

Billboard

January 14, 2017 | billboard.com

*'Heaven knows we  
sure had some fun, boy'*

**GEORGE  
MICHAEL**

1963-2016





**MADISON SQUARE GARDEN'S FIRST MUSIC FRANCHISE**



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**THE GARDEN.**



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1963-2016





# billboard HOT 100

Migos reach a new Hot 100 peak as "Bad and Boujee" hits No. 2.



## Mememes Help Rap Acts Reign With 'Beatles' And 'Boujee'

**T**HE VIRAL HITS JUST keep coming, as the top two titles on the Billboard Hot 100 dated Jan. 14 both benefit from online buzz. **Rae Sremmurd's** "Black Beatles" (featuring **Gucci Mane**) rebounds 2-1 for a seventh week atop the chart, while **Migos' "Bad and Boujee"** (featuring **Lil Uzi Vert**) vaults 13-2.

"Beatles," fueled by holiday gift cards, also returns to the top of the Digital Song Sales chart (3-1) with a 120 percent gain to 136,000 downloads sold in the week ending Dec. 29, according to Nielsen Music. The song first topped the Hot 100 on Nov. 26, 2016, powered in large part by user-generated Mannequin Challenge videos featuring the song.

The runner-up similarly leaps thanks to a viral assist: The opening hook for "Boujee" ("Raindrop, drop top") has inspired thousands of social media posts, mostly based on its convenient rhyme scheme. A recent much-Instagrammed performance of the song in Lagos, Nigeria, also spurred listeners stateside.

It's the week's most-streamed title, surging 5-1 on the Streaming Songs chart (32.5 million U.S. streams, up 86 percent). The majority (54 percent) stems from YouTube (17.6 million), followed by Spotify (7.9 million). The track also crowns the audio subscription services-based On-Demand Streaming Songs chart, rising 3-1 (14.8 million on-demand clicks, up 32 percent).

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	2	1	<b>#1</b> <b>Black Beatles</b>	MIKE WILL MADE-IT (A.I.S. BROWN, K.J. BROWN, M.L. WILLIAMS, R. DAVIS)	Rae Sremmurd Feat. Gucci Mane EAR DRUMMER/INTERSCOPE	1	16
26	13	2	<b>DG SG</b> <b>Bad And Boujee</b>	METRO BOOMIN, G. KOOP (K. CEPHUS, O.K. MARSHALL, L.T. WAYNE, R. MANDELL)	Migos Feat. Lil Uzi Vert QUALITY CONTROL/300	2	7
2	1	3	<b>Starboy</b> ▲ <b>The Weeknd</b>	DAFT PUNK, DO.C, MCKINNEY, CIRKUI, THE WEEKND (A. IESFAYE, T. BANGALTER, G. DE HOMEM-CHRISTO, M. MCKINNEY, H. R. WALTER, J. QUENNEVILLE)	Feat. Daft Punk XO/REPUBLIC	1	15
3	3	4	<b>Closer</b> ▲ <b>The Chainsmokers</b>	THE CHAINSMOKERS, S. FRANK, F. KENNETT (A. TAGGART, S. FRANK, F. KENNETT, A. FRANGIPANE, I. SLADE, J. KING)	Feat. Halsey DISRUPTOR/COLUMBIA	1	22
4	4	5	<b>24K Magic</b> ● <b>Bruno Mars</b>	SHAMPOO PRESS & CURL (BRUNO MARS, P.M. LAWRENCE, I.C. B. BROWN)	ATLANTIC	4	12
8	5	6	<b>Juju On That Beat (TZ Anthem)</b> ● <b>Zay Hilfigem &amp; Zayion McCall</b>	NOT LISTED (I. PEOPLES, J. D. MCCALL, J. LEWIS, A. SMITH, V. LEWIS, J. USHER, C. HENDERSON, B. N. CARPENTER)	THA LIGHTS GLOBAL/ATLANTIC	5	14
5	6	7	<b>Side To Side</b> ▲ <b>Ariana Grande</b>	MAX MARTIN, J. ILYA (S. ALMANZADEH, MAX MARTIN, O. T. MARAJ, A. KRONLUND, S. KOTECHE, A. GRANDE)	Feat. Nicki Minaj REPUBLIC	4	18
9	7	8	<b>Let Me Love You</b> ▲ <b>DJ Snake</b>	DJ SNAKE, ANDREW WATT (W.S.E. GRIGAHGINE, J. D. BIBBER, A. WOMAN, A. TAMPOSIB, L. EEL, BELL)	Feat. Justin Bieber DJ SNAKE/INTERSCOPE	4	21
12	10	9	<b>Fake Love</b> <b>Drake</b>	VINYLZ, FRANK DJES (A. GRAHAM, A. HERNANDEZ, A. HENY, B. LAZZARD)	YOUNG MONEY/CASH MONEY/REPUBLIC	9	10
17	15	10	<b>Broccoli</b> ▲ <b>D.R.A.M.</b>	IGRAM, M. K. R. BRITUS, R. CHAHAYED (S.M. MASSENBURG, SMITH, M. MCCOLLUM)	Feat. Lil Yachty #1PCCHECK/W.A.V.E. RECORDINGS/EMPIRE RECORDINGS	5	29



# Billboard Hot 100

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**BRETT YOUNG**  
Sleep  
Without You



The 36-year-old California native makes his Hot 100 debut with "Sleep," his first single.

### What was it like writing "Sleep Without You"?

A write like that can go one of two ways: It can go so fast that it's forgettable, or it can happen fast because the story is so honest. With "Sleep," I went in with exactly what I wanted to say, and luckily I had two amazing writers in the room [Justin Ebach and Kelly Archer] who understood that.

### You have cited Gavin DeGraw as a big influence. How did you first discover his music?

I turned on *One Tree Hill*, heard the opening song and went, "I got to know whose voice

that is." People call Gavin pop, but that first record [2003's *Chariot*] had so much soul. My parents listened to a lot of soul music, but I'd never heard a white kid sing it like that.

### Other than a girlfriend, is there anything you can't "sleep without"?

I have the same blankie that I've had since childhood. It's, like, 30 years old, but I still sleep with it every night that I'm home. I don't take it on the road anymore because it's on its last legs. Honestly, if I get in my bed at home and it's bunched in the covers or something, I freak out and turn the lights on until I can find it. —TAYLOR WEATHERBY



**23 RIHANNA**  
Love on the Brain

The song is the superstar's record-extending 29th top 10 on the Mainstream Top 40 airplay chart. Pink and Justin Timberlake follow with 18 apiece.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
10	8	11	<b>Don't Wanna Know</b>	THE ARCADE FIRE, BENNY BLANCO, LOUIE LASTIC, CALVIN HARRIS, KYLE MINO, A. MALIK, K. MOGENSEN, ZELMUS, A. B. B. HADJILAFI, A. U. LEVINE	Maroon 5 feat. Kendrick Lamar	7	12
14	9	12	<b>Bad Things</b>	THE RUTHLESSISTS (R. C. BAKER, A. SCHWARTZ, J. HANAU, D. O. U. R. A. N. M. C. O. V. E. X., C. C. A. B. E. L. L. O. A. S. C. A. L. Z. O.)	Machine Gun Kelly x Camila Cabello	9	9
15	12	13	<b>Heathens</b>	MELZIONO, JOSEPH (LOSEPE)	twenty one pilots	2	28
16	11	14	<b>Caroline</b>	AMINE, J. P. MEJIA (A. A. DANIEL, J. P. MEJIA)	Amine	11	17
18	14	15	<b>Scars To Your Beautiful</b>	POPOKAWULUS, KOLE (A. CARACCIOLLO, A. WANSEL, W. FEDER, C. TILLMAN)	Alessia Cara	13	18
36	24	16	<b>All Time Low</b>	J. BELLION (J. D. BELLION, T. MENDES, J. M. WILLIAMS, R. CUBINA)	Jon Bellion	16	12
44	28	17	<b>Mercy</b>	J. GOSLING, J. G. GERII (S. MENDES, I. G. GERGER, D. PARKER, J. JUBER)	Shawn Mendes	17	15
19	17	18	<b>Starving</b>	GREY, ZEDD (M. T. REWART, H. A. K. T. REWART, H. A. R. M. C. C. U. R. D. T. C. P. E. T. R. O. S. I. N. O. A. W. H. I. T. E. A. C. R. E.)	Hailee Steinfeld & Grey feat. Zedd	12	22
47	19	19	<b>OOOUU</b>	NY BANGERS (M. N. JACOBSON, K. MARRERO)	Young M.A	19	18
50	37	20	<b>This Town</b>	G. KURSTIN (J. SCOTT, D. M. NEEDELE, B. RYER, N. HORAN)	Niall Horan	20	14

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
31	21	21	<b>Bounce Back</b>	HITAKA (S. M. ANDERSON, C. WARD, L. T. WAYNE, A. JOHNSON, J. P. FELTON, K. COWEST)	Big Sean	21	8
6	18	22	<b>I Don't Wanna Live Forever (Fifty Shades Darker)</b>	NOT LISTED (NOT LISTED)	Zayn / Taylor Swift	6	3
27	20	23	<b>Love On The Brain</b>	F. BALL (F. BALL, J. ANGEL, R. FENY)	Rihanna	20	11
32	26	24	<b>Treat You Better</b>	J. GIGER, I. DROMER (S. MENDES, I. G. GERGER, S. HARRIS)	Shawn Mendes	6	30
39	32	25	<b>Can't Stop The Feeling!</b>	J. TIMBERLAKE, MAX MARTIN, SHELLBACK (J. TIMBERLAKE, MAX MARTIN, SHELLBACK)	Justin Timberlake	1	34
35	30	26	<b>In The Name Of Love</b>	MARTIN GARRIX, MAT RAY, STEVE JAMES (MARTIN GARRIX, M. SMITH, R. ADORSEVICI, R. J. KING, G. JAMES, PHILIP LUBRY, Y. NAHAR, R. REYNA)	Martin Garrix & Bebe Rexha	24	20
28	22	27	<b>The Greatest</b>	G. KURSTIN (S. K. J. FURLER, G. KURSTIN, K. L. DUCKWORTH)	Sia feat. Kendrick Lamar	18	17
38	33	28	<b>Blue Ain't Your Color</b>	D. HUFF, K. URBAN (S. LOISEN, H. LINDESE, C. LA GERBERG)	Keith Urban	24	16
49	39	29	<b>Chill Bill</b>	PURPOGG (J. ROBINSON, J. DAVIS, A. CARRILLO, B. HERRMANN)	Rob \$tone feat. J. Davis & Spooks	29	22
41	36	30	<b>AG Cheap Thrills</b>	G. KURSTIN (S. K. J. FURLER, G. KURSTIN, S. P. HENRIQUES)	Sia feat. Sean Paul	1	46
25	31	31	<b>I Hate U I Love U</b>	G. NASH (G. NASH, O. O'BRIEN)	gnash feat. Olivia O'Brien	10	37
45	23	32	<b>Hallelujah</b>	B. BRAM, P. ENTATONIX (L. COHEN)	Pentatonix	23	10
		33	<b>Careless Whisper</b>	G. MICHAEL (G. MICHAEL, A. J. RIDGELY)	Wham! feat. George Michael	1	22
33	25	34	<b>I Feel It Coming</b>	DAFT PUNK, D. C. MCKENNY, C. RIGLIU, H. WESBOND (A. J. S. FAYE, L. BA, G. AULIER, C. D. E. H. O. W. E. Y. C. H. R. I. S. T. O. M. V. I. C. G. I. N. N. E. T. I. D. U. K. W. A. L. T. E. R. C. H. E. D. E. V. I. L. L. E.)	The Weeknd feat. Daft Punk	22	6
20	16	35	<b>All I Want For Christmas Is You</b>	W. A. F. A. N. A. S. I. E. F. F., M. C. A. R. E. Y. (M. C. A. R. E. Y., W. A. F. A. N. A. S. I. E. F. F.)	Mariah Carey	11	19
51	43	36	<b>X</b>	METRO BOOMIN (S. JOSEPH, L. T. WAYNE, N. D. WILBURN)	21 Savage & Metro Boomin feat. Future	36	16
43	34	37	<b>Don't Let Me Down</b>	THE CHAINSMOKERS (J. A. G. G. A. R. L. W. S. C. H. W. A. R. T. Z. S. H. A. R. R. I. S.)	The Chainsmokers feat. Daya	3	46
40	38	38	<b>Cold Water</b>	D. P. O. B. E. N. Y. B. L. A. N. C. O. U. E. B. L. O. D. E. R. K. I. N. G. H. E. N. R. Y. E. C. S. I. E. R. V. A. N. B. L. E. V. I. N. J. S. C. O. T. T. I. W. P. S. I. Z. F. W. O. S. P. E. R. L. A. L. L. E. N. J. B. I. E. B. E. R. & M. O. S. T. E. R.	Major Lazer feat. Justin Bieber & MO	2	23
37	40	39	<b>Love Me Now</b>	J. RYAN, B. MILLS (JOHN LEGEND, J. RYAN, B. MILLS)	John Legend	23	10
42	42	40	<b>Unsteady</b>	A. L. E. X. D. A. N. D. (A. G. R. A. N. I. S. N. H. A. R. R. I. S. W. E. L. D. S. H. U. C. H. A. R. R. I. S. L. E. V. I. N.)	X Ambassadors	20	33
-	50	41	<b>Last Christmas</b>	G. MICHAEL (G. MICHAEL)	Wham!	41	2
58	52	42	<b>You Was Right</b>	METRO BOOMIN (S. WOODS, L. T. WAYNE)	Lil Uzi Vert	42	25
55	53	43	<b>No Heart</b>	METRO BOOMIN, L. L. L. U. E. L. L. E. N. C. U. B. E. A. T. Z. (S. JOSEPH, L. T. WAYNE, J. H. L. U. E. L. L. E. N. K. G. O. M. R. I. N. G. E. R. I. C. O. M. B. I. N. G. E. R.)	21 Savage & Metro Boomin	43	10
61	51	44	<b>Water Under The Bridge</b>	G. KURSTIN (A. L. B. ADKINS, G. KURSTIN)	Adele	44	8
56	60	45	<b>May We All</b>	J. M. O. (R. CLAWSON, J. MOORE)	Florida Georgia Line feat. Tim McGraw	30	18
7	35	46	<b>Deja Vu</b>	V. I. N. I. Z. B. O. H. I. D. A. V. E. L. O. U. S. (J. COLE)	J. Cole	7	3
		47	<b>Faith</b>	G. MICHAEL (G. MICHAEL)	George Michael	1	21
59	62	48	<b>Wanna Be That Song</b>	R. C. O. P. P. E. R. M. A. N. B. E. L. D. R. E. D. G. E. (B. E. L. D. R. E. D. G. E., R. C. O. P. P. E. R. M. A. N., S. C. O. O. T. E. R. C. A. R. U. S. O. E.)	Brett Eldredge	48	13
66	56	49	<b>How Far I'll Go</b>	M. M. A. N. C. I. N. A. L. M. M. I. R. A. N. D. A. (L. M. M. I. R. A. N. D. A.)	Auli'i Cravalho	49	5
65	61	50	<b>Say You Won't Let Go</b>	A. B. E. I. T. Z. K. E. B. S. P. E. N. C. E. (J. A. A. R. T. H. U. R. S. S. O. L. O. M. O. N. N. O. R. M. A. N. D. Y.)	James Arthur	50	10

