GILBERT, B. BRETT, J. JAMES, D. LAYUS)		Brantley Gilbert VALORY	31	8		
33	33	33	BETTER IN BOOTS (J. KING, J. CATINO) (J. WILSON, D. PITTINGER, N. COOKE)		Tyler Farr COLUMBIA NASHVILLE	33	8		
35	35	34	HEAD OVER BOOTS (B. BUTLER, J. PARDI) (J. PARDI, L. LAIRD)		Jon Pardi CAPITOL NASHVILLE	34	13		
36	37	35	REAL MEN LOVE JESUS (S. HENDRICKS) (B. WARREN, B. WARREN, L. MILLER, A. SANDERS)		Michael Ray ATLANTIC/WEA	35	11		
38	36	36	MIND READER (M. JONES) (R. ARINS, B. HAYSUP)		Dustin Lynch BROKEN BOW	36	9		
37	36	37	SHUT UP AND FISH (D. HUFF) (M. MARLOW, D. DYE, P. SALLUS, A. SCHERZ)		Maddie & Tae DOT	36	5		
34	39	38	NIGHT'S ON FIRE (C. LAIN, L. F. LIDDELL, G. WOFF) (J. SINGLETON, D. RUITAN)		David Nail MCA NASHVILLE	34	16		
44	42	39	FIX (J. MOI) (S. BUKTON, J. FRASURE, A. STOKLASA)		Chris Lane BIG LOUD	39	3		
42	44	40	IT ALL STARTED WITH A BEER (M. ALTMAN) (J. JOHNSTON, N. MASON, J. S. STOVER)		Frankie Ballard WARNER BROS./WAR	40	4		
40	40	41	TRAVELLER (D. COBB, C. STAPLETON) (C. STAPLETON)		Chris Stapleton MERCURY	17	10		
43	34	42	USED TO LOVE YOU SOBER (M. MCVAKEY) (K. BROWN, M. MCVAKEY, J. HOGE)		Kane Brown ZONE 4	15	11		
41	41	43	CRAZY OVER ME (M. ALDERMAN, J. E. NORMAN) (D. SCOTT, M. ALDERMAN)		Dylan Scott CURB	36	10		
45	43	44	COLD BEER CONVERSATION (C. AIN, L. G. STRAIT) (A. ANDERSON, B. HAYSUP, J. YEARY)		George Strait MCA NASHVILLE	36	15		
46	45	45	YUP (C. CHAMBERLAIN) (S. MINOR, P. DONNELL, W. KIRBY)		Easton Corbin MERCURY	45	11		
47	48	46	SOLE IN A BOTTLE (B. BEAVERS, J. ROBBINS) (C. SMITH, B. BEAVERS, D. COUCH)		Canaan Smith MERCURY	46	3		
RE-ENTRY		47	THINK OF YOU (C. CROWDER, C. YOUNG) (C. YOUNG, C. CROWDER, J. HOGE)		Chris Young Duet With Cassadee Pope RCA NASHVILLE/REPUBLIC NASHVILLE	37	2		
50	50	48	NEXT BOYFRIEND (L. ALAINE, E. WEISBAND, M. MC VANEY)		Lauren Alaina WINTERSCOPE/MERCURY	39	4		
RE-ENTRY		49	THE DRIVER (P. WORLEY) (C. KELLY, J. PASLAY, A. STOKLASA)		Charles Kelley Feat. Dierks Bentley & Eric Paslay CAPITOL NASHVILLE	41	3		
49	47	50	I MET A GIRL (J. RITCHIE, S. HENDRICKS) (T. ROSEN, S. HUNT, S. MCANALLY)		William Michael Morgan WARNER BROS./WMN	47	3		