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL PLATFORMS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR CONSECUTIVE WIDESPREAD AIRPLAY, AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/100 FOR COMPLETE RULES AND EXPLANATIONS. © 2017, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
96	85	51	<b>Selfish</b>	NEEDL.Z.DONUT (R.ALLENK.CAINB.BELL)	<b>PnB Rock</b>	EMPIRE RECORDINGS/ATLANTIC	51	8
64	55	52	<b>Used To This</b>	ZAYTOVEN,STEPHENY.CASSUS.JAY (N.D.WILBUR,N.A.GRAHAM,K.DOITSON)	<b>Future</b> <small>Feat. Drake</small>	A1/REBANCZ/EPIC	14	8
53	49	53	<b>Party Monster</b>	BEN.BILLIONS,DOC.MCKINNEY,THE.WEKKND (A.TESFAYE,B.DIEHL,M.MCKINNEY,A.BALSH,ELANA.DEL.REY)	<b>The Weeknd</b>	XO/REPUBLIC	16	6
70	66	54	<b>Dirty Laundry</b>	J.JOYCE (Z.CROWELL,A.GORLEY,H.LINDSEY)	<b>Carrie Underwood</b>	19/ARISTA NASHVILLE	54	11
68	64	55	<b>Better Man</b>	J.JOYCE (T.SWIFT)	<b>Little Big Town</b>	CAPITOL NASHVILLE	53	9
74	63	56	<b>Too Much Sauce</b>	DI.ESCO (W.MOORE,X.DOITSON,N.D.WILBUR,N.S.WOODS)	<b>DI.ESCO</b> <small>Feat. Future &amp; Lil Uzi Vert</small>	EPIC	56	19
-	41	57	<b>Both</b>	NOT LISTED (NOT LISTED)	<b>Gucci Mane</b> <small>Feat. Drake</small>	GUWOP/ATLANTIC	41	2
-	58	58	<b>Party</b>	LS.MONIAGUE,LAJ (C.M.BROWN,F.BENTLEY,C.DOITSON,L.J.ANDERSON,B.LITURNER,JR.BRADY,FORD,R.DAVIS,U.RAYMOND IV)	<b>Chris Brown</b> <small>Feat. Usher &amp; Gucci Mane</small>	RCA	58	2
84	76	59	<b>Star Of The Show</b>	JOE.LONDON,J.BUNETTA,THOMAS.RHETT (THOMAS.RHETT,R.AKINS,B.HAYS,SLIP)	<b>Thomas Rhett</b>	VALORY	59	9
79	71	60	<b>A Guy With A Girl</b>	S.HENDRICKS (A.GORLEY,B.SIMPSON)	<b>Blake Shelton</b>	WARNER BROS. NASHVILLE/WNVN	60	7
13	54	61	<b>Neighbors</b>	JL.COLE (J.COLE)	<b>J. Cole</b>	DREAMVILLE/ROC NATION/INTERSCOPE	13	3
86	88	62	<b>Sleep Without You</b>	D.HUFF (B.YOUNG,K.ARCHER,J.EBACH)	<b>Brett Young</b>	BMLG	47	16
71	65	63	<b>Chantaje</b>	SHAKIRA,MALUMA,ADG,C.HAN,B.GINO (SHAKIRA,LONDONO,AHIAS,K.MUENZ,LONDONO,C.SNADE,LEZANO,C.HARRAL,LAJOZ,LONDONO)	<b>Shakira</b> <small>Feat. Maluma</small>	SONY MUSIC LATIN	63	7
92	84	64	<b>Dirt On My Boots</b>	B.BUTLER,J.PARDI (R.AKINS,J.FRASURE,A.GORLEY)	<b>Jon Pardi</b>	CAPITOL NASHVILLE	64	4
76	74	65	<b>Pick Up The Phone</b>	VINYLZ,FRANK.DUKES (TRAVIS.SCOTT,LAHENDZ,A.HENRANDEZ,JL.WILLIAMS,C.MARSHALL,B.HAZZARD,A.RITTER,MCGDEAN)	<b>Young Thug And Travis Scott</b> <small>Feat. Quavo</small>	300/ATLANTIC/GRAND HUSTLE/EPIC	43	20
72	69	66	<b>Sneakin'</b>	LONDONO,DA.TRACK (A.GRAHAM,J.HOMES,JOSEPH)	<b>Drake</b> <small>Feat. 21 Savage</small>	YOUNG MONEY/CASH MONEY/REPUBLIC	28	10
80	77	67	<b>HandClap</b>	R.REED (M.FITZPATRICK,S.HOLLANDER,N.S.CAGGS,J.MKINZ,J.KARNES,L.M.WOODS,RUIZ,J.M.A.FREDERIC)	<b>Fitz And The Tantrums</b>	DANGERBROS/ELEKTRA/ATLANTIC	63	14
11	59	68	<b>Immortal</b>	CARDIAK,FRANK.DUKES (J.COLE)	<b>J. Cole</b>	DREAMVILLE/ROC NATION/INTERSCOPE	11	3
94	81	69	<b>How Far I'll Go</b>	OAKWUD,REVORIOUS (L.M.MIRANDA)	<b>Alessia Cara</b>	EP/DEF JAM/WALT DISNEY	69	4
85	78	70	<b>How I'll Always Be</b>	B.GALLIMORE,L.MCGRAW (J.S.SIOVER,C.JANSON,PAULIN)	<b>Tim McGraw</b>	MCGRAW/BIG MACHINE	70	11
<b>HOT SHOT DEBUT</b>		71	<b>Moves</b>	NOT LISTED (NOT LISTED)	<b>Big Sean</b>	GOOD/DEF JAM	71	1
69	73	72	<b>Song For Another Time</b>	S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,M.JENKINS)	<b>Old Dominion</b>	RCA NASHVILLE	59	14
97	86	73	<b>You're Welcome</b>	M.MANCINALI,M.MIRANDA,O.FOAI (L.M.MIRANDA)	<b>Dwayne Johnson</b>	WALT DISNEY	73	5
-	91	74	<b>OTW</b>	NOT LISTED (NOT LISTED)	<b>DJ Luke Nasty</b>	OTHAZ/EMPIRE RECORDINGS	74	2
-	92	75	<b>Red Opps</b>	SONINY DIGITAL (S.C.U.WAEZ,UOKE,S.JOSEPH)	<b>21 Savage</b>	SLAUGHTER GANG	75	2
-	99	76	<b>Swang</b>	P.NASTY (A.J.S.BROWN,K.L.BROWN,P.R.SLAUGHTER)	<b>Rae Sremmurd</b>	EAR DRUMMER/INTERSCOPE	76	2
-	75	77	<b>Make Me (Cry)</b>	LABRINTH (N.CYRUS,LABRINTH)	<b>Noah Cyrus</b> <small>Feat. Labrinth</small>	RECORDS	75	3
90	79	78	<b>Rockabye</b>	J.PATTERSON,M.RAUPH,STEVE.MAC (J.PATTERSON,T.W.ROLDSEN,S.WCCUTCHON,A.WALK,S.F.HENRIQUES)	<b>Clean Bandit</b> <small>Feat. Sean Paul &amp; Anne-Marie</small>	BIG BEAT/ATLANTIC/RRP	78	4
<b>NEW</b>		79	<b>Seein' Red</b>	MJ.CONES (T.KENNEDY,K.ALLISON,S.BOGARD,J.SEVER)	<b>Dustin Lynch</b>	BROKEN BOW	79	1
<b>NEW</b>		80	<b>iSpy</b>	NOT LISTED (NOT LISTED)	<b>KYLE</b> <small>Feat. Lil Yachty</small>	INDIE-POP	80	1



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**WHAMI FEAT. GEORGE MICHAEL**  
Careless Whisper

In the wake of his death on Dec. 25, **George Michael** scales the Hot 100 with three '80s classics. Former No. 1s "Careless Whisper" (billed to **Wham!** featuring Michael) and "Faith" re-enter at Nos. 33 and 47, while 1984's "Last Christmas" lifts 50-41 (it first entered the chart a week ago). "Whisper" sold 53,000 downloads (up 3,423 percent) and drew 7.7 million U.S. streams (up 576 percent) in the week ending Dec. 29, according to Nielsen Music. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
87	96	81	<b>Play That Song</b>	WILL.I.D.A.P. (P.T.MONAHAN,W.W.LARSEN,F.LOESSER,H.CARMICHAEL)	<b>Train</b>	COLUMBIA	77	5
<b>RE-ENTRY</b>		82	<b>Kill A Word</b>	J.JOYCE (E.CHURCH,J.HYDE,L.DICK)	<b>Eric Church</b> <small>Feat. Rhianon Giddens</small>	EMI NASHVILLE	82	3
62	70	83	<b>Million Reasons</b>	M.PONSON,LADY.GAGA (S.GERMAN,NOTA,H.LINDEY,M.DRONSON)	<b>Lady Gaga</b>	STREAMLINE/INTERSCOPE	52	8
99	80	84	<b>Alone</b>	MARSHMELLO (MARSHMELLO)	<b>Marshmello</b>	MONSTERCAT	80	5
<b>RE-ENTRY</b>		85	<b>Goosebumps</b>	C.A.R.D.O (N.THE.BEAT,TRAVIS.SCOTT,K.L.DUCKWORTH,L.RATOU,R.L.GOVIN,GRX,COMRINGER,CLACKSON)	<b>Travis Scott</b>	GRAND HUSTLE/EPIC	85	8
<b>RE-ENTRY</b>		86	<b>My Sh*t</b>	D.STACKZ (A. BOOGIE WIT DA HOODIE, DIMEACHEM)	<b>A Boogie Wit da Hoodie</b>	HIGHBRIDGE THE LABEL/ATLANTIC	86	10
75	68	87	<b>Redbone</b>	D.G.LOVER (D.G.LOVER,L.GORANSSON)	<b>Childish Gambino</b>	MCDI/GLASSNOTE	48	5
95	82	88	<b>All We Know</b>	THE.CHAINSMOKERS (A.TAGGARTS,HEELSTROM,N.ISLAM)	<b>The Chainsmokers</b> <small>Feat. Phoebe Ryan</small>	DISRUPTOR/COLUMBIA	18	13
<b>RE-ENTRY</b>		89	<b>Parachute</b>	D.COBB,C.STAPLETON (C.STAPLETON,J.BEAVERS)	<b>Chris Stapleton</b>	MERCURY NASHVILLE	89	2
<b>NEW</b>		90	<b>Think A Little Less</b>	S.HENDRICKS (J.MANITE,THOMAS.RHETT,BARY.DEAN,J.ROBBINS)	<b>Michael Ray</b>	ATLANTIC/WEA	90	1
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88	87	92	<b>Fresh Eyes</b>	L.WIKFATRICK (A.GRAMMER,R.GOLAN,L.WIKFATRICK)	<b>Andy Grammer</b>	S-CURVE/BMG/HOLLYWOOD	59	13
52	72	93	<b>Just Hold On</b>	S.AOKI (S.HIRO,YUKI.AOKI,L.TOMLINSON,LEI.ROSSES,LOANN.J.AMBROZZA)	<b>Steve Aoki &amp; Louis Tomlinson</b>	ULTRA	52	3
<b>RE-ENTRY</b>		94	<b>Sex With Me</b>	BOHEA,FRANK.DUKES (J.A.BRATHWAITE,M.SAMUELS,A.RENVA,HERNANDEZ,C.HANSEN,JEFFREY)	<b>Rihanna</b>	WESTBURY ROAD/ROC NATION	92	9
<b>NEW</b>		95	<b>No Flockin</b>	NOT LISTED (NOT LISTED)	<b>Kodak Black</b>	DOLLAZ.N.DEALZ/ATLANTIC	95	1
<b>NEW</b>		96	<b>Timeless</b>	J.AEGEN (A. BOOGIE WIT DA HOODIE)	<b>A Boogie Wit da Hoodie</b> <small>Feat. DJ Spinning</small>	HIGHBRIDGE THE LABEL/ATLANTIC	96	1
<b>RE-ENTRY</b>		97	<b>Black Barbies</b>	MIKE.WILL.MADE-IT (K.L.BROWN,A.J.S.BROWN,M.L.WILLIAMS,R.DAVIS,O.I.MARA)	<b>Nicki Minaj X Mike Will Made-It</b>	EAR DRUMMER/INTERSCOPE	65	2
<b>NEW</b>		98	<b>Way Down We Go</b>	KALEO,M.CROSSEY (J.JULIUSON)	<b>Kaleo</b>	ELEKTRA/ATLANTIC	98	1
<b>NEW</b>		99	<b>Hate U Love U</b>	NOT LISTED (NOT LISTED)	<b>Olivia O'Brien</b>	WICKHILL/ISLAND/REPUBLIC	99	1
<b>NEW</b>		100	<b>Shaky Shaky</b>	DI.URBA,ROMI (R.L.AYAL,A.RODRIGUEZ)	<b>Daddy Yankee</b>	EL CARTEL/U.M.I.E.	100	1



98

**KALEO**  
Way Down We Go

The Icelandic group makes its Hot 100 debut more than a year after "We Go" first charted on the Hot Rock Songs tally. In its 36th week on the latter list, it hits a new high, rising 7-6.



99

**OLIVIA O'BRIEN**  
Love U Hate U

O'Brien bows with her version of the hit, after the original (at No. 31) with **Gnash** as the lead artist peaked at No. 10. The solo take sold 39,000 in the tracking week; the original sold 38,000.

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Mark Johns photographed Dec. 1, 2016, at Hudson Loft in Los Angeles. Watch an exclusive rapid-fire interview and behind-the-scenes video with the rising star at [Billboard.com](http://Billboard.com).

## ON THE COVER

George Michael photographed by Chris Cuffaro in 1988 during the Faith Tour.





George, you will always be loved





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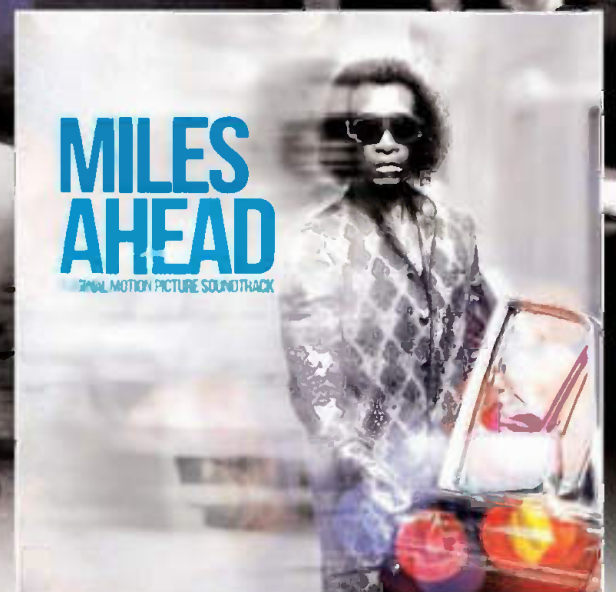
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## 2017: STREAMING'S MAKE-OR-BREAK YEAR

WITH NEW COMPETITORS AND MOMENTUM, THE SECTOR LED BY SPOTIFY AND APPLE MUSIC IS POISED TO CHANGE DRAMATICALLY. BUT CAN IT SURVIVE ITS BIGGEST CHALLENGES?

BY DAN RYS

**I**N A YEAR FULL OF MILESTONES, 2016 became the first time streaming overtook sales as the music industry's dominant model, accounting for 51.3 percent of album consumption and besting physical and downloads combined, according to Nielsen Music. Now in 2017, a series of factors are converging that could leave some of its most significant players behind.

First, the good news: Streaming led the U.S. music industry to its first back-to-back yearly growth this millennium and in the first half of

2016 was the single highest source of revenue in the U.S. recorded-music industry, bringing in \$1.61 billion. All three major labels — Universal, Sony and Warner — posted streaming-driven double-digit percent boosts in earnings throughout the year. And subscriber growth overall has consistently increased during the past few years; in 2016, Spotify and Apple Music together added more than 20 million subscribers, boosting their numbers to 40 million and 20 million, respectively.

But that growth has attracted new competitors to the space, as digital giants Pandora, iHeartRadio and Amazon all debut their own on-demand streaming services. Along with established offerings like

Spotify, Apple Music and Google Play, not to mention YouTube, there will soon be nearly a dozen on-demand music streaming services in the United States alone. Which of them can survive in such a competitive market?

"I think 'consolidation' is a great word for what's coming next," says **Chris Carey**, CEO of Media Insight Consulting. "Smaller companies won't go away, but you might see acquisitions from them in order to catch up."

Currently, the big players, Spotify and Apple Music, have turned the quest for on-demand market share into a two-horse race, which means the clock could be ticking for smaller stand-alone companies like SoundCloud and Tidal, both of

### THE OVER UNDER



**Mariah Carey's** New Year's Eve performance devolves into a blame game between her camp and Dick Clark Productions.



**The Chainsmokers** commit to Las Vegas by signing a three-year exclusive residency deal with Wynn Nightlife.



Gospel singer **Kim Burrell's** performance on *Ellen* is canceled following backlash over a homophobic sermon.



which have been linked to acquisition rumors (Google is reportedly eyeing the former for \$500 million). In order to survive, streamers will need to offer more, or different, value than the market leaders already have.

One example will be different price points and new services, as incoming players look to undercut the currently standard \$9.99/month all-access model. iHeart and Pandora have already negotiated direct deals with labels to offer enhanced radio at \$4.99 that includes offline listening and replay functions, while Amazon, through discounts for its Prime members (\$7.99/month) and owners of its hugely successful voice-activated home assistant Echo (\$3.99/month), has made similar moves.

"It's difficult to have more than a couple of really big, all-things-to-all-people services," says MiDia Research founder **Mark Mulligan**. "Amazon is trying to open up a different customer base, but for big

companies like Pandora wanting to create another global player, the dice is very much loaded against them."

Where does Apple Music fit in? The clear No. 2 has had impressive growth since its June 2015 launch, but its marketing magic bullet — exclusive album releases — faded significantly following Universal Music Group boss **Lucian Grainge's** label-wide ban in August. "I don't know if catching Spotify needs to be the goal, but I think making Apple Music stronger is," says **Russ Crupnick**, managing partner at MusicWatch. "You don't want to put yourself in a situation where you're losing ground."

Indeed, several analysts agree that the streaming landscape in 2017 will be dominated by Spotify and its long-rumored IPO, expected to arrive around September. "Spotify's IPO will have a bigger impact at the industry level than any other company in any other major industry," says Mulligan. "If successful,

## "Successful or not, Spotify's IPO will shape the market."

—**Mark Mulligan, MiDia Research**

you'll see an influx of capital, new services and revenue for labels, publishers, artists and songwriters. If not, you'll see potential investments fall through and questions about the model. Successful or not, it will shape the market."

Spotify lost nearly \$200 million in 2015 on \$2.2 billion in revenue, and the company's \$1 billion round of convertible debt, raised in March 2016, will require hefty interest payments the longer the company stays private. If CEO **Daniel Ek** does take the company public, it doesn't need to be profitable; Netflix never turned a profit before its IPO in

2002, for instance, and now boasts a valuation north of \$50 billion. But analysts tell *Billboard* that Spotify needs to show a clear path to profitability in order to attract wary potential stockholders.

Yet there's plenty of room for optimism, even if smaller services eventually bow out of the race. A U.S. Department of Commerce report from October estimates that global streaming revenue will balloon to \$5.4 billion by 2019, while a study by IHS Markit expects the number of U.S. on-demand subscribers to triple by 2020.

"It's going to be a three-horse race among Spotify, Apple and Amazon as the dominant players," offers **Rich Greenfield**, an analyst at BTIG Research. Counters Carey, "I think four services with different focuses, all looking after consumers and none driving price down, would be your ideal situation ... Whether or not I'm living in a dreamland is a different question." ●

# Epic Re-Ups Fifth Harmony

In re-signing with the Sony label as a quartet, the group breaks free of an onerous TV-born contract

BY SHIRLEY HALPERIN

The group **Fifth Harmony** splintered during the Christmas holiday, announcing on Dec. 19 that founding member **Camilla Cabello**, 19, was leaving to pursue a solo career and that the four remaining vocalists — **Ally Brooke**, 23; **Normani Kordei**, 20; **Dinah Jane Hansen**, 19; and **Lauren Jauregui**, 20 — will continue on as a quartet. Three days later, Epic/Syco Records exercised its option on the pop act, *Billboard* has confirmed, moving ahead with a third FH album to be released in 2017.

After selling 7 million U.S. digital downloads and nearly a half-million albums (according to Nielsen Music), scoring two top five *Billboard* Hot 100 hits ("Worth It" in 2015; "Work From Home," 2016) and racking 1.6 billion U.S. on-demand streams, in a career launched on Fox's *The X Factor* in 2012,

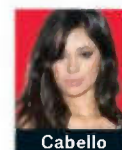
Fifth Harmony has reached the sort of career milestone reality-show graduates rarely see. "There's a stigma attached to a reality show that they have eclipsed," says **Joe Willis**, longtime manager of

*American Idol* winner **Jordin Sparks**. "That Fifth Harmony has been able to build their fan base, as **One Direction** did, was a masterstroke by **Simon Cowell**."