TOP COUNTRY ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION (RIAA/ASCAP/AMG)	Title	WKS. ON CHART				
1	1	#1 CHRIS STAPLETON		Traveller	36				
3	2	LUKE BRYAN		Kill The Lights	22				
4	3	SAM HUNT		Montevallo	63				
5	4	CARRIE UNDERWOOD		Storyteller	11				
6	5	THOMAS RHETT		Tangled Up	15				
7	6	ERIC CHURCH		Mr. Misunderstood	10				
8	7	CHRIS YOUNG		I'm Comin' Over	8				
2	8	CARRIE UNDERWOOD		Greatest Hits: Decade #1	57				
10	9	BLAKE SHELTON		Reloaded: 20 #1 Hits	11				
9	10	CAM		Untamed	4				
11	11	CHRIS JANSON		Buy Me A Boat	10				
13	12	LITTLE BIG TOWN		Pain Killer	64				
12	13	ZAC BROWN BAND		JEKYL + HYDE	37				
16	14	DON HENLEY		Cass County	15				
14	15	OLD DOMINION		Meat And Candy	9				
15	16	FLORIDA GEORGIA LINE		Anything Goes	65				
20	17	GEORGE STRAIT		Cold Beer Conversation	15				
18	18	JASON ALDEAN		Old Boots, New Dirt	66				
22	19	KELSEA BALLERINI		The First Time	34				
19	20	TIM MCGRAW		Damn Country Music	9				
21	21	BRANTLEY GILBERT		Just As I Am	86				
27	22	JANA KRAMER		Thirty One	13				
23	23	BRETT ELDRIDGE		Illinois	17				
28	24	JASON ISBELL		Something More Than Free	25				
25	25	KACEY MUSGRAVES		Pageant Material	29				

COUNTRY AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION (RIAA/ASCAP/AMG)	Artist	WKS. ON CHART				
1	1	#1 DIE A HAPPY MAN (L.HUFF, J. FRASURE) (THOMAS RHETT, S.M. DOUGLAS, J. DE LOONDO)		Thomas Rhett VALORY	16				
2	2	GONNA KNOW WE WERE HERE (M.KNOX) (B.BE AVERS, B. BRETT, J. JAMES)		Jason Aldean BROKEN BOW	24				
3	3	I LOVE THIS LIFE (J. LIME, P. BRUST) (LUCAS) (D. MYRICK, C. JANSON, C. LUCAS, P. BRUST)		LoCash REVIVER	46				
4	4	STAY A LITTLE LONGER (J. JOYCE) (J. OSBORNE, J. J. OSBORNE, S. MCANALLY)		Brothers Osborne EMI NASHVILLE	41				
5	5	BREAK UP IN A SMALL TOWN (Z.CROWELL, S.MCANALLY) (S.HUNT, Z.CROWELL, S.MCANALLY)		Sam Hunt MCA NASHVILLE	19				
6	6	GG HOME ALONE TONIGHT (L.UKE BRYAN FEAT. KAREN FAIRCHILD) (STEVEN S. STEVENS, J. STEVENS, J. TAYLOR, J. DREYER, T. CECIL)		Luke Bryan Feat. Karen Fairchild CAPITOL NASHVILLE	11				
9	7	I GOT THE BOY (S. HENDRICKS) (J. NICHOLS, C. HARRINGTON, J. L. SPEARS)		Jana Kramer ELEKTRA NASHVILLE/WAR	46				
7	8	GONNA (S. HENDRICKS) (L. LAIRD, C. WISEMAN)		Blake Shelton WARNER BROS./WMN	25				
6	9	TOP OF THE WORLD (B. GALLIMORE, T. MCGRAW) (J. ROBBINS, J. M. NITE, J. OSBORNE)		Tim McGraw MCGRAW/BIG MACHINE	23				
11	10	BACKROAD SONG (F. ROGERS, G. SMITH) (G. SMITH, F. ROGERS)		Granger Smith WHEELHOUSE	27				
12	11	DIBS (J.G. WHITEHEAD, J. MASSEY) (K. BALLERINI, J. KERR, G. GRIFFIN, J. DUKE)		Kelsea Ballerini BLACK RIVER	28				
14	12	BREAK ON ME. (N. CHAPMAN, K. URBAN) (M. NITE, R. COPPERMAN)		Keith Urban HIT RED/CAPITOL NASHVILLE	12				
13	13	WE WENT (D. GEORGE) (J. WILSON, M. ROGERS, J. KING)		Randy Houser STONEY CREEK	32				
15	14	COUNTRY NATION (L. WOOTEN, B. PAISLEY) (B. PAISLEY, C. DUBOIS, K. LOVELACE)		Brad Paisley ARISTA NASHVILLE	19				
16	15	BEAUTIFUL DRUG (Z. BROWN, Z. BROWN, N. MOON)		Zac Brown Band SOUTHERN GROUND/OHN VARVATOS/REPUBLIC/DO	18				
18	16	MR. MISUNDERSTOOD (J. JOYCE) (E. CHURCH, C. BEATHARD)		Eric Church EMI NASHVILLE	10				
18	17	HEARTBEAT (Z. CROWELL, K. UNDERWOOD, Z. CROWELL, A. GORLEY)		Carrie Underwood ARISTA NASHVILLE	7				
2	18	CONFESSION (M. CLAWSON, R. COPPERMAN, M. JENKINS)		Florida Georgia Line REPUBLIC NASHVILLE	10				
21	19	I LIKE THE SOUND OF THAT (J. DEMARCUS, R. SCAL) (FLATTS) (M. TRAINOR, J. FRASURE, S. MOONEY)		Rascal Flatts BIG MACHINE	17				
21	20	LITTLE BIT OF YOU (D. GEORGE, C. BRYANT) (C. BRYANT, D. GEORGE, A. GORLEY)		Chase Bryant RED BOW	39				
22	21	NOBODY TO BLAME (D. COBB, C. STAPLETON) (C. STAPLETON, B. BALLE, R. BOWMAN)		Chris Stapleton MERCURY	10				
24	22	DRUNK ON YOUR LOVE (R. COPPERMAN, B. ELDRIDGE) (B. ELDRIDGE, R. COPPERMAN)		Brett Eldredge ATLANTIC/WMN	10				
26	23	YOU SHOULD BE HERE (M. CARTER) (C. SWINDELL, A. GORLEY)		Cole Swindell WARNER BROS./WMN	4				
23	24	(THIS AIN'T NO) DRUNK DIAL (D. COBB) (M. HOBBS, C. CROWDER, N. MASON, C. DODDS)		A Thousand Horses REPUBLIC NASHVILLE	26				
25	25	THAT DON'T SOUND LIKE YOU (S. STONE, J. BRICE) (L. BRICE, R. ARINS, A. GORLEY)		Lee Brice CURB	31				