And it provided the act leverage to renegotiate what is typically an onerous contract — signed by the artists as individuals before even stepping foot on the *X Factor* stage that would give them their Cowell-orchestrated shot — with terms that dictate a length of seven years and assign them to specific companies and affiliates.

"The standard contract [allows a company like Syco] to be the record label, the

publisher, the manager; they have a piece of touring and merchandise," says Loeb & Loeb attorney **Debra White**, who negotiates similar deals for contestants of NBC's *The Voice*. Re-signing allows for a re-evaluation and offers an opportunity to diminish or eliminate terms that seem unfair to an artist who has had hits and brought the label revenue. According to a source, negotiations are ongoing, with the FH members having already reclaimed ownership of their trademark. Adds White: "If it were me, I would want a higher royalty rate. I would try to get all of the ancillaries uncrossed



Cabello



Reid

and limit the amount of product and length of the contract."

Representatives for the group declined comment, but a source says the foursome is "in a position to have more creative

involvement and really direct where they want their music to go. They're a huge name on the Epic roster, so it makes sense to keep them and work on another hit album. It benefits the girls to stay and own their direction rather than litigate themselves out of a deal."

Another label insider says Epic chairman **Antonio "L.A." Reid** "doesn't 'let go' of successful artists, ever."

The group split, made all the more awkward with both Fifth Harmony and Cabello signed to Epic/Syco and working on music separately but at the same time, shouldn't worry fans, says White. "It proves the label believes in the brand, and they don't give a shit if it's Fourth or Fifth Harmony. They're going to find amazing songs and make a go of it."

From left: Brooke, Jauregui, Kordei and Hansen in December.





# FINALLY — STREAMING LEADS INDUSTRY GROWTH

Hits from Drake, Adele and Rihanna offset sinking sales

BY ED CHRISTMAN

As streaming rapidly becomes music's leading format, the business is growing with it. In 2016, the industry tallied 561 million album-consumption units, according to Nielsen Music, a 3 percent increase over 2015's 543.8 million units — the first time during the millennium that the industry has posted gains in two consecutive years.

To put it in perspective, on-demand streams were up a whopping 39.2 percent from 2015 (rising to 431.7 billion streams from 310.1 billion), offsetting plunging sales: CD album sales fell 16.5 percent (to 104.8 million from 125.3 million in 2015), digital album sales dropped 20.1 percent (to 82.2 million from 102.9 million) and digital song sales plummeted 25 percent (from 964.3 million units to 723.7 million).

Drake's *Views* was the year's top album, racking up 4.1 million equivalent album units, including 1.6 million sales and 2 million stream-equivalent units (or SEA, whereby 1,500 streams equal one album) and 509,000 track-equivalent units (or TEA, whereby 10 track sales equal an album). Two other albums broke the 2 million mark: Adele's 2015 blockbuster *25* came in at No. 2 with 2.4 million units (of which 1.7 million were sales, making it the top-selling album for the second straight year), while Beyoncé's *Lemonade* landed at No. 3 with 2.2 million units, of which 1.6 million were from album sales.

In terms of market share, Universal Music Group remains the leader, although its share dropped more than 3 percent to 35.1 percent from 2015's 38.4; No. 2 Sony Music Entertainment also dipped, to 28.3 from 29.5 percent in 2015. And while a hot year from Atlantic Records helped drive Warner Music Group to a 2.7 percent gain, its growth was also due to sales spurred by the deaths of David Bowie and Prince.

For more charts and detailed analysis, go to [Billboard.com](#).



With the No. 1 album and no less than four tracks among the top 10 streaming songs, Drake ruled 2016.



Justin Timberlake scored the year's biggest-selling digital song, with 2.5 million units for "Can't Stop the Feeling!"



Beyoncé's *Lemonade* might have placed higher than No. 3 had she not limited it to the relatively small Tidal, where it racked up just 214,000 SEA units.



Twenty One Pilots had the year's top-selling vinyl album, moving 68,000 units of *Blurryface*.



Withheld from streaming services for seven months after its release, Adele's *25* is the biggest-selling album for the second consecutive year, with 1.7 million copies sold.

## TOP ALBUMS

Drake's streaming supremacy pays off, while Adele's *25*, released in late 2015, shows a remarkably long tail

	ARTIST	ALBUM	DISTRIBUTION LABEL	TOTAL UNITS	ALBUM SALES	CONSUMPTION UNITS
1	Drake	<i>Views</i>	Republic	4.1 million	1.6 million	2.5 million
2	Adele	<i>25</i>	Columbia	2.4 million	1.7 million	638,000
3	Beyoncé	<i>Lemonade</i>	Columbia	2.2 million	1.6 million	633,000
4	Rihanna	<i>Anti</i>	Roc Nation	2.0 million	603,000	1.4 million
5	Twenty One Pilots	<i>Blurryface</i>	Fueled by Ramen	1.7 million	738,000	994,000
6	Justin Bieber	<i>Purpose</i>	Def Jam	1.7 million	554,000	1.1 million
7	Chris Stapleton	<i>Traveller</i>	Mercury Nashville	1.4 million	1.1 million	336,000
8	Original Broadway Cast	<i>Hamilton</i>	Atlantic	1.3 million	820,000	507,000
9	Soundtrack	<i>Suicide Squad: The Album</i>	Atlantic	1.13 million	472,000	655,000
10	Ariana Grande	<i>Dangerous Woman</i>	Republic	1.1 million	322,000	748,000

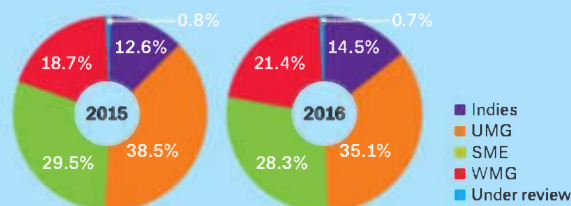
## TOP AUDIO ON-DEMAND STREAMS

2016 in a nutshell: Only three titles in the top 10 didn't feature Drake, Rihanna or The Chainsmokers

	ARTIST	SONG	LABEL	YTD AUDIO
1	Drake Feat. Wizkid and Kyla	"One Dance"	Republic	527.4 million
2	Rihanna Feat. Drake	"Work"	Roc Nation	346.9 million
3	The Chainsmokers Feat. Halsey	"Closer"	Columbia	340.9 million
4	Rihanna	"Needed Me"	Roc Nation	322.1 million
5	Desiigner	"Panda"	Def Jam	320.8 million
6	The Chainsmokers Feat. Daya	"Don't Let Me Down"	Columbia	310.6 million
7	Drake Feat. Rihanna	"Too Good"	Republic	275.8 million
8	D.R.A.M. Feat. Lil Yachty	"Broccoli"	Atlantic	268.8 million
9	Drake Feat. Popcaan	"Controlla"	Republic	267.6 million
10	G-Eazy x Bebe Rexha	"Me, Myself & I"	RCA	252.2 million

## ALBUM-PLUS-TEA DISTRIBUTOR MARKET SHARE

Universal and Sony dip while Warner and the indies surge



## BY THE NUMBERS

39.2%

On-demand streams soar to 431.7 billion from 310.1 billion in 2015

16.3%

As streaming rises, sales continue to drop, with CD albums falling to 104.8 million units from 125.3 million in 2015

25%

Hardest hit are digital song sales, which plunge from 964.3 million units to 723.7 million





FROM THE DESK OF

CREATIVE DIRECTOR, BEATS 1; APPLE MUSIC

# Zane Lowe

The Beats 1 boss on running a worldwide radio station, his South by Southwest keynote and learning to stay out of artists' way

BY JEM ASWAD  
PHOTOGRAPHED BY  
CHRISTOPHER PATEY

IT'S A WARM NOVEMBER MORNING at the Apple Music campus in Culver City, and **Zane Lowe**'s show at Beats 1 Radio is in full swing. Lowe and his team — all clad in black, all standing with their torsos bobbing to the beat in unison like synchronized dunking birds — joke with one another as they huddle over Apple computers in the high-ceilinged, almost clinically clean studio. Screens overhead display two Twitter feeds, a thumbnail image of the song playing and, in foot-high numbers, the time. A young band, British quartet **Spring King** — coincidentally, the first act ever to be played on Beats 1 — is ushered in for an interview, which is a bit stiff until Lowe's affability and musical knowledge take hold and they're chatting away about the previous day's binge at Amoeba Records.

For 43-year-old Lowe — a New Zealand native, married father of two and former tastemaker-in-chief for the BBC's Radio 1 — this is an average day at the office. He is charged with programming

the self-proclaimed global radio station, running its staff (which numbers "in the tens") and figuring out how and where its free service fits in the 20 million-subscriber-strong Apple Music universe, not to mention hosting his two-hour show each weekday (and delivering a keynote address at South by Southwest in March).

Since its launch on June 30, 2015, the station has had plenty of success: buzzed-about interviews with **Drake** and **The Weeknd** and specialty shows by celebrity DJs ranging from **Elton John** and **Pharrell Williams** to **Slipknot's Corey Taylor** (along with Lowe's fellow anchors **Julie Adenuga** in London and **Ebro Darden** in New York). But the streaming world is viciously competitive, and despite Apple's billions, Lowe is the first to admit that creating a radio station for a global audience is a daunting task.

**Beats 1 is 18 months old. How are things going?**

The short answer is, it's going great: We

"In my experience, when you start something, it finds a rhythm and you can sort of let it go — but that hasn't happened here," says Lowe, photographed Nov. 8, 2016, in the Beats 1 studio in Culver City. "I think we've built something that will never be resolved because the music world is constantly moving."



survived the first year, and now we want to thrive and build. One thing that hasn't really gone away is the hectic pace, but that's just a reflection of the environment — stuff is coming at you all the time. It's quite ADD, Beats 1.

## "I'm here because I love making radio shows and screaming about records."

### What have you tried to do that you haven't really cracked yet?

Heaps. I don't think Beats 1 has been able to explain that we are free [of charge], and that's tricky because we want people to subscribe to Apple Music. And when we started, in many ways we were still trying to function as a traditional radio station, but now we try to integrate with Apple Music — like, you hear The Weeknd talking about his new album, so you go to Apple Music and listen to it and then get into his other albums. It's a far more comprehensive experience than just saying, "The new album is out." I think the first year showed we're good at that, and at investing in new talent, like **Christine and the Queens** and **Anderson Paak** and, more recently, artists like **Scott** and **Georgia Smith**.

### For all the crusading for new artists, there's tons of Drake and Rihanna on the playlist every day. Why?

It's what's moving, and we want to reflect the times in a really sharp way. We all know that Drake has won 2016, not just in the records he has put out but the way he has put them out, using [his Beats 1 radio show] *OVO Sound* to premiere songs, dropping the mixtape with **Future**. **Chance the Rapper** is a completely independent artist headlining stadiums; **Kanye West** put out an album that kept changing. These are exciting times.

### With all of your roles at Apple Music, how do you focus on your show?

That has taken some practice, and sometimes it's still not entirely possible. I've politely requested that unless something really needs my attention, the two hours I'm on the air need to be focused on the show — because how can I ask everyone else to do that when I'm preoccupied? The reason I'm here is because I love making radio shows and screaming about records, not because I've got a track record of running a business.

### For new artists like Christine & The Queens, what makes them not necessarily worthy, but exciting

### enough to champion in such a big way?

OK, since you used the word "worthy," I'm going to match you with a word that's almost as offensive in its way: "authenticity." There is something

coming from that artist that feels like it could only come from them, right? It's an originality, but not in the sense that they're making a sound that has never been heard before; it's more in terms of that message, that song, that feeling, that performance. Does it fill a gap in my life that I didn't know existed? I didn't know I wanted to hear a French singer tell an honest story about her experiences in London being raised by drag queens, and now I want more of that.

### Do you know what your South by Southwest keynote is going to be about?

No. I'm absolutely terrified. Obviously I do lots of talking on the air, but I never really saw myself as someone who goes up and talks in front of a group of people. But I have experienced a lot of changes over the years, so I think it's going to look at what it means to be a music fan today. With access to artists and music being so instant and easy, it's so different from

when I was a little kid in New Zealand going to the record store, and the artists felt a million miles away.

### If it's morning in Los Angeles, as a global radio station, who do you visualize as your audience?

It's really hard to get your head around it, to be honest. I imagine people in the car, kids in class with one earbud in, people in New Zealand and Australia who can't get to sleep. But rather than making sure that every pin in the map is taken care of, I'm trusting that we know who they are: music fans, like us.

### Do you ever have to tell guest DJs things like, "Elton, you need to enunciate more clearly"?

*(Laughs.)* Sometimes artists want feedback, but it's rare, because they have their own vision. When we first started, **Run the Jewels** did one and I tried to make changes to it. They came back and said, "We really appreciate your opinion, but can we change this one thing back?" "Yeah, OK." "And then there's this other thing..." "Sure" — and over the course of seven or eight minutes they pretty much took it all the way back to the way it was, in the nicest and most diplomatic way possible. Then the show came out and it was trending worldwide and I had to call [Run the Jewels'] **El-P** and eat a freshly made shit sandwich and say, "Look, you taught me a really valuable f—ing lesson: Stay out of the artist's way!" ●



**1** "My day is full of exciting but challenging stuff," says Lowe. "So when things get difficult, Leonardo DiCaprio existing on a pillow fills me with hope for the future." **2** "A birthday present from my 8-year-old son, who decided I needed a bugle in my life." **3** "I'm a big fan of [former White Stripes drummer] Meg White. Her drumming is so instinctive and full of feel. When these were given to me [in 2007], I had no idea it would be their final tour. Our son is learning drums now, and it's cool to see him practice with Meg White's sticks."





# DEBBIE REYNOLDS

1932-2016



Reynolds circa 1965.

Actress-singer *Debbie Reynolds* — who died Dec. 28, 2016, at age 84, just a day after losing her daughter, *Carrie Fisher* — is remembered by *Sire Records* founder and longtime fan *Seymour Stein*.

Debbie Reynolds was first and foremost an actress, but she was an exceptional pop singer — she probably could have been as great as anybody. Maybe there was so much emotion in her singing because she was also an actress.

Her song "Tammy" [from the 1957 film *Tammy and the Bachelor*, in which she starred] was one of the last hurrahs for pure 1950s pop in a year that was the height of change: It was the peak of Elvis, there were breakthroughs in rock'n'roll, country, R&B, calypso. In the midst of all that, "Tammy" was No. 1 on the Billboard Hot 100 for five weeks.

She could do it all. In [the 1952 film] *Singin' in the Rain* she holds her own, both singing and dancing, with Gene Kelly and Donald O'Connor — and she was 19 years old! Incredible. There weren't that many women at the time who could do it all.

NOTED

12-20 →

**Sia** filed for divorce from filmmaker **Erik Anders Lang** after two years of marriage, citing irreconcilable differences.

12-21 →

Veteran A&R executive/producer **Ron Fair** purchased a mansion in Brentwood, Tenn., for \$3.075 million.

12-22 →

**Frank Murray**, **The Pogues'** manager and a tour manager for **Thin Lizzy** and **Elton John**, died of a suspected heart attack. He was 66.

**Avicii** left longtime manager **Ash Pournouri's** At Night Management firm.



Avicii

The Hollywood Reporter-Billboard Media Group acquired SpinMedia's music assets *Spin*, *Vibe*, *Stereogum* and *Death and Taxes*, establishing the world's largest music brand.

12-24 →

**Joey Boots**, a radio personality and member of *The Howard Stern Show* who coined the phrase "Baba Boeey," died in New York of unknown causes. He was 49.

12-28 →

Rapper **G-Eazy** purchased a four-bed, five-bath Tuscan villa in the Hollywood Hills from *Salem* star **Shane West** for \$1.75 million.

Rapper **Schoolboy Q** bought a \$3 million Italian villa in Calabasas, Calif.

12-30 →

**Allan Williams**, **The Beatles'** first manager, died in Liverpool, England. He was 86.

12-31 →

The stage-musical adaptation of the **Tina Fey**-penned film *Mean Girls* set its world premiere for Oct. 31 at the National Theatre in Washington, D.C.



Fey

**The Kinks' Ray Davies** was knighted by the Queen of England.

1-02 →

Country star **Sam Hunt** confirmed his engagement to girlfriend **Hannah Lee Fowler**.



Madley Croft (left) and Marshall

**The xx's Romy Madley Croft** announced her engagement to **Hannah Marshall**.

**Chuck Swaney** joined Red Light Management as head of country promotion.

1-03 →

**Janet Jackson** and her husband, Qatari businessman **Wissam Al Mana**, welcomed their first child, a boy, Eissa Al Mana.



Al Mana (left) and Jackson

**John Zaring** joined Sony Music Nashville as executive vp marketing and new business.

1-04 →

Blackstone acquired performing rights organization SESAC from Rizvi Traverse Management.

Pandora appointed **Bill Crandall** vp brand partnerships for its Music Makers Group.

1-05 →

Reed MIDEM appointed **Alexandre Deniot**, formerly of Universal Music Group, as its new director of MIDEM.

BIRTHDAYS

- Jan. 7**  
Ryan Tedder (38)  
Kenny Loggins (69)
- Jan. 8**  
R. Kelly (50)
- Jan. 9**  
Sean Paul (44)  
Dave Matthews (50)  
Jimmy Page (73)  
Joan Baez (76)
- Jan. 10**  
Shawn Colvin (61)  
Pat Benatar (64)  
Rod Stewart (72)
- Jan. 11**  
Mary J. Blige (46)
- Jan. 12**  
Zayn Malik (24)  
Zack de la Rocha (47)  
Rob Zombie (52)



# Too young to be oldies. But great enough to be goodies.

## POP2K\*

countdown powered by

### billboard

It's *The Pop2Kountdown*.  
A look back at what Y2K  
did to music.

Every week, we turn back time (a little) and play the top 30 biggest songs from a different week of the 2000s.

And with SiriusXM® that's just the beginning. Check out these channels for exclusive countdown shows powered by Billboard.\* We've got every decade covered, so all you have to do is tune in, sit back and let the tracks take you someplace amazing.