Rhett Rules; Smith Is Top 10

The uncommonly dominant "Die a Happy Man" by Thomas Rhett tops Country Digital Songs for a 10th week. Hot Country Songs for a ninth week and Country Airplay for a fourth time. The ballad leads Country Digital Songs with 60,000 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 10 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

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

R&B/Hip-Hop

January 23
2016
billboard

WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS	WKS ON CHART
1	1	1	HOTLINE BLING	▲	Drake	1	23
2	2	2	HERE	●	Alessia Cara	2	13
3	3	3	THE HILLS	▲	The Weeknd	1	33
4	5	4	JUMPMAN	▲	Drake & Future	4	16
10	6	5	SG WHITE IVERSON	▲	Post Malone	5	21
6	8	6	AG IN THE NIGHT	▲	The Weeknd	5	11
8	9	7	DON'T	●	Bryson Tiller	7	24
5	4	8	679	●	Fetty Wap Featuring Remy Boyz	3	28
7	7	9	ANTIDOTE	▲	Travis Scott	7	19
9	10	10	CAN'T FEEL MY FACE	▲	The Weeknd	1	28
13	12	11	ME, MYSELF & I	●	G-Eazy X Bebe Rexha	11	12
11	12	12	SAY IT	●	Tory Lanez	11	14
18	17	13	DOWN IN THE DM	●	Yo Gotti	13	8
14	14	14	AGAIN	●	Fetty Wap	12	22
17	16	15	EXCHANGE	●	Bryson Tiller	15	12
15	15	16	WHERE YA AT	▲	Future Featuring Drake	11	25
19	21	17	BACK TO SLEEP	●	Chris Brown	17	6
12	13	18	HIT THE QUAN	●	iLoveMemphis	7	23
20	19	19	BACK UP	●	DeJ Loaf Featuring Big Sean	16	23
16	18	20	BET YOU CAN'T DO IT LIKE ME	●	DLOW	16	10
24	24	21	BEST FRIEND	●	Young Thug	21	7
22	20	22	BIG RINGS	●	Drake & Future	16	16
21	22	23	WTF (WHERE THEY FROM)	●	Missy Elliott Featuring Pharrell Williams	8	9
23	25	24	THE FIX	●	Nelly Featuring Jeremih	20	21
28	26	25	DOWNTOWN	●	MacKenzie & Ryan Lewis Feat. Eric Nally, Melle Mel, Koolhae & Grandmaster Caz	6	20
26	29	26	SAVE DAT MONEY	●	Lil Dicky Feat. Fetty Wap & Rich Homie Quan	25	16
31	2	27	SORRY NOT SORRY	●	Bryson Tiller	27	7
37	37	28	OUI	●	Jeremih	28	4
34	30	29	REALLY REALLY	●	Kevin Gates	29	6
36	32	30	WATCH OUT	●	2 Chainz	30	7
33	31	31	PLAY NO GAMES	●	Big Sean Feat. Chris Brown & Ty Dolla \$ign	28	20
40	36	32	2 PHONES	●	Kevin Gates	32	4
29	27	33	RGF ISLAND	●	Fetty Wap	19	16
30	31	34	BLAZE	●	Ty Dolla \$ign Featuring Future & Rae Sremmurd	20	20
39	35	35	CALIFORNIA	●	Colonel Loud Feat. T.I., Young Dolph & Ricco Barrino	35	7
35	33	36	STICK TALK	●	Future	32	10
38	39	37	ACQUAINTED	●	The Weeknd	22	19
42	46	38	SORRY	●	Rick Ross Featuring Chris Brown	32	9
45	44	39	PLAYER	●	Tinashe Featuring Chris Brown	39	10
44	34	40	LEAN & DABB	●	iLoveMemphis	38	3
44	34	41	JUGG	●	Fetty Wap Featuring Monty	32	15
42	42	42	MARCH MADNESS	●	Future	42	3
41	44	43	PIPE IT UP	●	Migos	38	7
47	44	44	DIAMONDS DANCING	●	Drake & Future	18	16
49	47	45	LET 'EM KNOW	●	Bryson Tiller	45	4
HOT SHOT DEBUT	-	46	BOTTOM OF THE BOTTLE	●	Curren\$Y Feat. August Alsina & Lil Wayne	46	1
-	50	47	BEEN THAT WAY	●	Bryson Tiller	47	3
NEW	-	48	IHUNNID	●	K Camp Featuring Fetty Wap	48	1
-	49	49	MY BEYONCE	●	Lil Durk & DeJ Loaf	49	2
32	43	50	LITTLE MORE (ROYALTY)	●	Chris Brown	32	3

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
1	1	CHRIS BROWN	●	Royalty	3
3	2	THE WEEKND	●	Beauty Behind The Madness	19
2	3	BRYSON TILLER	●	TRAPSOUL	15
4	4	G-EAZY	●	When It's Dark Out	5
8	5	DRAKE	▲	If You're Reading This It's Too Late	48
5	6	FETTY WAP	●	Fetty Wap	15
7	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
HOT SHOT DEBUT	11	BOOSIEBADAZZ	●	In My Feelings. (Goin' Thru It)	1
16	12	RICK ROSS	●	Black Market	5
9	13	DRAKE & FUTURE	●	What A Time To Be Alive	16
21	14	LEON BRIDGES	●	Coming Home	29
14	15	PUSHA T	●	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	DR. DRE	●	Compton	22
19	20	MONICA	●	Code Red	3
20	21	SOUNDTRACK	●	Empire: Original Soundtrack, Season 2, Volume 1	7
10	22	KID INK	●	Summer In The Winter	2
27	23	BAFFACE	●	Return Of The Tender Lover	5
33	24	JEEZY	●	Church In These Streets	8
22	25	LOGIC	●	Under Pressure	61

LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
2	1	JUMPMAN	Drake & Future	14
1	2	HOTLINE BLING	Drake	20
1	3	ANTIDOTE	Travis Scott	18
1	4	NO ROLE MODELZ	J. Cole	18
1	5	DOWN IN THE DM	Yo Gotti	9
1	6	AGAIN	Fetty Wap	19
1	7	WHITE IVERSON	Post Malone	20
1	8	679	Fetty Wap Featuring Remy Boyz	28
1	9	PLAY NO GAMES	Big Sean Feat. Chris Brown & Ty Dolla \$ign	15
1	10	CALIFORNIA	Colonel Loud Feat. T.I., Young Dolph & Ricco Barrino	12
1	11	WHERE YA AT	Future Featuring Drake	24
1	12	BACK UP	DeJ Loaf Featuring Big Sean	23
1	13	WTF (WHERE THEY FROM)	Missy Elliott Feat. Pharrell Williams	8
1	14	SORRY	Rick Ross Feat. Chris Brown	13
1	15	BOTTOM OF THE BOTTLE	Curren\$Y Feat. August Alsina & Lil Wayne	6
1	16	SAVE DAT MONEY	Lil Dicky Feat. Fetty Wap & Rich Homie Quan	9
1	17	BEST FRIEND	Young Thug	4
1	18	THESE WALLS	Kendrick Lamar Feat. Bibi St. Arna & Thee Tenth	9
1	19	ME, MYSELF & I	G-Eazy X Bebe Rexha	3
1	20	3 TIMES IN A ROW	TK N Cash	7
1	21	MOSES	Frenchie Montana Feat. Chris Brown & Migos	6
1	22	IHUNNID	K Camp Feat. Fetty Wap	4
1	23	WATCH OUT	2 Chainz	13
1	24	LIKE BABY	Jacquees	6
1	25	MILLY ROCK	2 Milly	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 2013.

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

HOT R&B/HIP-HOP SONGS: The week's most popular R&B/hip-hop songs, ranked by total airplay (measured by Nielsen Music) and streaming activity (data by Nielsen Music). Songs are ranked as either if they are new releases or if they are returning to the chart. **TOP R&B/HIP-HOP ALBUMS:** The week's most popular R&B/hip-hop albums, ranked by total airplay (measured by Nielsen Music). Albums are ranked as either if they are new releases or if they are returning to the chart. **NEW:** Albums that are new releases. **HOT SHOT DEBUT:** Albums that are new releases and debuted in the top 10. **WKS ON CHART:** The number of weeks an album or song has been on the chart. **PEAK POS:** The highest position an album or song has reached on the chart. **WKS AGO:** The number of weeks an album or song has been on the chart. **ARTIST:** The name of the artist. **TITLE:** The name of the album or song. **CERTIFICATION:** The certification of the album or song. **PRODUCER (SONGWRITER):** The name of the producer or songwriter. **IMPRINT/PROMOTION LABEL:** The name of the record label. **WKS ON CHART:** The number of weeks an album or song has been on the chart. **PEAK POS:** The highest position an album or song has reached on the chart. **WKS AGO:** The number of weeks an album or song has been on the chart. **ARTIST:** The name of the artist. **TITLE:** The name of the album or 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Christian/Gospel