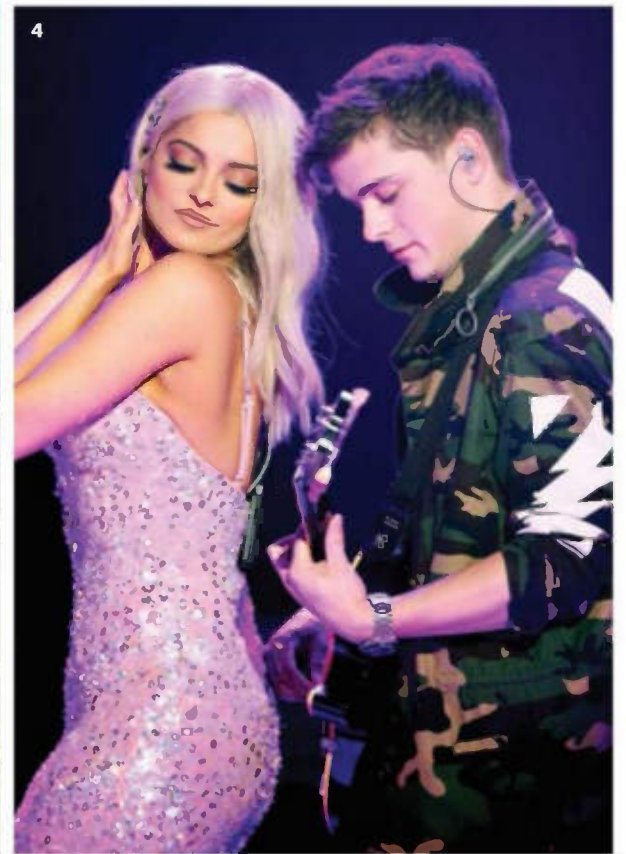
(((SiriusXM)))



1540  
**DAYS**  
*on the*  
**SCENE**







"It was a bit of a journey, but we're here, darling." Carey told Seacrest before her appearance. It was a nostalgic moment for the singer, who performed more than a decade prior from Times Square on New Year's Eve in 2005.

1 Carey opened her set with "Auld Lang Syne" just before midnight. 2 From left: Jack Lawless, Joe Jonas, JinJoo Lee and Cole Whittle of DNCE. 3 Hailee Steinfeld in Los Angeles. 4 Bebe Rexha and Martin Garrix in L.A. 5 Rhett.

## Dick Clark's New Year's Rockin' Eve

NEW YORK, DEC. 31

"WE'RE EXCITED AND HUMBLED TO BE HERE," COUNTRY STAR THOMAS RHETT told *Billboard* of performing his Grammy-nominated hit, "Die a Happy Man," for the 45th annual *Dick Clark's New Year's Rockin' Eve*, which took place in an unseasonably warm Times Square. "Some of the songwriters that wrote that with me are here tonight, so to play it in front of all these people is unbelievable." The ABC telecast, hosted by **Ryan Seacrest**, reached an average of 9 million viewers (according to Nielsen) and rang in 2017 with appearances by artists including **DNCE**; **Gloria Estefan** with the Broadway cast of *On Your Feet!*; and headliner **Mariah Carey**, whose performance mishap (and subsequent finger-pointing from both sides) had people debating what happened well into the week. Not that any of that mattered to fans like *Quantico* star **Blair Underwood**, who took in the action surrounded by family and told *Billboard* he was excited "to see Mariah do her thing." The broadcast marked the first time that the countdown was held in four separate locales: **Fergie** hosted the Billboard Hollywood Party in Los Angeles, *Pretty Little Liars* star **Lucy Hale** braved the rain in New Orleans with **Jason Derulo** and **Panic at the Disco**, **Demi Lovato** wowed on the Caribbean island of St. Martin, and **Lionel Richie** kicked off the new year from Las Vegas.

—MICHELE ANGERMILLER





5 From left: Fifth Harmony's Lauren Jauregui, Dinah Jane Hansen, Ally Brooke, Normani Kordei and Camila Cabello dazzled with their surprise final performance as a five-some in L.A. following Cabello's exit from the group. 6 Gloria Estefan's daughter Emily (center) and husband Emilio were on hand to support her medley performance with the cast of Broadway's *On Your Feet!* that featured hits "Conga," "Everlasting Love" and "Get On Your Feet." 7 Alessia Cara in L.A. 8 Fergie. 9 Mike Posner (far right) in L.A. 10 Flo Rida and Macy Kate in L.A. 11 From left: Lukas Graham's Mark Falgren, Lukas Forchhammer and Magnus Larsson in L.A. 12 Niall Horan in L.A.

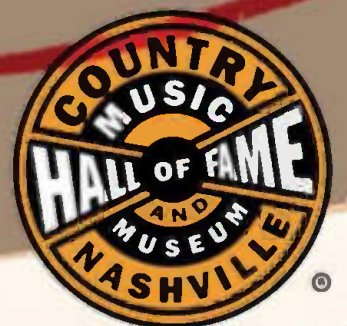


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Museum Admission

2016 Visitor No.  
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[CountryMusicHallofFame.org](http://CountryMusicHallofFame.org)



# DIGITAL RADIO'S TOP 20 STREAMED TRACKS OF 2016

**A** DATE/TIME  
NOISE REDUCTION  ON  OFF

**B** DATE/TIME  
NOISE REDUCTION  ON  OFF

1. ADELE HELLO	• 11. JUSTIN BIEBER LOVE ♥ YOURSELF
2. JUSTIN BIEBER SORRY	• 12. THE CHAINSMOKERS DON'T LET ME DOWN FR. DAYA
3. SHAWN MENDES STITCHES	• 13. JUSTIN TIMBERLAKE CAN'T STOP THE FEELING
4. THE WEEKND THE HILLS 🌄	• 14. Taylor Swift Wildest Dreams 🌟
5. TWENTY ONE PILOTS STRESSED OUT	• 15. LUKAS GRAHAM 7 YEARS
6. FLO RIDA MY HOUSE 🏠	• 16. Mike Posner I Took A Pill In Ibiza
7. DNCE CAKE BY THE OCEAN 🍰	• 17. THE WEEKND EARNED IT
8. ALESSIA CARA HERE	• 18. Calvin Harris Ft. Rihanna This Is What You Came For
9. Selena Gomez Same Old Love	• 19. Ed Sheeran Thinking Out Loud 🎤
10. DRAKE HOTLINE BLING 📞	• 20. THE WEEKND CAN'T FEEL MY FACE

Chart based on data reported to SoundExchange from digital radio services including satellite, internet, and cable radio between October 1, 2015 and September 30, 2016.

100 SA  
IEC II / TYPE II  
HIGH POSITION  
SUPER AVIARY CASSETTE  
SUPER HIGH RESOLUTION

Congrats to all the artists who earned a spot on Digital Radio's Top 20 Streaming Charts of 2016. Visit [bit.ly/SXTop2016](http://bit.ly/SXTop2016) to view our Top 20 Artists and Breakout Artists of 2016.



# THE XX'S UPWARD SPIRAL

The indie heroes grew up, went to Texas and embraced The Beach Boys for *I See You*: "We're portrayed to be moodier people than we are," says Oliver Sim

BY SHAAD D'SOUZA  
PHOTOGRAPHED BY WILK

# The xx

THE PULSE  
OF MUSIC  
RIGHT NOW

The goal was to "be more fun," says Sim. From left: Sim, Croft and Smith photographed Dec. 16, 2016, in Melbourne, Australia.

**E**NVIOUS' IS THE WORD THAT The xx bassist Oliver Sim, huddled next to bandmates Romy Madley Croft and Jamie Smith in a hotel room at Melbourne's Grand Hyatt, uses to describe how he felt watching Smith perform as a solo artist. In 2015, while the London trio was effectively prolonging its hiatus following its 2012 album *Coexist*, Smith (who performs as Jamie xx) released a dance album, *In Colour*, that was critically beloved and yielded an international tour. Compared to The xx's delicate, heart-rending pop, the squelching bangers of *In Colour* were fresh and exciting; the band, in turn, began to feel like a relic from the indie-rock boom of the 2000s.

Sim, leaning forward on a large sofa while Smith lounges back beside him, says he used to find playing shows "painful"; watching Smith mesmerize crowds, however, lit a fire under him. "As proud as I felt," he says, "I was definitely like, 'I want to be doing this. I want to be up there, with the three of us.'"

And so The xx evolved instead of died, and created its third album, *I See You* (Young Turks, Jan. 13), a demonstrably more upbeat project recorded more than 5,000 miles



from the members' usual habitat. The group's two albums have sold a combined 967,000 copies in the United States, according to Nielsen Music, and its signature sound, full of negative space and sexual tension, was novel at the time of the group's Mercury Prize-winning 2009 debut *xx* — everyone from **The Weeknd to Lorde to FKA Twigs** has since co-opted it. *I See You's* pivot away from the darkness plays out like a necessary course correction and a natural progression. Sim, Croft and Smith are now 26, 27 and 28, respectively, and firmly beyond the post-teen emotional volatility of their early years, when they performed in all-black and without expression.

"If you think about yourself from 22 to 27, it's like you're in a different head space," explains Croft. "We've all gotten to know ourselves offstage." Sim agrees, pointing out that their new music will show how much they've changed from the "incredibly shy" 20-year-olds of their first album. "We're portrayed to be sadder, moodier people than we are. With this album, we've tried to shake it a bit — and be more fun."

Sitting side by side, their backs to a giant window that's pouring in sunlight, the three members of *The xx* stay close to each other, as they always have. Sim and Croft, who have known each other since childhood and started the band as a duo in their early teens, will intuitively speak on each other's behalf, while Smith — the quietest of the trio, often only giving one-sentence answers — sits between them, occasionally nodding but usually more concerned with investigating the space around him. At one point he's inspecting a pocket on Sim's pants; at another, he's fiddling with sunglasses on the table in front of him.

When he does speak about how *In Colour* influenced the *xx* album that followed it, Smith uses a quiet but assured tone, careful not to waste a word. "There were certain unspoken rules about how [The xx] made music," he recalls. "Before my album, I might not have brought certain ideas to the table for the band, because they wouldn't have ended up as an *xx* song." *I See You* contains a wider variety of samples and production techniques, and rather than the usual laundry list of influences



Clockwise from top left: Sim, Croft and Smith. "We've all gotten to know ourselves offstage," says Croft, who went to Los Angeles to learn pop songwriting from Ryan Tedder.

(**Aaliyah, The Kills**), Croft says they found themselves listening to sunny pop-rock: "**Fleetwood Mac** and **The Beach Boys**, things like that."

Prior to Smith stepping out on his own, *The xx* was already plotting a change in process. The recording of *Coexist* had been grueling, and the tour in support of it, which stretched well into 2014, too long. Having only ever recorded in London, where all three members have lived their entire lives, the trio decamped in late 2014 to Marfa, Texas, the desert town and minimalist art haven recommended by the mother of one of their managers. Compared to London, Marfa was all big sky and open road; Croft says that "it gave us the space to be creative and explore as a unit, and that brought us closer together." The music video for "On Hold," the rhythmic lead single to *I See You*, was filmed in Marfa and depicts a high school football practice and a raucous house party; at one point, Sim and Smith high-five after the latter goes for a giddy ride in a shopping cart outside a grocery store.

Although the group bonded while basking in the

much-needed recovery time after their teens and early 20s were consumed by recording and touring. "I just missed out on some basic life skills," says Sim. "When we started touring, all of our friends went to university. Being on tour, your tour manager is your parent — a really overbearing parent."

The *xx* plans to spend much of 2017 on the road: a 36-date European tour, including a seven-night run at London's O2 Academy Brixton, and headlining slots at festivals including Primavera and Lowlands have already been announced. There may be more solo projects after the promotion of *I See You* wraps up; Sim, Croft and Smith are leaving things open-ended beyond 2017. For now, Smith is content. "The fact that we can go off and do these things and know that we have this to come back to as the core of everything is really nice," he says. "I wouldn't want to lose that." ●

Texas sun, the members say that getting to explore individual creative ventures in 2015 and 2016 played a significant role in the band's collective growth. While Smith was recording and supporting *In Colour*, Sim

modeled for Dior Homme's SS16 campaign. Croft attended pop songwriting camps in Los Angeles with industry experts like **Ryan Tedder** to push herself out of her comfort zone, although she says she has "no burning desire to be up on a stage" by herself, unlike Smith.

Ultimately, the gap between records allowed the members some

INSIDER

THE ACE UP DRAKE'S SLEEVE

Anthony Paul Jefferies, the 31-year-old Toronto native best known as Nineteen85, was working at H&M in 2009 when OVO maestro Noah "40" Shebib first brought him into the studio with then-burgeoning star Drake. Since then he has produced some of the star's most inescapable hits, including 2016's "One Dance," "Too Good" and "For Free." Ahead of the Grammys, where he's up for producer of the year, Jefferies shares the stories behind some of his biggest hits.



Nineteen85 (right, with Drake last April) has also produced songs for Nicki Minaj and R. Kelly.

"Too Much," Drake (2013)

"There's an honesty in the way Drake raps on it that we don't often hear from him — he's touching on personal topics, like family. The beat [which features a hook from Sampha] works with what he's saying. It's one of the songs that's not as fun, that brings different emotions to the music."

"Hotline Bling," Drake (2015)

"I was in my car, listening to a satellite station that

plays a lot of smooth-rock deep cuts, and the original song ["Why Can't We Live Together," by Timmy Thomas] came on. By the time I got home, I had basically made the beat in my head. There's a thing he knows how to do on my beats that connects with the audience so well."

"One Dance," Drake featuring Wizkid and Kyla (2016)

"We were in London a couple of years ago for Wireless Festival, and we kept playing

"Do You Mind?" by Kyla, which I sampled on "One Dance." I wanted to figure out how to create that I-don't-care-who's-looking vibe, the vibe of those parties. "One Dance" makes you feel not embarrassed to dance, no matter who you're in front of. There's a void when it comes to that type of feel-good record nowadays — the songs that the Michael Jacksons of the world used to make. Drake always knows how to make people feel."

—ADELLE PLATON





**A1 RECORD SHOP** 439 E. Sixth St.  
 Growing up in the West Village, Kirke frequented Bleecker Bob's and Bleecker Street Records, but A1 — its ceiling quilted with album covers — is her go-to "for vinyl LPs," she says. "I don't buy CDs, but does anyone anymore?"



**AVENUE D** Kirke once ran into *Mozart* co-star Gael Garcia Bernal in Alphabet City while she was jogging: "I see this gaggle of dudes kicking a soccer ball around in the middle of the street, and I get closer, and it's Gael," she says. "He's kind to everyone, and so brave with his choices."



**TR CRANDALL GUITARS** 179 E. Third St.  
 The specialty shop is co-owned by Kirke's pal Alex Whitman. "I feel like an idiot every time I go there ... I never know what I'm looking at," says Kirke, who started playing guitar at age 20.



**C'MON EVERYBODY** 325 Franklin Ave.  
 Kirke used to attend music shows "wherever young assholes go" in New York. This Bed-Stuy cocktail lounge, with a performance space that nods to 70s Manhattan, is her current must-visit.

Inset: Kirke as Hailey Rutledge in *Mozart*. The show's symphony scenes are filmed at the State University of New York in Purchase.



The Manhattan native and current Los Angeles resident, photographed Dec. 28, 2016, in New York, is the daughter of 67-year-old drummer Simon Kirke (Free, Bad Company) and younger sister of *Girls* star Gemma Kirke, 31.

# Lola Kirke's Concrete 'Jungle'

As *Mozart in the Jungle* tries for a second straight Golden Globe win for best musical/comedy series, its 26-year-old star takes *Billboard* to her real-life Big Apple haunts

BY BROOKE MAZUREK • PHOTOGRAPHED BY AARON RICHTER



**LINCOLN CENTER** 10 Lincoln Center Plaza  
 Kirke admits she only recently fell in love with the uptown performing-arts complex that features prominently on the show. "This past season of *Mozart* gave me a great window into opera," she says. "I've been enjoying listening to it, especially with breakfast. It's very decadent."





# RUN THE JEWELS' KILLER CARTOON COLLABORATION

How the dynamic hip-hop duo helped Adult Swim become must-hear programming

BY ANDREW UNTERBERGER

**B**EFORE RUN THE JEWELS stole Christmas Eve headlines with the surprise release of its third album, *RTJ3*, fans had been starving for new music from **Jaime "El-P" Meline** and **Michael "Killer Mike" Render**. To that end, there was one man the 41-year-old MCs had given a sneak peek: **Jason DeMarco**, the 46-year-old vice president/creative

director for Cartoon Network's Adult Swim, and curator of the Adult Swim Singles Program.

"If Jason calls, we say yes," says El-P. "He's like family to us."

The rappers have made good on their word by giving a song to the Adult Swim Singles Program — a set of new tracks by underground artists, released on Adult Swim's website for free since 2010, and thus far kept

fully separate from its original TV programming — every year since Run the Jewels' inception, in 2013. In 2016, the duo offered perhaps its most highly anticipated contribution yet: "Talk to Me," *RTJ3*'s vicious lead single, released in October. "I hope we don't have to ever do [a year] without them," says DeMarco.

Adult Swim's unofficial lifetime contract with Run the Jewels is as much

personal as business: The Atlanta-based DeMarco introduced the two rappers in 2011. But the program has earned similar loyalty from other artists with less familial connections, including R&B cult figure **Dawn**, who has appeared the last two years, and experimental producer **Flying Lotus**, who has been involved every year since 2012. DeMarco cites **Metro Boomin's** "Forever Young" and **Earl Sweatshirt's** "Balance" as the tracks he was most excited to feature in 2016, and considers dubstep maestro **Burial** to be his white whale.

Launched in 2001, Adult Swim was designed to expand its grown-up-friendly cartoon programming, which included college-dorm favorites like *Sealab 2021* and *Aqua Teen Hunger Force*, and is now anchored by both animated shows (*Rick and Morty*) and live-action fare (*The Eric Andre Show*). The singles program has grown from nine songs released in 2010 to 31 in 2016 — mostly a mix of metal, electronic and hip-hop. So what exactly is the business strategy? The brand launched a proper label, Williams Street Records, in 2007, but stopped issuing for-sale albums in 2015. Rather than vend products, says DeMarco, the goal "is more 'Please like us,' which hopefully translates to money somewhere down the line. But if nothing else, it translates to goodwill, which is a valuable thing."