January 23
2016
billboard

HOT CHRISTIAN SONGS™									
WEEKS AHEAD	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART		
3	1	1	OCEANS (WHERE FEET MAY FAIL) M.G. CHISLETT (M. CROCKER, HOUSTON, LUSTHELM)	▲	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1	121		
5	2	2	THE RIVER C. WEDGEWORTH (J. FELIZ, C. WEDGEWORTH, J. SILVERBERG)		Jordan Feliz CENTRICITY	2	19		
6	3	3	GOOD GOOD FATHER R. COPPERMAN (J.P.M. BARRETT, BROWN)		Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	2	15		
7	4	4	JUST BE HELD M.A. MILLER (M. HALL, B. HERMS, M. WEST)		Casting Crowns BEACH STREET/REUNION/PLG	4	28		
9	5	5	MY STORY L. REDMON (M. WEAVER, J. INGRAM)		Big Daddy Weave FERVENT/WORD CURB	5	27		
10	6	6	SAME POWER S. MOSLEY (J. CAMP, J. INGRAM)		Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	6	29		
12	7	7	FEEL IT D. GARCIA, T. TOBYMAC (M. CREEHAN, D. A. GARCIA, J. R. BARLOWE)		tobyMac Featuring Mr. Talkbox FOREFRONT/CAPITOL CMG	5	27		
13	8	8	GRACE WINS R. KIPLEY (M. WEST)		Matthew West SPARROW/CAPITOL CMG	8	22		
RE-ENTRY	9	9	THERE IS POWER L.L. BREWSTER, C. WEDGEWORTH (L.L. BREWSTER, M.L.C. FIELDS)		Lincoln Brewster INTEGRITY	9	29		
20	10	10	YOU ARE LOVED C. BROWN (C. CLEVELAND, K. WILLIAMS, J. ZEGAN, J. SOJKA)		Stars Go Dim FERVENT/WORD CURB	10	17		
16	11	11	LIVE ON FOREVER J. MOHILWISKA (J. HAVENS, M. FLOQUA, J. MOHILWISKA, D. OSTEBQ, J. INGRAM)		The Afters FAIR TRADE	11	18		
RE-ENTRY	12	12	TRUST IN YOU P. MABURY (L. DAIGLE, P. MABURY, R. FARREN)		Lauren Daigle CENTRICITY	12	21		
18	13	13	ALONE B. FOWLER (H. MILLER, B. FOWLER, T. MCCREHAN, T. MCCREHAN)		Hollyn Featuring TRU GOTE	13	12		
23	15	14	IT'S NOT OVER YET TED D. (L. SMALLBONE, J. SMALLBONE, B. GLOVER, T. JORN, H. M. RICTOR)		for KING & COUNTRY FERVENT/WORD CURB	14	15		
11	17	15	BE ONE B. HERMS (N. GRANT, B. MIZELL, S. MIZELL, E. WEISBAND)		Natalie Grant CURB	15	16		
19	16	16	GUILTY S. MOSLEY (J. OTERO, P. STEWART)		newsboys FAIR TRADE	14	15		
25	17	17	TELL YOUR HEART TO BEAT AGAIN B. HERMS (B. HERMS, M. WEST, R. PHILLIPS)		Danny Gokey BMG	17	5		
30	18	18	YOUR WORDS THE SOUND KIDS (M. POWELL, T. ANDERSON, M. LEE, D. CARR)		Third Day Featuring Harvest ESSENTIAL/PLG	18	22		
27	19	19	CALL IT GRACE S. MOSLEY (J. LOWRY, C. MATSON, S. MOSLEY, R. FARREN)		Unspoken CENTRICITY	19	12		
28	20	20	GREATER IS HE S. MOSLEY (B. CALLAHAN, C. BROWN, J. INGRAM)		Blanca WORD CURB	20	20		
34	21	21	ONE THING M.G. CHISLETT (J. HONSTON, A. KING, D. THOMAS)		Hillsong HILLSONG/SPARROW/CAPITOL CMG	21	13		
35	22	22	SOAR S. MOSLEY (M. ANDREWS, M.L.C. FIELDS, S. MOSLEY)		Meredith Andrews WORD CURB	22	21		
1	9	23	HALLELUJAH S.J. ANDERSON (J. COHEN)		Lindsey Stirling LINDSEYSTOMP	1	5		
37	25	24	BREATHE C. COPELIN (J. DIAZ, J. L. SMITH, T. WOOD)		Jonny Diaz CENTRICITY	24	8		
48	28	25	LIMITLESS D. GARCIA (C. ORRIGON, D. A. GARCIA, M. WEST)		Colton Dixon 19/SPARROW/CAPITOL CMG	25	7		