For 2017, DeMarco hopes to release up to 52 tracks, "so that all year round, every week, there's a new song coming from Adult Swim." While he won't give out names yet for upcoming collaborators, Run the Jewels seems a safe bet. "Adult Swim is not typical of TV culture — they seem to understand counterculture," says Killer Mike. "They're cool enough to put some faith in us. I'm appreciative for that." ●

## OVERHEARD BY SELMA FONSECA

### MCCARTNEY, BON JOVI AND CHESNEY SWING IN ST. BARTS

**Paul McCartney** was the star — and the Energizer Bunny — of the annual bacchanal that takes place on St. Barts between Christmas and New Year's Day. After performing "Helter Skelter" with **Brandon Flowers** and **The Killers** at billionaire **Roman Abramovich's** New Year's Eve party, McCartney, 74, shook his hips on the dancefloor "better than a 20-year-old," according to one eyewitness, with wife **Nancy Shevell** and daughter, designer **Stella McCartney**. The ex-Beatle was almost upstaged by actor **Jake Gyllenhaal**, who cut some super-suave moves nearby with longtime friend **Greta Caruso**. Also at the soiree: **Jon Bon Jovi**, **Madonna** manager **Guy Oseary**, **Jimmy Buffett**, **Chris Rock** and **Brittany Howard** and her band, **Alabama Shakes**, who opened for The Killers. Elsewhere on the island, **John Legend** rang in 2017 with a set at Nikki Beach, and **Kenny Chesney** sunbathed at the Eden Roc hotel on Dec. 30 with a brunette companion who bore a striking resemblance to *Amazing Race* contestant **Jamie Hill** (with whom he has been linked). And on Dec. 28, hip-hop impresario **Russell Simmons** hosted his annual party, which drew *CBS This Morning* anchor **Gayle King** and **Kim Porter** with her twin daughters by **Sean "Diddy" Combs**.

Got gossip? Send to [tips@billboard.com](mailto:tips@billboard.com).





# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"New music on the way ??? Take JB to the trap ???"

—2 CHAINZ

The rapper hinting at new music with Justin Bieber in the caption for an Instagram photo of the unlikely pair.

"It's so cool to sing your own words and watch people in the crowd f— with it..."

—LAUREN JAUREGUI

The Fifth Harmony member on Twitter after her first public performance outside the group alongside pop duo Marian Hill at California's SnowGlobe Festival.

"When you let those genies out of the bottle — bigotry, racism, intolerance — they don't go back in the bottle easily, if they go back in at all."

—BRUCE SPRINGSTEEN

The rocker speaking on Marc Maron's WTF podcast about the 2016 election.



2 Chainz

Sia

Ferguson

Jauregui

"Sacrificing animals for your gain is the wackest shit I've ever heard. Get ahead by being awesome, kind and working hard."

—SIA

The singer tweeting after Azealia Banks shared a video of herself apparently cleaning the remains of chickens she had sacrificed.

"Shit happens. Have a happy and healthy new year everybody! Here's to making more headlines in 2017."

—MARIAH CAREY

The diva on Twitter after her performance on ABC's Dick Clark's New Year's Rockin' Eve With Ryan Seacrest went viral.

"I've been asked and this is my answer. If you allow me to sing 'Strange Fruit'...I will graciously accept your invitation."

—REBECCA FERGUSON

The X Factor alum tweeting about the possibility of performing at Donald Trump's inauguration.

"When I was six years old I broke my leg..."

—ED SHEERAN

The hitmaker captioning a silent video on Twitter that seems to preview his just-announced new release, ♪.

## Q&A

### BRINGING MUSIC CITY TO PRIMETIME (AGAIN)

Nashville was canceled after four seasons on ABC — and picked up a month later by CMT. Actor Charles Esten (aka the troubled, lovable guitarist Deacon) discusses the new season, which launched Jan. 5

#### How's the move to CMT?

We've always strived for authenticity ... and now on CMT we can tell the stories with fewer showy story points and let things breathe — like a country song.

#### Living in Nashville, have you met anyone who reminds you of Deacon?

Artists and songwriters have difficulties. There's a lot of pain that is drawn upon to create beauty, and Deacon is the patron saint of that.

(Laughs.) He has been through so much it has almost broken him completely, but it means he has some things to say behind a guitar or sitting at a notepad. I've run into that again and again.

#### What is the show's truest aspect?

The way it can just happen in this town, where suddenly things take off. I've seen it myself — one of the first times I was at the Bluebird [Cafe], Shane McNally, Luke Laird and Kacey Musgraves were playing songs from

this album they were working on, *Same Trailer Different Park*.

#### What is the process of recording songs for the show?

It's a little different than just cutting a song, because you're in character while you're singing — that's Deacon singing that song. On top of that, it's Deacon singing that song in a particular moment in time with very particular people. You have to bring all that with you to the studio. —N.W.



Esten onstage at The Venetian in Las Vegas in 2016.

OPLENHAAL: ELISABETTA A. VILLO/REXIMAGE; MCCARTHY: TIM MOSENFELDER/GETTY IMAGES; FLOWERS: JEFF KRAMWITZ/GETTY IMAGES; BOB: JONAS DANIEL HOGAN/GETTY IMAGES; CHESNEY, JAUREGUI, BREVIN: MURPHY/WIREIMAGE; HOWARD: MICHELE LONDARDO/WIREIMAGE; 2 CHAINZ: MICHELE LONDARDO/WIREIMAGE; SIA: JEFFREY MATT/REXIMAGE; ESTEN: THOMAS WILLETT/GETTY IMAGES.



PROMOTION

SPECIAL ISSUE  
FEB. 10, 2017

THE POWER

100

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2017

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# Style

From left: **BURBERRY** women's oversized glossy puffer with detachable collar, \$1,695; burberry.com. **MSGM** women's drawstring puffer, \$500; farfetch.com. **MONCLER GRENoble** women's Flaine Giubbotto down coat, \$2,125; moncler.com.



## Puffer Up

The '90s hip-hop staple makes its comeback in bright colors and updated shapes beloved by stars

### RITA ORA

The singer stepped out in New York in December in an Acne Studios down coat.

BY SHANNON ADDUCCI

PHOTOGRAPHED BY LUCAS ZAREBINSKI



# Why Stars Go Back To School For Style

Virtually unknown fashion students are getting major boosts to their budding careers thanks to the artists (Rihanna, Gaga) who love them

BY LAUREN INDVIK

IT WAS FEBRUARY 2014, AND **Melitta Baumeister**, then a 28-year-old, freshly graduated Parsons School of Design MFA alum, was about to make her New York Fashion Week debut. Among those sitting in the audience was **Mel Ottenberg**, the Los Angeles-based stylist to **Rihanna** and fashion director of *O32c* magazine, who would request to borrow an oversized pleather jacket from the collection the next day. Baumeister needed no persuading. Two weeks later, Rihanna would arrive at the *Commes des Garçons* show during Paris Fashion Week draped in a giant fur stole and Baumeister's glossy black jacket.

For Rihanna and her team, it was just another stellar fashion moment. For the designer, though, it was career-changing. "A lot of press reached out to me, and then [influential global retailer] Dover Street Market saw Rihanna wearing [the jacket]," she says. "The week after, I was able to show them the whole collection, which they bought for [their stores in] New York, London and Tokyo."

Rihanna, a face of Dior and creative director of Puma, is one of the most in-demand ambassadors in fashion. The 28-year-old can ring up any major designer for a custom look, and some pay her for the privilege. So why turn to fashion schools instead? "People complain that it is a boring time in fashion, but the kids are doing stuff," says Ottenberg, who keeps an eye on young talent coming out of New York's Parsons and Pratt Institute and 169-year-old Central Saint Martins in London.

"They are energized, excited and talented." Rihanna isn't the only one turning to young designers for novel ideas. Two years ago, **Lady**



David Koma was a 25-year-old Central Saint Martins grad when his work caught the eye of Beyoncé's team, who dressed her in one of his creations for a 2009 awards show in Berlin.

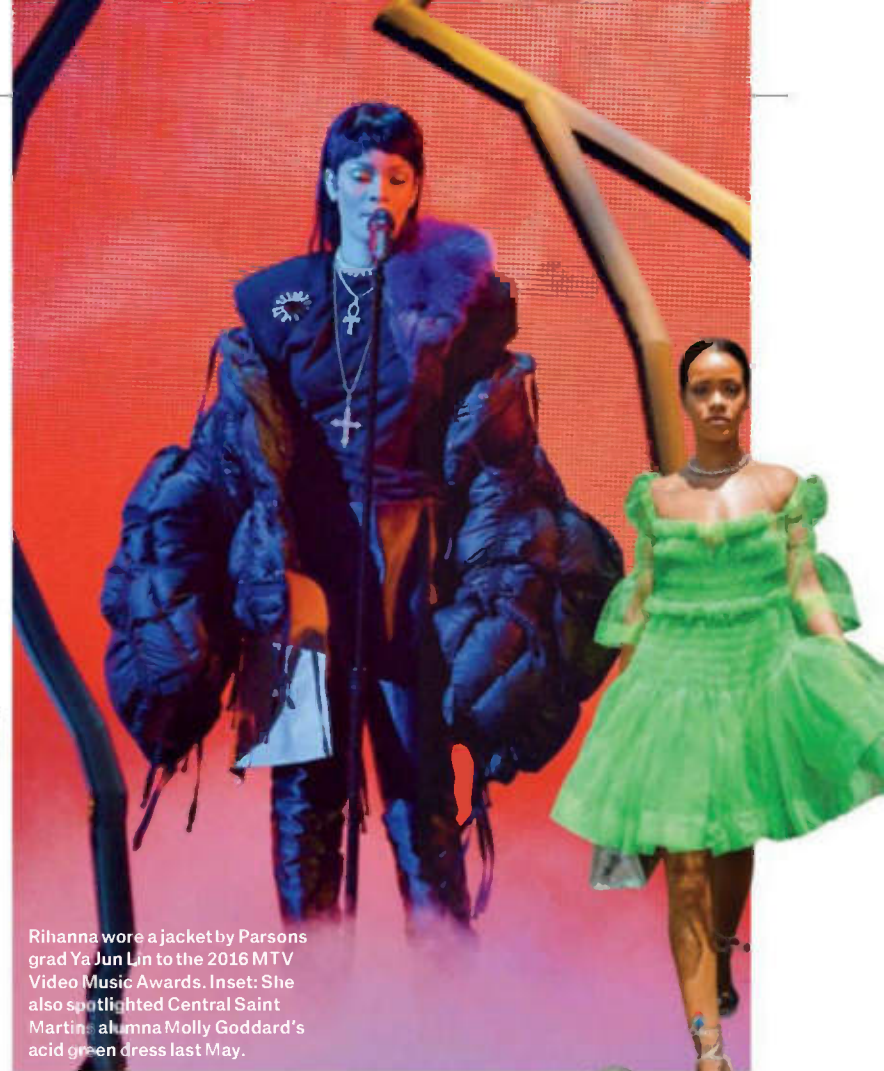


Rihanna in Baumeister in 2014.

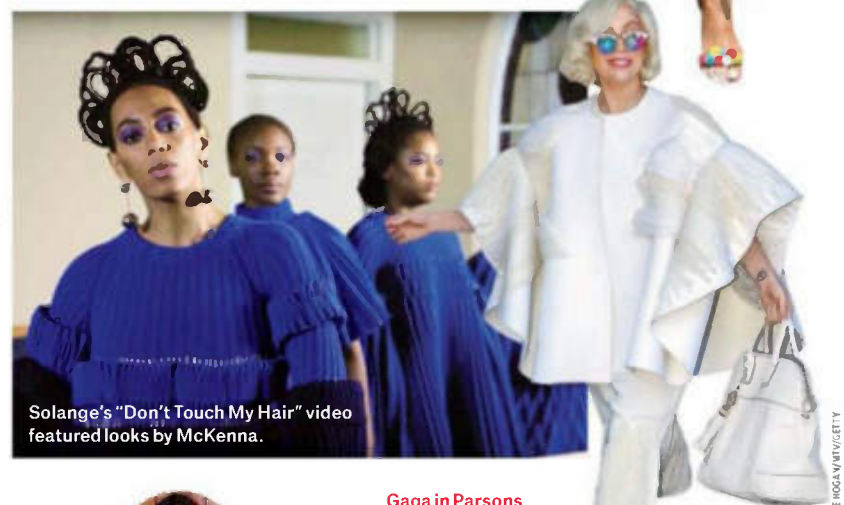
**Gaga** made headlines after buying the entire graduate collection of then-23-year-old **Wilson PK**, while **Björk** has pulled pieces from the collections of Central Saint Martins' **Harry Evans**, 30, and Parsons' **Andrea Jiapei Li**, 27. For **Solange**'s music video "Don't Touch My Hair," stylist **Shiona Turini** commissioned Central Saint Martins alumna **Jaimee McKenna** to design a set of Yves Klein blue knits. "With students you're getting more of a raw creativity, and musicians especially want to wear strong fashion," says stylist **Alastair McKimm**, who also is fashion director of *i-D* magazine.

That's not to say the largest luxury-apparel companies are no longer involved. At fashion weeks and key events like the MTV Video Music Awards, well-known designer labels like Gucci and Versace still dominate. "For the more established musicians, there's a financial gain to working with the big brands, which pay them money to come to their shows and wear their clothing and collaborate," says McKimm. In the case of a single dress at a major awards show, stars asked to wear one can command as much as \$250,000. A multiyear ambassadorship can be worth north of \$10 million.

That financial transaction is not a consideration for students whose schools have welcomed star attention, inviting



Rihanna wore a jacket by Parsons grad Ya Jun Lin to the 2016 MTV Video Music Awards. Inset: She also spotlighted Central Saint Martins alumna Molly Goddard's acid green dress last May.



Solange's "Don't Touch My Hair" video featured looks by McKenna.



Jiapei Li



Evans



Baumeister

Gaga in Parsons graduate Jiapei Li's playfully proportioned ensemble.

stylists to their graduate shows. "It's about building relationships for the future," says **Shelley Fox**, director of the MFA Fashion Design and Society program at Parsons. "When Lady Gaga [wears a piece] ... you can't buy that kind of press."

While tuition can be pricey — annual fees for Parsons' two-year graduate MFA program run \$46,240 and £15,180 (about \$19,210) for international students enrolled at Central Saint Martins — working with celebrities is not, says Fox. Though students lend their work for free, stylists can be depended upon to cover shipment and insurance fees. Oftentimes, a loan will lead to a purchase: Björk bought two pieces that Evans created as a student after borrowing an initial selection. The resulting attention from press and buyers? Invaluable. ●

PHOTOGRAPHY: JASON KUPCHUK/GETTY IMAGES; RIHANNA: JASON KUPCHUK/GETTY IMAGES; GAGA: ALBERTO PIRELLA GÖTTSCHE LOWE; SOLANGE: DANIEL HOGAN/REX USA; OTTENBERG: JASON KUPCHUK/GETTY IMAGES; BAUMEISTER: CHELSEA LAUREN/GETTY IMAGES; EVANS: DAVID HOGAN/REX USA; LI: JASON KUPCHUK/GETTY IMAGES; GAG: ALBERTO PIRELLA GÖTTSCHE LOWE; SOLANGE: DANIEL HOGAN/REX USA; OTTENBERG: JASON KUPCHUK/GETTY IMAGES; BAUMEISTER: CHELSEA LAUREN/GETTY IMAGES



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# GEORGE MICHAEL

(1963 - 2016)

**From his joyful hits with Wham! to his glorious, butt-wriggling peak as a solo supernova, Michael rivaled peers Madonna, Prince and even Michael Jackson in his art and popularity. And as with those artists, his life was more complicated than fans ever knew. *Billboard* examines the career and legacy of one of pop's greatest stars**



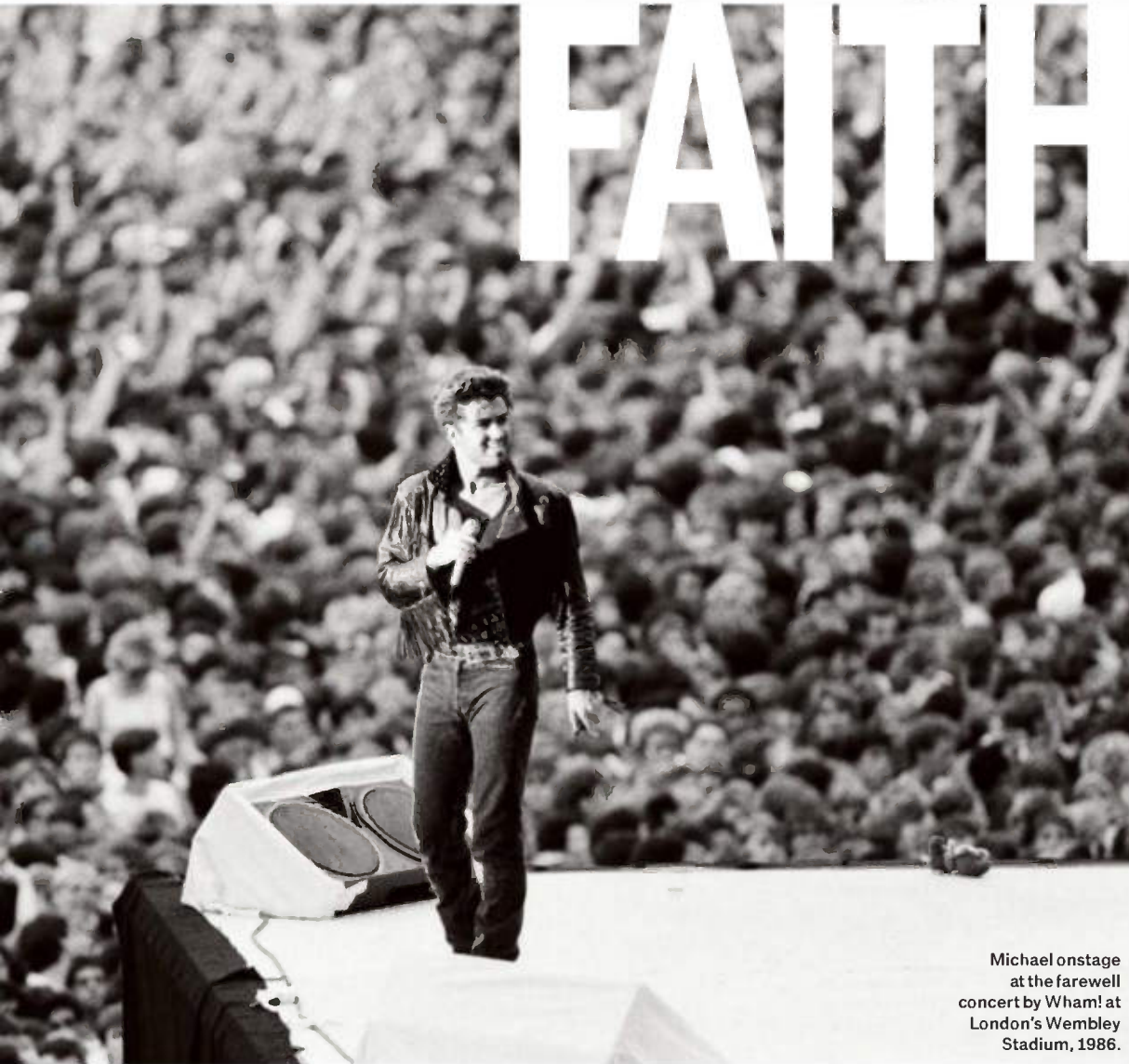


Michael in 1987,  
on the set of the  
"I Want Your Sex"  
music video.



# A LEAP OF FAITH

His 1987 blockbuster made him a global icon. By 1992, he'd sued his record company and turned his back on pop stardom. "He had principles," says his former manager  
By **ROB TANNENBAUM**



Michael onstage at the farewell concert by Wham! at London's Wembley Stadium, 1986.

**GEORGE MICHAEL HAD TWO STRONG RECURRING** premonitions. The first was that he'd be famous. The second was that he'd die young.

"From a really early age, I believed I was going to be a star," he told me when I interviewed him at length in 1986. "I remember being on a bus when I was a child, about 8 or 9. I'd had a bad day at school — I'd been picked on — and I remember thinking it would be OK when I was older, because I wasn't going to be like everybody else. That's the reason kids want to be stars. They think they'll be able to rise above their problems because they're famous — which obviously isn't true."

Michael, who died at home in Oxfordshire, England, at the age of 53 on Christmas Day, had enduring faith in his talent. But one of the most striking things about him was the discrepancy between the poised, clever sex symbol I was talking to and his accounts of growing up outside London. "People have no comprehension of what I looked like as a kid," he said, laughing. "I was such an ugly little bastard."

Even when fans were swooning over him, he remembered being an overweight kid who wore glasses. "He never thought he was good-looking," Rob Kahane tells *Billboard*. Kahane managed the singer at the height of his solo stardom. "When he looked in the mirror, he'd still see a pudgy, homely kid."

Like a lot of disenchanted preteens, Michael took solace in the escapism of pop music, and he obsessively studied how hit songs were arranged. He loved pop so dearly, he turned himself into its embodiment, and an unashamed advocate of its merits. "You either see pop music as a contemporary art form or you don't," he said. "I do, very strongly. It's the only day-to-day, moving art form."

Wham!, the duo he formed with childhood friend Andrew Ridgeley, was outrageously, blindingly pop: Their hits had quick tempos, upbeat hooks and peppy videos of the duo, often in shorts or cropped T-shirts. Michael once described them as "f—off pop songs people can't resist."

Wham! had everything but respect — one writer called them "two unsophisticated con men" — so Michael split from Ridgeley. He dueted with Aretha Franklin and Stevie Wonder. He wrote, arranged and produced 1987's *Faith*; the album sold 25 million copies worldwide and 10 million in the United States, where four of its singles went to No. 1 on the Billboard Hot 100, leading to a Grammy for album of the year. Michael, certain he would lose to Tracy Chapman or Sting, didn't attend. (Kahane, who teased the singer like he was a little brother, called

## GEORGE MICHAEL: FAME, RETREAT AND, FINALLY, TRAGEDY



**1963** Born Georgios Kyriacos Panayiotou in London, to Greek Cypriot restaurateur Kyriacos Panayiotou and English dancer Lesley Angold Harrison.

**LATE 1970s** Attends Bushey Meads School, where he and classmate Andrew Ridgeley form a ska band called The Executive.



**1981** Forms a duo with Ridgeley, naming themselves Wham! after a rhyme in one of their early rap-influenced songs.



**1982** Wham! signs with Innerservision Records and releases a pair of singles, "Wham Rap! (Enjoy What You Do)" and "Young Guns (Go for It)," the latter of which gets the duo invited on *Top of the Pops* for a star-making performance.

THE SPREAD: MICHAEL: DANNY MARRON/GETTY IMAGES; RIDGELEY: LONDON FEATURES/PHOTODISC; THE DUO: AP IMAGES; OLIVIERO TOSCANI; JAMES: CHLOE BIRCH/ISTOCK/ALAMY; PRESS: YOUNG: DAVID PICTURE ALLIANCE/ALAMY; STOCK PHOTO: WHAM: PETER STILL/REDFERNS/GETTY IMAGES; V-DIG: COURTESY OF EPIC RECORDS; CHINA: RAY/REX USA/PHOTODISC; CHRIS: WAS: PICTORIAL; PRESS: ALAMY; STOCK PHOTO: PREVIOUS SPREAD: MARYNY/LOOZARD/REX/SHUTTERSTOCK





From left: With Ridgeley in 1984; Michael, Bob Geldof, Bono, Freddie Mercury, singer Helena Springs, Ridgeley and Howard Jones (from left) at Live Aid in 1985; Michael performed "Freedom" at the 2012 Summer Olympics closing ceremony in London.

him and said, "Listen, idiot, you won.") Michael made all the music decisions, and all the business decisions, too. "Being a control freak is f—ing exhausting," he told me. "It took me about two months to suss out that the music business was full of assholes, and I knew better than they did. That's when I dug my heels in."

A lot of heel-digging followed. By the time *Faith* started to fade, "I felt like I was going insane," he later said. Michael thought his renown as a sex symbol stopped people from giving his music the respect it deserved. So in 1990, before he released *Listen Without Prejudice Vol. 1*, he planned a severe change: no interviews, no tours and no appearances in his own videos. In the famous clip for "Freedom! '90," starring five supermodels, Michael literally destroyed a guitar, jukebox and leather jacket, each a key element of his "Faith" video. "George was a difficult person to manage," says Kahane, "not because of his personality, but his belief system."

Kahane hated Michael's plan, but Michael's U.S. label hated it more. Don Ienner, who was president of Columbia Records, explains: "Clearly, I was concerned that George didn't want to promote the album, tour behind it or star in his own videos, all of which had made him, deservedly, one of the most important stars in the world. If that was his vision, then we'd support it, but I thought there was a more elegant way to quiet the frenzy that was making him uncomfortable. Why announce that he wasn't supporting the album, instead of being quiet and letting the music speak for itself? And when he blew up the guitar, the jukebox and the jacket, I felt it could offend fans who loved those images."

At one point, according to subsequent court testimony, Michael overheard an argument between Kahane and Ienner, who allegedly referred to the

singer as "that faggot client of yours." ("It's a silly accusation, and it's untrue," Ienner told me.)

"That was the trigger that set George off," says Kahane. The singer went to court to dissolve his contract, which he ridiculously likened to slavery. "It was a moral issue," he later said. He lost the lawsuit, which cost him about 30 million British pounds and kept him away from recording and touring for three years. "He was stubborn," adds Kahane. "But that's also why he performed at so many benefits — he had principles."

In the midst of the Sony lawsuit, Michael's partner of two years, Anselmo Feleppa, died of an AIDS-related brain hemorrhage. "When he lost Anselmo, I thought he was going to do something bad to himself. I had people stay with him," says Kahane. Michael came out to his family. Soon after, his mother, with whom he was very close, told him she had terminal cancer.

Michael later said he was clinically depressed during that period. Sometimes Kahane's sister would read the singer's tarot cards. "He was obsessed with saying, 'I know I'm going to die young,'" recalls Kahane. "He'd say, 'It's OK. I've had a great life.'"

DreamWorks Records paid a hefty fee to buy his contract from Sony, and he released *Older* in 1996. It sold well worldwide but flopped in the United States. "George delivered us a completely finished album package, which is unusual. He understood how to use videos and photos in a way few people did," says Robin Sloane, head of creative services at Geffen Records. But the images he picked were "somber, moody, mournful. It was over the heads of MTV viewers. People wanted the other George Michael."

In 1998, he was arrested for "engaging in a lewd act" with an undercover policeman in a Beverly Hills park. Michael felt his fans already understood that

he was gay. "He said it was everywhere in his lyrics," recalls Bryn Bridenthal, who was head of publicity at Geffen. But he agreed to an interview on CNN so he could come out formally. "He had a sense of humor about it and wasn't defensive. He did charming really well," says Bridenthal.

Unlike his contemporaries — Michael Jackson, Madonna, even Prince, to an extent — Michael stopped trying to make hits. He released only two albums in his final 20 years: an album of mostly standards, sung with an orchestra, in 1999, and 2004's *Patience*, on Sony Music, where again he worked with Ienner, who was now chairman/CEO. Michael's music was chilly, thoughtful and rarely celebratory. When he made headlines in the last 10 years, it was for personal problems: a near-fatal case of pneumonia that forced him to cancel a 2011 tour of Europe, or drug arrests, or a car accident while driving under the influence, which led to a four-week jail stint.

In early December 2016, when Kahane was in London, a mutual friend encouraged him to reach out to Michael, who had recently finished 18 months in a Swiss rehab facility. "I called him, and he said, 'I'm good.' He sounded fine," says Kahane. Though the two hadn't talked in years, they made a plan to have lunch in January. And Kahane heard a few of Michael's new songs, which he says are "totally pop, like something that would've been on *Faith*. The songs weren't depressing. That's why I thought everything was OK with him."

Michael was intermittently active on Twitter, and in April 2014 he told fans he'd been watching video of his 2011 tour. "I saw the luckiest man on earth. So much love given to one man," he wrote. "If only I had known, way back then, I'd have been one seriously happy kid. I love you."

**1983** The duo's debut LP, *Fantastic*, makes Michael and Ridgeley U.K. sensations, spending two weeks at the top of the album charts — though the U.S. response is lukewarm, with the set peaking at No. 83 on the Billboard 200.

**1984** *Make It Big*, the group's second album, makes Wham! an international phenomenon, spending two weeks atop the Billboard 200 and spawning three No. 1s on the Billboard Hot 100: "Wake Me Up Before You Go-Go," "Everything She Wants" and "Careless Whisper" (the last credited to Michael solo in the United Kingdom).



**1985** At the height of its global popularity, Wham! embarks on a world tour that includes an unprecedented 10-day visit to China, engineered by manager Simon Napier-Bell.



**1986** As Michael tires of the duo's image and sound, Wham! releases its U.K. farewell single, "The Edge of Heaven," which lends its title to the group's final U.S. LP release, *Music From the Edge of Heaven*, a collection of miscellany that also includes the holiday all-timer "Last Christmas."







Michael (left) and Andrew Ridgeley

# IN TRIBUTE

George Michael's friends and associates recall the pop star's impact on music and his unrepentant battle against his record label



## 'THE WORLD IS A BETTER PLACE FOR HIM'

English singer **Lisa Stansfield** on Michael's good humor and bold example

The first time that I properly met George was when we sang together at the Freddie Mercury Tribute Concert for AIDS Awareness [at Wembley Stadium in London in 1992]. We'd had the same manager, and I'd said hello to him, but we'd never really sat down and talked before then. It was an unbelievable event. I remember I was in the middle of this rehearsal room with 100 really famous people all around me. I had no makeup on and I was eating a bacon muffin. George was practicing "Somebody to Love" and he kept on looking at me. I remember thinking, "Am I putting him off?" When I got up to sing "These Are the Days of Our Lives" with him, he said, "How can you eat a full bacon sandwich and then sing like that? I'm so jealous." It really sticks out as it was the first thing he ever said to me. I had a really good laugh with him.

He was very candid about his own life. A lot of people paint this picture of him as being very precious and, true, he was a very private person, but he was also a really lovely guy. You didn't feel that there was any malice in him. He got on with his life and tried to do his best. He had demons, but don't we all?

His music and influence will live on for years and years. When he came out of the closet he helped a lot of other people to think, "F— it. I'm going to do it as well." He was quite revolutionary in that sense. It gave liberation to so many gay men and women. The world is a better place for him.

## 'I'D HAD GEORGE IN MY HEAD'

**Rob Thomas**, who wrote "Smooth" with Michael in mind, recalls the singer's influence and grace

I had just gotten off a three-year tour with Matchbox 20 when I got a call to help write a track for the new Santana album. This was going to be my first time writing a song that I didn't perform on, and I was hoping it would set me up as a writer. I had no real expectation of success. And the studio was around the corner from me, in Soho.

When we finished the song, which we called "Smooth," the conversation came around to who should sing it. My first thought was George Michael. In fact, I'd had George in my head when I recorded the vocals in the first place. If you listen to the melody and the cadence, it's an attempt to emulate his style.

That trend was long-standing. I'd always admired George. My first solo album was my shift from Wham! to *Faith*. My first solo video had pieces of George all over it: the close-up on the boots, the dance... Even my most recent album cover was a lift from the Wham! "Bad Boys" video.

Because we shared the same manager, I got the opportunity to spend a fair share of time with George. After my third glass of wine I would start to gush, and he would respond, as he did with everything, like a true gentleman, with kind words and insight.

I'll never be George Michael, but without George I'm not sure I would have been Rob Thomas, either.



## 'I'M DONE CHASING IT'

He willingly paid the price for his failed revolt against Sony, writes his former publicist, **Michael Pagnotta**

I was there at the High Court in London in 1993, the day George Michael testified in his lawsuit against Sony, in which he sought to be released from his recording contract.

"How are you doing?" I asked, as we waited for him to be called to the stand. "I'm shitting myself," George said with a nervous smile.

After months of tabloid shots across the bow, it had come down to this. Were he to win, George would have done something no other artist had been able to do. Lose, and he was just ... done.

"Anything I can get you?" I offered.

"Yeah," he replied. "A fifth of Jack Daniel's for the witness stand."

George lost the case, and, at least in America, his career. Some said he got what he deserved. I say he got what he wanted. George Michael, singer, songwriter, producer, arranger, performer, philanthropist, son, brother, friend and lover, would live on. But George Michael, pop star, was no more. It was a world-class implosion, and completely voluntary.

That is the thing I think made George different from his contemporaries. He was willing to pay the price of his rebellion. He wouldn't tour again for 17 years, and would record new material only sporadically.

Fences with Sony were eventually mended, for the sake of greatest hits packages, but it was far too late to matter. Not that he cared. "I'm done chasing it," he said to me in a candid moment at the time. And he was.

**1987** Michael is an instant solo superstar with the release of *Faith*, his first album apart from Wham!, which spends 12 weeks atop the Billboard 200, spins off four Hot 100 No. 1s ("Faith," "Father Figure," "One More Try," "Monkey") and wins the Grammy for album of the year.

**1990** Michael refuses to promote his second solo album, *Listen Without Prejudice Vol. 1*, a bid to be taken more seriously as a singer-songwriter. The album's lead single, "Praying for Time," tops the Hot 100, and follow-up "Freedom '90" becomes one of his most beloved songs and iconic videos.



**1992** Sues record label Sony to be freed from his contract and cancels plans for a subsequent *Listen Without Prejudice Vol. 2*, instead donating his top 10 hit "Too Funky" to the Red Hot + Dance charity compilation for AIDS awareness and releasing a chart-topping live duet with Elton John (a cover of John's 1974 hit "Don't Let the Sun Go Down on Me").



**1993** Michael's partner of two years, Brazilian dress designer Anselmo Feleppa, dies of an AIDS-related brain hemorrhage. Michael largely mourns in private, as his homosexuality has still not been made public.





Onstage in 1988,  
on the Faith Tour.



# 'IT'S A LOT OF LOOK'

Chromeo's David Macklovitch on his ultimate style icon

When George Michael died, electro-funk duo Chromeo posted a simple tribute on Instagram: "Rest in peace, style god." Singer David Macklovitch (aka Dave 1) has not only adopted Michael's mid-'80s looks as his own but also modeled Chromeo's latest music video, "Old 45s," after "Faith" — "with the jukebox, and me shaking my ass," he says. Macklovitch, 38, spoke to *Billboard* about that iconic look and the singer's ability to rock a dangly earring.

**When did George Michael's style first make an impact on you?**

I was a kid in the '80s watching music videos on the Canadian equivalent of MTV, and the two guys I had the biggest nonsexual crushes on were Robert Palmer and George Michael. The "Simply Irresistible"/"Addicted to Love" look was one thing, and the other was

George Michael, circa "Faith."

**What about his look was so striking?**

So many things: the Levi's, the leather jacket, the earring with the cross on it, the Ray-Bans, the beard. It's a lot of look — what I call the "'80s '50s." There was a big nod to late-'50s rockabilly culture going on at the time: jukeboxes, old American cars, diners. George Michael, with the Perfecto-style jacket, the greaser look and the jukebox, exemplified this era that I was witnessing as an impressionable kid.

**Was the inherent sexuality in his look something you caught on to, even as a kid?**

I was too young to understand what sexuality meant, but I was fascinated. When you wear sunglasses you exude coolness,

but you don't let people in to what you're seeing and feeling. We don't know what his eyes were doing. What we learned later, when he came out, was about this big, protective layer.

**You clearly adopted his look as your own in Chromeo. When did you decide to do that?**

Around the time of our third album [*Business Casual*, 2010], I was like, "I'm going to pay tribute to the two '80s frontmen that made an impression on me. I'll wear suits like Robert Palmer and a biker jacket and ripped-up jeans like George Michael."