HOT GOSPEL SONGS™									
WEEKS AHEAD	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART		
1	1	1	WANNA BE HAPPY? K.F. FRANKLIN, S. MARTIN (K.F. FRANKLIN, A. GREEN)	#1	Kirk Franklin FO YO SOUL/RCA/CA INSPIRATION	1	19		
2	2	2	WORTH A. BROWN, J. SAMAGE (A. BROWN)		Anthony Brown & Group TherAPy KEY OF AMMAN/TYSCOT	1	37		
3	3	3	INTENTIONAL T. GREENE, W. NAVEJAR (T. GREENE)		Travis Greene RCA INSPIRATION	1	36		
4	4	4	WORTH FIGHTING FOR A.W. LINDSEY (B.C. WILSON, A. LINES)		Brian Courtney Wilson MOTOWN GOSPEL	3	49		
5	5	5	I LUH GOD W. CAMPBELL, L. A. DANIELS (W. CAMPBELL, L. M. ATRINS, CAMPBELL, L. A. DANIELS)		Erica Campbell Featuring Big Shizz MY BLOCK/EONE	1	41		
6	7	6	YES YOU CAN A.W. LINDSEY (C. DIXSON, M.L. SAPP)		Marvin Sapp RCA INSPIRATION	3	48		
7	6	7	I'M GOOD R. BERRINS (R. BERRINS, J. AUSTIN, T. BOWMAN, JR., J. WARE, A. ROSS)		Tim Bowman Jr. LIFESTYLE	6	28		
9	8	8	I'M YOURS K. BOWIE, C. CARTER (C. J. HOBBS)		Casey J MARQUIS BOONE/TYSCOT	8	19		
11	10	9	YOU LOVE ME (BEST OF MY LOVE) R. ROBINSON (M. WHITE, A. MCKAY, A. WILSON, C. P. ROBINSON)		Anita Wilson MOTOWN GOSPEL	9	19		
10	9	10	123 VICTORY K.F. FRANKLIN, S. MARTIN (K.F. FRANKLIN, PARKER)		Kirk Franklin FO YO SOUL/RCA/CA INSPIRATION	9	8		
15	14	11	THE ANTHEM D.J. KIMBROUGH, T. DULANEY (H. SEELYE, J. HUNT, L. WEBB)		Todd Dulaney EONE WORSHIP/EONE	11	16		
16	17	12	FILL ME UP V. MITCHELL (W.A. REAGAN)		Tasha Cobbs MOTOWN GOSPEL	8	24		
13	12	13	PUT A PRAISE ON IT V. MITCHELL, T. COBBS (T. COBBS)		Tasha Cobbs Featuring Kierra Sheard MOTOWN GOSPEL	10	7		
8	13	14	THANK YOU JESUS (THAT'S WHAT HE'S DONE) A.A. NWARD (M. BUTLER, R. SEARIGHT)		Kim Burrell SHANACHIE	8	23		
12	11	15	LIKE NO OTHER D.W. ATHERS POON (B. CAGE)		Byron Cage NORY B	11	14		
24	24	16	I'LL BE THE ONE M. BOONE, C. CARTER (K.A. DOCK, E. MOORE)		Bri (Briana Bahineaux) MARQUIS BOONE/TYSCOT	13	9		
14	15	17	PLACE CALLED VICTORY D. KIPPING (D. KIPPING, D. BROWN, JR.)		Deon Kipping RCA INSPIRATION	12	19		
17	16	18	KING OF KING K.S. HELLON (K.S. HELLON, M. BROWN, CLARY, K. RINGGOLD)		Maurette Brown Clark SRT	16	18		
18	18	19	YOU'RE MIGHTY J.J. HAIRSTON, E. DAVIS (J.J. HAIRSTON, E. DAVIS)		J.J. Hairston & Youthful Praise LIGHT	18	8		
19	19	20	RESTORE ME AGAIN D. HADDON, M. HODGE (D. HADDON, D. BLUMFELD)		Deitrick Haddon RELEVE/DIVISIONS/EONE	12	21		
20	20	21	LEVEL NEXT J.P. KEE (J.P. KEE)		John P. Kee RCA/MOTOWN GOSPEL	18	10		
23	23	22	MADE A WAY T. GREENE, W. NAVEJAR (T. GREENE)		Travis Greene RCA INSPIRATION	17	4		
22	22	23	PRESSURE J. McREYNOLDS (J. McREYNOLDS)		Jonathan McReynolds TEHILLAH/LIGHT	9	17		
NEW	24	24	THANK YOU THANK YOU JESUS P. GRAY, JR., J. GRAY, SR. (P. GRAY, JR.)		Chicago Mass Choir NEW HAVEN	24	1		
-	25	25	MORE THAN ENUFF T. BURTON, R. AYLER (T. BURTON, T. BURTON)		Half Mile Home GOD MADE MILLIONAIRE/CHURCH BOWBLACKSMOKE	25	3		

TOP CHRISTIAN ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART					
1	1	PASSION	Salvation's Tide Is Rising	1					
1	2	LAUREN DAIGLE	How Can It Be	40					
2	3	VARIOUS ARTISTS	WOW Hits 2016	15					
9	4	GG PASSION	Even So Come	32					
4	5	TOBYMAC	This Is Not A Test	22					
10	6	CASTING CROWNS	A Live Worship Experience	8					
17	7	FOR KING & COUNTRY	Rise With Love: Live Free Love Strong	69					
29	8	BETHEL MUSIC	We Will Not Be Shaken	51					
12	9	CASTING CROWNS	Thrive	99					
10	10	HILLSONG	Open Heaven / River Wild	14					
16	11	SOUNDTRACK	His Room Music From And Inspired By The Original Motion Picture	20					
20	12	CHRIS TOMLIN	Love Ran Red	63					
38	13	RED	Of Beauty And Rage	30					
18	14	MATTHEW WEST	Live Forever	31					
3	15	CHRIS TOMLIN	Adore: Christmas Songs Of Worship	11					
RE	16	SIDEWALK PROPHETS	Something Different	15					
RE	17	VARIOUS ARTISTS	CM United Presents: We Will Stand	5					
22	18	HILLSONG UNITED	Empires	33					
33	19	AMANDA COOK	Brave New World	12					
13	20	NF	Mansion	41					
30	21	KB	Tomorrow We Live	21					
19	22	ANDY MINEO	Uncomfortable	16					
RE	23	STARS GO DIM	Stars Go Dim	3					
8	24	THIRD DAY	Lead Us Back: Songs Of Worship	45					
14	25	AMY GRANT	Be Still And Know: Hymns & Faith	28					

TOP GOSPEL ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART					
1	1	#1 BLES KIRK FRANKLIN	Losing My Religion	9					
3	2	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	25					
2	3	TASHA COBBS	One Place Live	20					
4	4	VARIOUS ARTISTS	Maranatha! Music: Top 15 Gospel Praise Hits	12					
6	5	TRAVIS GREENE	The Hill	10					
7	6	VARIOUS ARTISTS	WOW Gospel 2015	49					
5	7	DEITRICK HADDON	Masterpiece	9					
8	8	JONATHAN MCREYNOLDS	Life Music: Stage Two	16					
NEW	9	B. SHOPAN, DREW MERRITT & THE STRAIGHT GATE MASS CHORUS	Spirituals	1					
RE	10	DR. ALYN E. WALLER PRESENTS ENON TABERNAACLE	The Experience	6					
13	11	CASEY J	The Truth	36					
12	12	MARVIN SAPP	You Shall Live	32					
NEW	13	JOR'DAN ARMSTRONG	Confident	1					
14	14	ISRAEL & NEW BREED	Covered: Alive In Asia	22					
17	15	CHARLES JENKINS & FELLOWSHIP CHICAGO	Any Given Sunday	43					
23	16	GG VARIOUS ARTISTS	Icon: Gospel Worship	21					
16	17	BRIAN COURTNEY WILSON	Worth Fighting For	39					
19	18	VARIOUS ARTISTS	Maranatha! Music: Top 25 Gospel Praise Songs	9					
24	19	JOHN P. KEE	Level Next	15					
21	20	VARIOUS ARTISTS	Billboard #1 Gospel Hits	48					
15	21	ERICA CAMPBELL	Help 2.0	37					
NEW	22	VARIOUS ARTISTS	Rebels My Records Presents: Mama's Church Songs	1					
RE	23	KIM BURRELL	A Different Place	13					
RE	24	RICHARD SMALLWOOD WITH VISION	Anthology: Live	15					
20	25	FRED HAMMOND	I Will Trust	52					



High 'Tide'

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 Alone"). 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-longest climb to the Gospel Airplay summit: Charles Jenkins & Fellowship Chicago's "Hwa!" needed 45 weeks, reaching No. 1 on Aug. 15, 2015.

—Jim Asker

DANCE CLUB SONGS™ chart listing titles, artists, and weeks on chart. Top entry: 'TIL IT HAPPENS TO YOU' by Lady Gaga.

Boxscore Billboard

January 23 2016

LEGEND
Album Charts
Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

Digital Songs Charts
RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).

Awards
PS (Pacesetter for largest 96 album sales gain)
GG (Greatest Gainer for largest volume gain)

CONCERT GROSSES chart listing gross, artist, venue, and attendance. Top entry: REBA MCEINTIRE & BROOKS & DUNN with \$4,977,905 gross.



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 co-headlining 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

ROCK

REWINDING THE CHARTS

39 Years Ago STEVIE WONDER'S 'WISH' CAME TRUE... TWICE

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 *Fulfillingness’ 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



Wonder entertained students at New York’s Dance Theater of Harlem in 1976.

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IN THE CENTER OF IT ALL



DAVID BOWIE
1947-2016



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ONE EVENT AT A TIME

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