**You even have the pompadour!**

Absolutely! It's part of the whole package. I tried the dangly earring, but it looks weird on me. I promise if it hadn't, I would have gone dangly.

—REBECCA MILZOFF



Michael in the 1987 "Faith" video.

# FREDDIE, AND GEORGE MICHAEL BRITISH E

With his brilliant solo debut *Faith*, Michael ushered in a glorious (and fleeting) moment of cross-generational English-pop dominance alongside his heroes Mercury and John  
By DORIAN LYNESKEY

## THE LIVE AID CONCERT AT LONDON'S

Wembley Stadium on July 13, 1985, was, among other things, a time capsule of British pop at its imperial peak. It fell during a heady era when the entire bill could be British (or, in the case of U2 and Bob Geldof, Irish) without seeming parochial. The evening's lineup featured three rejuvenated giants of the 1970s — David Bowie, Elton John and Queen — and, for one song only, a young gun who had absorbed lessons from them all.

Midway through John's set, the singer introduced George Michael, "this guy I admire very much," and let him run away with "Don't Let the Sun Go Down on Me." Michael was modeling the riff on young American manhood that he would make iconic with 1987's *Faith* — blue jeans, black leather jacket, sunglasses, stubble — while Andrew Ridgeley, his junior partner in Wham!, already looked dispensable. Unfairly tagged as good-time lightweights, Wham! had everything but credibility, and Michael's performance made it clear that the 22-year-old was hungry to correct that. Before *Faith*, before even his duet with Aretha Franklin (also in 1987), Michael was



Macklovitch in "Old 45s" with a "Faith"-inspired look.

## OWNING GEORGE'S FASHION HISTORY

Cameron Silver, fashion historian and owner of L.A. vintage shop Decades, on how he came to possess one of the singer's iconic leather jackets

About five years ago, a woman brought a leather jacket into Decades. She was from George's inner circle, and the jacket belonged to him. It's by Katharine Hamnett, and it's studded; I knew it from the late '80s, when I worked at a shop called Theodore. I had a lot of her pieces, and I've since repurchased her "Choose Life" and "Stay Alive in 85" T-shirts.

If you were a British pop star in the '80s, Hamnett was your go-to. Her clothes distilled what was happening in pop. And her slogan tees

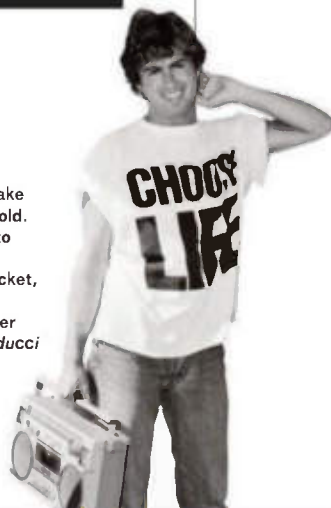
were radical. People have used clothing to make political statements before, but this was so bold. Having George wear them really exposed it to pop culture.

I had to do some restoration on the jacket, but it's now part of my personal archive, which is not for sale. It's part of my forever collection. —As told to Shannon Adducci

Editor's note: A similar Katharine Hamnett "Clean Up or Die" leather jacket is available for \$1,920 at 1stdibs.com.



Silver



**1996** Releases third solo LP, *Older*, whose mature pop sound is met with moderate sales stateside but rapturous reception in the United Kingdom, where it becomes his best-selling album and spawns six top three hits, including No. 1 lead single "Jesus to a Child," a chilling seven-minute ballad tribute to Feleppa.



**1998** Becomes embroiled in one of the biggest pop scandals of the '90s when he's arrested for "engaging in a lewd act" with a male police officer at a California public park. This publicly outs Michael and inspires his next single and video, the tongue-in-cheek disco leger "Outside."

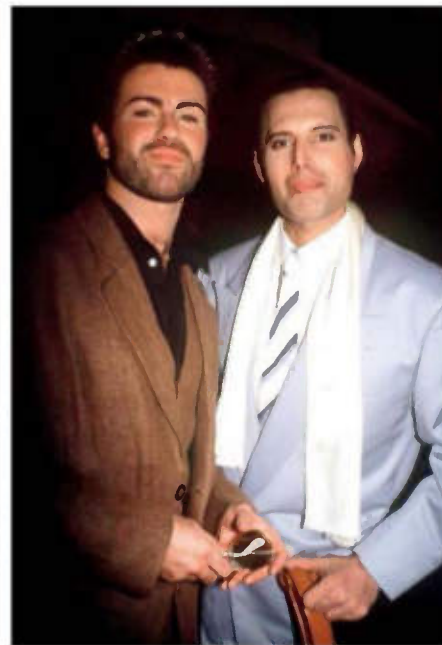


**1999** Gives an interview to *The Advocate* where he explains he had previously considered himself bisexual, but now identifies as gay: "I thought I had fallen in love with a woman a couple of times. Then I fell in love with a man, and realized that none of those things had been love."

**2002** Makes a rare foray into political protest with "Shoot the Dog," a George W. Bush-protesting song and satirical animated video, which draws considerable controversy and peaks at just No. 12 on the U.K. chart, missing the U.S. Hot 100 altogether.



# ELTON GEORGE'S EMPIRE



overtly aligning himself with the greats, and he began with John. "George was nervous as hell. The feeling was, could he deliver in this company?" says Bernard Doherty, the publicist for Live Aid. "Backstage they were laughing and joking: two local lads who came from down the road."

At that point, Michael, John and Freddie Mercury constituted an MTV-enabled troika of British megastars roughly equivalent to the American triumvirate of Prince, Madonna and Michael Jackson. Michael was a generation younger than John and Mercury, but he felt older than his years and bigger than the '80s zeitgeist. "I've always felt that my talents were very traditional. I didn't feel I was tied to youth culture," he told me in 2004. Of his contemporaries, he added: "I always believed I would outlast everyone, with the possible exception of Madonna."

Like his British heroes-turned-peers, Michael was a closeted gay man from the London suburbs whose voracious ambition was that of the conflicted outsider storming the citadel. Also like them, he was a versatile populist with a big-picture understanding of pop, a gift for universal melodies and a supernova showmanship that extended all the way to the cheap seats. For Michael, the success of the more flamboyant Mercury and John in the straight world was inspirational. This was the Don't Ask, Don't Tell era of pop, when stars scrambled norms of

gender and sexuality in a way that bypassed homophobia while hitting a demographic sweet spot that excluded no one. "They acted out fantasies on behalf of their audience, but it was unthreatening, in the realm of make-believe rather than the truth of their sexuality," says Martin Aston, author of *Breaking Down the Walls of Heartache: How Music Came Out*.

Michael made his affinity with his forerunners explicit in 1992, when "Don't Let the Sun Go Down on Me," recorded live with John, became his last No. 1 on the Billboard Hot 100. (Performing the song in Las Vegas three days after Michael's death, an emotional John said: "I only wish George was here to sing it with me.") Also in '92, Michael gave a bravura rendition of "Somebody to Love" with the surviving members of Queen at the Mercury tribute concert. "It was probably the proudest moment of my career because it was me living out a childhood fantasy," he said later.

Two things set Michael apart from his elders. One was his readiness for stardom: He wrote "Careless Whisper" when he was just 17 and waited three years until the time was right to unveil it. The other was his auteurism: He was his own songwriter, producer, arranger, image-maker and strategist. *Faith* mastered and tweaked American forms for maximum pleasure, from the brisk rockabilly of the title track to

"I always felt that my talents were very traditional," said Michael in 2004. Above, from left: John and Michael in London, 1985; Michael and Mercury, London, 1989.

the erotic manifesto "I Want Your Sex (Parts I and II)," from the deep soul balladry of "One More Try" to the sexual-spiritual alloy of "Father Figure." This was something-for-everyone pop born of generosity rather than calculation, and it was irresistible. En route to winning a Grammy for album of the year, *Faith* produced four No. 1s on the Hot 100 and topped the Billboard 200 for 12 weeks. A young British solo artist wouldn't reach that position again until Adele did 24 years later.

It was not for want of trying. Robbie Williams, the straightest camp man in '90s British pop, modeled himself on Michael, but he was one of many British exports whose appeal didn't translate to America. Michael appeared to have blazed a trail, but it was one that only he could travel down. "I've seen people aspiring to be me for the last 20 years," he said in 2004, "and what they normally don't understand is that to be me you've got to do the whole process."

That was part of it — but the industry changed, too. Pop's monoculture splintered into hip-hop, R&B, grunge and country, often reasserting traditional gender roles in the process, and saw off the kind of ecumenical megastar who straddled genres and demographics, especially the British variety. Just a few years after Live Aid's summit meeting, the sun had set on British pop's imperial phase, making *Faith* both its zenith and its last hurrah. ●

THE SPREAD: FAITH: CHRIS CUFFARO; CHORDED: COURTESY OF ATLANTIC RECORDS; SILVER: RICH POLI/GETTY IMAGES; MICHAEL: VICTOR GRASHAW/MEROPRO/NEWS.COM; JOHN: PHOTOFEST; MERCURY: RICHARD YOUNG/RETNA/PHOTOSHOT; STANFIELD: MICHAEL FULLAN/ANALYZE/UMA PRESS; THOMAS: BEN WATTS; CRAWFORD: COURTESY OF COLUMBIA; JOHN: BETT ROBERTS/GETTY IMAGES; MICHAEL: CHRIS CUFFARO.

**2004** Experiences a comeback in his home country with the release of *Patience*, his first LP since 1999's underwhelming covers set, *Songs From the Last Century*. *Patience* tops the U.K. chart and spawns his final top five hit with the single "Amazing."

**2011** After a period of inactivity, returns with a cover of New Order's "True Faith," a proto-"Carpool Karaoke" appearance with James Corden and the globe-trotting Symphonica Tour. The tour is cut short when Michael comes down with pneumonia, which lands him in the hospital for several weeks.



**2014** Conducts what turns out to be his final interview (with local London newspaper *Ham & High*), in which he expresses gratitude for his longevity: "To have had such a long and successful career — well, it's every artist's dream, isn't it?"

**2016** In the week after Michael's death on Dec. 25, three of his solo albums and *Make It Big* by Wham! re-enter the Billboard 200. On-demand U.S. streams of Michael's solo recordings rise some 2,900 percent in the week ending Dec. 29, to 27.5 million.





# PREDICTIONS

Billboard forecasts the year's breakthrough artists, key shot-callers and industry innovators

# 2017

## JULIA MICHAELS WILL CONQUER THE HOT 100 — WITH HER OWN VOICE

**J**ulia Michaels' tattoos tell a very particular story. There's a treble clef on one of her knuckles; a piano, a microphone and a quill scattered up and down her arms. Her right bicep bears the image of a typewriter. And then there's the figure of a faceless woman. "Yeah, I know," she says with a wry smile. "I definitely always thought of myself as a songwriter before a singer. I've been the person who hides behind people and lets everyone else do their thing, and I've been content there."

In slightly more than three years, Michaels has established herself as a charts force, logging 12 hits on the Billboard Hot 100, eight of which reached the top 40 — and none of which featured her voice. But after co-writing Selena Gomez's "Good for You" and Justin Bieber's "Sorry," Michaels is at long last striking out as a singer. Republic Records signed her in October, and she'll release her first single, "Issues" — a

raw ode to her own anxieties — in January, with an EP planned for the spring.

"I'm a very stimulated person," says Michaels, 23, between sips of (decaf) coffee at a quiet Manhattan cafe. "I have, like, sensory overload problems." She's in town with her writing partner Justin Tranter and their frequent collaborators, the Swedish hitmakers Mattman and Robin, for a week of writing.

Today, Michaels looks like an off-duty art student, in a T-shirt covered with kittens and a drapery coat that engulfs her spritely frame. But back in August, at the summer Olympics in

Rio de Janeiro, she offered a glimpse of what she might look like as a pop star: Wearing a skintight sparkly green suit and stilettos, she sang "Carry Me" with Kygo. "It was only my second time performing," she recalls with a laugh. "I remember the countdown, and then, after that, I feel like I blacked out and I woke up eating pizza."

Since then, Tranter, who

### VITALS

**BIG BREAK**  
Writing hits for Justin Bieber, Selena Gomez, Hailee Steinfeld and others

**SOUNDS LIKE**  
A millennial Sia, minus the wig

**CHILDHOOD CRUSH**  
"Justin Timberlake. Let's be honest."

"Finding my voice this year has been really crucial for me," says Michaels, photographed by Brigitte Sire on Nov. 8, 2016, at Break Room 86 in Los Angeles. For exclusive video of Michaels and other breakthrough artists revealing the first songs they wrote, their hopes for 2017 and more, go to [Billboard.com](http://Billboard.com).







# PREDICTIONS 2017

worked with Michaels on her new music, says he sees “more drive in her than I’ve ever seen before,” predicting that her songs will resonate especially “with young girls, queer people and underdogs — the empowerment she’s going to give them will be so cool to watch.”

“I’m excited fans will get to connect with her personally,” says Hailee Steinfeld, who worked with Michaels and Tranter on her *Haiz* EP. “She’s real, raw, honest, and she does not hold back.”

“Women often don’t want to be typecast as the girl that’s sad,” says Michaels. “On the radio now, it’s all men who are doing emotional songs. But I think being emotional is really strong.” Her ambitions as an artist are simple: “I just want to write fun, interesting music that pushes boundaries and is still true to myself. I want people to feel something.”

Growing up in Santa Clarita, Calif., Michaels was exposed to an eclectic mix of music, from Talking Heads and Depeche Mode to ‘N Sync and Christina Aguilera. “I just remember really loving words and writing about anything I could,” she says, “and the way I’d remember things, like my library card number, was to make a melody.” Tagging along with her older sister, who sang demos around Los Angeles, eventually led Michaels to professional songwriting, but not performing. “My sister was the singer,” she says, “and I always had the mentality there could only be one in the family.”

As Michaels’ profile grew, her own voice became harder to ignore (for one thing, she demos the majority of the songs she writes with Tranter). Republic Group president Charlie Walk

noticed Michaels during the demo sessions for Steinfeld’s “Love Myself.” “I just thought, ‘Who’s that girl?’” he recalls. “Everyone said, ‘She only wants to write.’ But I wouldn’t accept that. Deep down inside, I think she knew she was an artist.”

Walk encouraged Michaels, but at first she didn’t pay him any heed. “I’m so not good with the center-of-attention situation,” she says. “I was like, ‘No! Leave it to the people who know what they’re doing!’”

Around the same time, Michaels got a phone call from Jason Derulo, who was interested in a song she had written, “Trade Hearts.” “I get this call — ‘Hello? This is Jason. Derulo. I want to cut this song, but I want to make it a duet,’” recalls Michaels. At 2 a.m., she went to Derulo’s studio and recorded a demo, thinking he intended to give the part to another singer. “Then, three days later, I’m in Mexico working with Selena Gomez and Justin, and I get an email saying Jason wanted me to do it,” she says. “I remember running to the beach, screaming, ‘I got my first feature with my name on it!’ When you do something like that and it doesn’t go wrong, you’re like, ‘OK, I can do this. I’m good.’”

Michaels and Tranter penned “Issues” at a songwriting camp run by Stargate and Benny Blanco, and a few artists (whom the duo decline to name) immediately laid claim to it. But for the first time, Michaels realized she couldn’t give it away — and fought, successfully, to get it back. “I thought, ‘This song is too much my story to give to someone else,’” she says. “‘Maybe this is a sign. Maybe I want something different.’” —REBECCA MILZOFF

## Trump Will Force Artists

Donald Trump’s election in November startled the largely liberal music industry, making it reckon with the prospect of an administration that contradicts many of its values. *Billboard* asked a group of industry players to discuss

how they might best cope with a Trump presidency: Chuck D, 56, the firebrand leader of Public Enemy and member of the rap-rock supergroup Prophets of Rage; 75-year-old folk-rock icon David Crosby; WWPR (Power 105.1) DJ and New York radio fixture Angie Martinez, 45;



CHARLIE WALK: DUBELSON/GETTY IMAGES. DEPECHE: COURTESY OF PAGES HERE.

### 2017 RELEASES

Charli XCX's third album, due in May, will be a "party record" [see: single "After the Afterparty" featuring Lil Yachty]

Will Butler has



ILLUSTRATION BY GEOFF KIM



# To Stay 'Woke By Default'

and 28-year-old female Roc Nation rapper Rapsody.

## What were your first thoughts when Trump was elected?

**CHUCK D** Anything is possible. I was more surprised when Trump beat out all those other Republicans. Hillary Clinton had as much going against her as Trump did, in different ways.

**RAPSODY** I know a lot of Bernie Sanders supporters didn't like Hillary, which I understand. But to me, it just felt like the wrong time to rebel. I live in North Carolina, and I know what it feels like to live in a state that has made so much progress, and

**MARTINEZ** At first, I had a hard time — I was so surprised that I didn't know what to say. Honestly, seeing Dave Chappelle on *Saturday Night Live* saying he'd give this man a chance is the moment I snapped out of it. I'm being a little bit more sensitive now to listening as opposed to just screaming my opinion.

## Is it an artist's responsibility to be politically outspoken?

**CROSBY** I remember when Kent State happened, I watched Neil [Young] write "Ohio," and I sang on it as passionately as I could. Part of our job is to be the town crier. At the same time,

climate change. And taking away Obamacare is troubling to me. I've been in a position when I didn't have health care, and I know how hard that is.

**MARTINEZ** Over the past few years I've used my voice for criminal justice reform. It scares me to think "stop and frisk" is going to come back.

**CHUCK D** Artists need the entire world to work, and I know a lot of musicians who can't leave the country, who have families in another country. Foreign policies can affect musicians terribly.

## What can the music industry do to work with — or against — Trump?

**CHUCK D** It's always great when musicians can align themselves with organizations. It's not only the people on the front lines who can effect change.

**MARTINEZ** I had a call to my show with [senior Barack Obama adviser] Valerie Jarrett, and she was saying you don't have to be in the White House to make a difference. That resonated with me: "OK, it doesn't matter who my president is, I still have a voice, I have a platform."

**RAPSODY** It was powerful to see Chance the Rapper having a show in Chicago and then taking the entire crowd to vote. We have to find a way to take our influence and educate people.

## Are there any benefits of a Trump administration to the industry?

**CHUCK D** Yes — the unfortunate benefit is that people will have to stay woke by default.

—ADELLE PLATON and DAN RYS

**"I don't think he'll be in there more than two years. He's a billionaire and a New Yorker; I don't see dude going down quietly." —Chuck D on Trump**

then — to get a [Republican] governor like Pat McCrory — we lose so much.

**DAVID CROSBY** The entire country is deeply dissatisfied with the complete gridlock of the two-party system, and a lot of people wanted to shake things up. And they just made a terrible mistake of who to do that with.

**CHUCK D** I don't think he'll realistically be in there more than two years. He's not used to being told what to do. He's a billionaire and a New Yorker; I don't see dude going down quietly.

## Angie, you have a huge reach on the radio. Did you feel an immediate need to speak out?

our main job is to entertain people and make them boogie and take them on emotional voyages.

**MARTINEZ** It's an artist's responsibility to be honest, not pretend to have answers.

**CHUCK D** To make anti-Donald Trump records is so simple, a kindergartner could do it. Prophets of Rage is trying to approach it from a world picture on things. And myself, with Public Enemy, I deal with 108 countries we've been to; I have to look at the bigger picture and pull out a small story within that.

## What issues will be most important to you and your audience?

**RAPSODY** Immigration,

## INSIDER PREDICTIONS 2017

*"I've been rooting for the streaming model since before Spotify came to the United States — streams feel like an honest unit of measurement, as listeners democratically separate the cream from the crop. Hopefully, 2017 will see more long-standing forms of music broadcasting taking into account what might be bubbling slightly below the surface of the consumer world."*



—GALLANT

*"Everyone wants to be called a storyteller, but publicists have the best claim to the title. In 2017, our focus will be more on the narrative, less on the media outlet."*

—MARILYN LAVERTY  
President, Shore Fire Media

*"We've heard about the lack of new females having success in country, but 2017 will be different. Maren Morris is leading the charge; I see Cam and Carly Pearce breaking through in a big way."*

—CLARENCE SPALDING  
Manager, Maverick

suggested that **Arcade Fire** will release a new album, the act's fifth, this spring

**Depeche Mode** promises a new album, *Spirit*, this spring and will return to the road in May



**INSIDER  
PREDICTIONS  
2017**

*"The 10th anniversary of my album Love Hate will be a beautiful thing in December. I'm going to do a whole tour. Rihanna told me, 'You better do this!'"*

—THE-DREAM



*"With the success of A Tribe Called Quest's album, I see label execs taking a harder look at legacy hip-hop artists on their rosters and realizing there's a viable commercial opportunity for new music, as long as it's top-notch."*

—JULIAN K. PETTY  
Partner, Nixon Peabody LLP

*"What's happening in America and around the world right now requires artists to really think about what they put out. I'm hopeful the political and social climate will inspire great art."*

—BIBI BOURELLY



*"I'm hoping 2017 elaborates on the downtempo melodic trend while shining a light on underground and house."*

—AUSTIN KRAMER  
Global head, dance and electronic music; Spotify

# Lil Uzi Vert Will Break Out Of The 'Mumble Rap' Pack

**T**he 22-year-old rabble-rousing rapper Lil Uzi Vert has always defied genre conventions. He dyes his hair in an ever-changing spectrum of colors; he performs in a very Kurt Cobain plaid-on-acid-wash uniform; at his solo shows, he's more likely to crowd-surf than stay onstage. On Instagram, where he has more than 2 million followers, he follows a single account: Marilyn Manson, the androgynous rocker whom Uzi calls his greatest inspiration.

In just a year's time, the North Philly artist born Symere Woods has captivated a social-media-obsessed young audience with tuneful rhymes warbled over trap-inflected, electro-brushed beats. His single "Money Longer" rose to a No. 7 peak on *Billboard's* Rap Streaming Songs chart (and garnered more than 80 million streams on Spotify). On SoundCloud, the seven tracks on his latest release — the *1017 vs. the World* EP, a collaboration with Gucci Mane — accumulated

Darden did when Uzi refused his request to rap over a DJ Premier beat.

"It's the evolution," says Uzi. "There are always people who are into the old way of doing things. I don't think it's a bad thing necessarily, but things change — nothing stays the same. If you can stay true to yourself, you're always going to be legendary."

Though he's often grouped with irreverent peers like Lil Yachty and Playboi Carti, Uzi spits with an electricity and a pointed sense of melody he gleaned from listening to rock. "His style, his approach and his voice: I don't think I've heard somebody as raspy since [Lil] Wayne," says ASAP Rocky, one of Uzi's idols.

"I don't like to categorize Uzi with any other artists in his class," says DJ Drama,

Uzi's single "DeJ Loaf" (an ode to the Detroit rapper) in 2014; a year later, along with his business partners Don Cannon and Leighton

Morrison, Drama signed Uzi as the flagship artist on his Generation Now imprint, going on to oversee Uzi's debut mixtape, *The Real Uzi*.

Since then, Uzi's rise has been coupled with criticism (J. Cole recently took thinly veiled shots at both Uzi and Yachty on "Everybody Dies"), but he dismisses those digs as "background

noise." Jay Z personally invited him to perform a solo set at the 2016 Made in America Festival, and Fabolous recently tapped him for the duet "Goyard Bag." "I think he's chosen," says Rocky. "Especially with social media and technology, he has the opportunity to be very accessible to his fans, and that's very important."

As for his impending release, Uzi — who recently said he had been in the studio with Kanye West — says he's trying not to overthink the moment. "I don't want to put too much pressure on it," he says. "I'm just doing me, and to me, that's what got me this far." He does have his eye on one feature, though: "Well, shit, man — Marilyn Manson on the debut album? That'd be dope." —STEVEN J. HOROWITZ

**VITALS**

**SOUNDS LIKE**  
Laid-back lyrical style with a singsong rasp

**BIG BREAK**  
"Getting invited to Made in America. I never got to go, even being from Philadelphia, and the first time I went I performed."

**WHERE YOU'LL HEAR HIM**  
His debut full-length album and a tour, both due this summer

**"If you can stay true to yourself, you're going to be legendary. I'm just doing me, and to me, that's what got me this far."**

more than 22 million streams in three weeks. This summer he'll release his debut studio full-length, even as some elder statesmen of hip-hop call him out for rebuking rap's traditions, like WQHT (Hot 97) New York DJ Ebro

the hip-hop gatekeeper who helped foster Wayne's and T.I.'s careers. "I just think time will tell. You got to give these kids a chance to grow." Drama discovered the young MC when Philadelphia DJ Diamond Kuts premiered

GAGA: CHRISTOPHER POLK/GETTY IMAGES; TOWN/CLIFF; UPSO/GETTY IMAGES

Lady Gaga will play the Super Bowl LI half-time show on Feb. 5



Meanwhile, Taylor Swift will headline *Super Saturday Night* on Feb. 4, potentially previewing a new album



PREDICTIONS  
2017



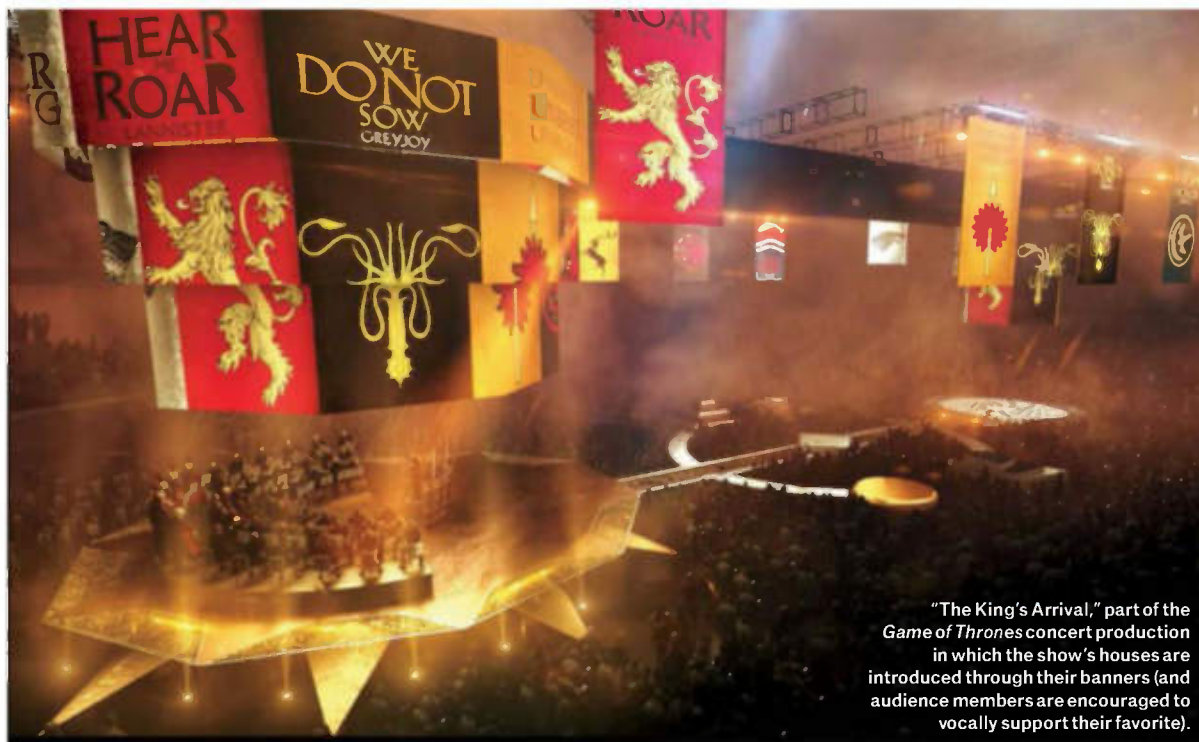
"I always try to be outside the box," says Uzi, photographed by Zach Wolfe on Dec. 5, 2016, at Means Street Studios in Atlanta.

On Feb. 24, **Little Big Town** will release *The Breaker*, its eighth studio album (Swift wrote the single "Better Man")



**The Weeknd's** Legend of the Fall Tour runs February to June





"The King's Arrival," part of the *Game of Thrones* concert production in which the show's houses are introduced through their banners (and audience members are encouraged to vocally support their favorite).

## GAME OF THRONES WILL GET THE ARENA ROCK TREATMENT

The day after *Game of Thrones*' first episode, in 2011, creators David Benioff and D.B. Weiss were already forwarding composer Ramin Djawadi YouTube videos of heavy metal and techno cover versions of his portentous theme. "I couldn't believe it," says Djawadi, 42. The show's music has only gained pop culture cred since then, and, starting in February, Djawadi will take six seasons' worth of his compositions on a 28-city North American arena tour (tagline: "Music is coming"). From wacky instruments to onstage snowstorms, here's how Djawadi and his collaborators will wow hardcore Gamers (and the friends who humor them).

### BRING BACK THE GREATEST HITS

"I took all my soundtracks and asked, 'Which pieces are must-plays?'" says Djawadi. The main theme and "The Rains of Castamere" (performed before season three's infamous *Red Wedding*) were obvious choices, but Djawadi also selected pieces that would benefit from standing apart from the visual scenes they originally accompanied — like "Mhysa," which plays as the newly liberated slaves of Meereen bow to their liberator Daenerys.



### ADD MORE DUDUK!

"We're going to have a lot of soloists," says Djawadi, including unconventional instruments like the duduk, a Middle Eastern woodwind used for Dothraki scenes.

"Since I'm not bound by picture, I'll be able to give the audience a little more *duduk*." Other pieces, like the Stark family theme, could get new arrangements for the 60-plus performers on the tour (strings, brass and choir).



### SEVEN STAGES ARE BETTER THAN ONE

The twisting seven-stage set represents the cities stylized in the show's opening credits. The main stage is King's Landing, separated by a 30-foot walkway from Winterfell; soloists will perform on several smaller stages standing in for Meereen, Pike, Dorne and Braavos.

### LET IT SNOW

Gargantuan digital projection screens will back the performers. Two that are multitiered, translucent and octagonal float above King's Landing and Winterfell, at one point creating the image of a blizzard around the orchestra.

### PLAYING WITH FIRE (AND FOG)

Three kinds of fog (including "Tsunami" dry ice) will be used, and pyrotechnics will accompany six songs: rockets mimicking burning arrows, flame jets timed to match footage of dragons *spitting* fire and green explosives to call to mind the "wildfire" that ripped through King's Landing at the end of the last season.

—ALEX YABLON



## INSIDER PREDICTIONS 2017



"Arabic singing will crash through to the American mainstream, mark my words!"

—EMEL MATHLOUTHI  
Tunisian protest singer-songwriter

"I predict the end of exclusives. Fans don't want to have to choose between various services to find the music they love, and labels don't seem to be fans of it either."

—MATT COLON  
Co-founder, Deckstar Management

"Savvy rights holders will measure and focus on 'return on attention,' versus 'return on investment,' as a metric to choose which platforms they place their media onto."

—BENJI ROGERS  
Co-founder, Dot Blockchain Music

"There will be several major anthems speaking to the current sociopolitical climate, but my money is on Taylor Swift and Jack Antonoff to write the chart-topper."

—WALTER FRYE  
Vp global entertainment and premier events, American Express





Clockwise from top left: Bell, Tresvant, Bivins, DeVoe and Brown in New Edition's '80s heyday.

# New Edition Will Harmonize (And Have It Out) On BET

**N**ew Edition exploded out of Boston's housing projects in the early 1980s, setting a precedent for the fleet of boy bands to follow, with its carefully groomed look (and moves) — and the group's share of offstage drama (contract rip-offs! Onstage fights!). Before a three-part BET biopic, *The New Edition Story*, airs Jan. 24-26, members Michael Bivins, Bobby Brown and Ralph Tresvant look back on the pivotal career moments you're likely to see onscreen.

Tresvant is unofficially designated the group's star when he's pushed to the center of New Edition's

## "Candy Girl" photo shoot.

**RALPH TRESVANT** I remember everybody being kind of defensive during that shoot, but I loved it! I didn't focus on me being in the center; I just focused on our first album coming together.

**BOBBY BROWN** I damn sure didn't want to be the one in the middle! I had already made up my mind that Ralph was the lead singer and that he was going to take us to the promised land.

**MICHAEL BIVINS** My sweatshirt was too big, pants were too tight, I didn't like my smile — I didn't trip off of Ralph, I just hated that picture of myself!

The members' mothers unknowingly sign a bad

deal, leaving the group with \$1.87 among them after a successful tour.

**BIVINS** I almost didn't sign that deal. I thought it was going to take away from my dream of being a basketball player.

**TRESVANT** I just thought the money was in a bank account somewhere where we couldn't have access to it.

**BIVINS** I remember I was playing ball, and [bandmates] Ricky [Bell] and Bobby ran over to my side of the project, talking about the money. I was trying to understand why they were so upset. It didn't register until I went to the house and my mom explained it to me.

**BROWN** I felt like that was the

beginning of the end. I had always wanted to be solo, and I knew that we had a chance to get a better deal at a major label.

**TRESVANT** They really did give us a check for \$1.87. I just saw a picture of it recently.

Brown is voted out of New Edition in 1985.

**BIVINS** Bob was missing a lot of flights. His mother came to New York three times to explain his attitude, to tell us to give him a break. He and I were close, but we started getting into it physically.

**BROWN** I was not comfortable or happy. We all came from the hood, but I came from the hood hood, from a family of gangsters and hustlers. I wanted to make some money. And I was wild and loose then — I had gotten my girlfriend pregnant, and drugs played a bit part in my life at that time.

There were so many fights among the group, we could have put a whole comedy out. **TRESVANT** We had a meeting, and management said he was causing a lot of problems and messing up our image. I tried not to participate in the vote. But I talked to him and his mom, and he had already signed a deal as a solo artist. That's when I had to let go. We had to move on.

**BIVINS** It was a tough decision, but if we didn't kick Bobby out, we never would have seen the explosiveness of "My Prerogative" and his solo career.

After a few reunion attempts through the years, with and without Brown, the full group gets back together in 2011.

**BROWN** The Home Again Tour [in 1997] was a disaster [Brown and Ronnie DeVoe got into an onstage fight at one show]. And the next one, I was so far gone — two weeks before it started, I had a heart attack, but I went out there to stand onstage with my brothers.

**TRESVANT** It was always something in the back of our minds, but everyone's career took off individually, and you have to get the most out of that while it's hot. But there was a feeling that it was time.

**BIVINS** Having New Edition means we can take care of our families, see our fans. There's no solving all the problems or the inner workings because they've been going on so long, but we knew that dollars made sense.

**BROWN** New Edition is not done, and I keep working on myself so I can be part of the next beginning. —ALAN LIGHT



The cast of BET's *The New Edition Story*, clockwise from top left: Woody McClain, Luke James, Keith Powers, Algee Smith, Elijah Kelley and Bryshere Y. Gray.





# Luke Combs Will Bring Bearded, Everydude Charm Back To Country

I'm probably going to dip during this interview," warns Luke Combs as he sinks into the couch at his label head's East Nashville home, clutching a can of Copenhagen chewing tobacco. The 26-year-old North Carolina native is burly, bearded and, on this particular morning, sporting a camouflage ball cap and last night's hoodie and blue jeans.

But Combs' laid-back look belies a focused approach and a very modern hybrid sound. The singer-songwriter's blend of rough-hewn twang, guitar-driven Southern rock and contemporary R&B rhythms sent his single

"Hurricane" to *Billboard's* Country Airplay and Hot Country Songs charts, where it has peaked thus far at No. 40 and No. 28, respectively. In a genre stocked with suave young men who look a lot like pop stars, Combs is quickly carving out a niche for himself as a millennial everyman.

"If I can reach the guy in Alabama that hunts," says Combs, "and he hears that

song and he sees me — like, he's comfortable with me, my image as a person, as an artist — he's willing to sit down and give that song a chance."

Combs isn't merely spouting a theory. He is accumulating streams into the millions, commanding a sizable following on the now

defunct video platform Vine and selling out clubs in Southern college towns by the time country-music executive Lynn Oliver-Cline selected him to be the first artist on her indie label River House Artists — a deal made in the summer at the dining table roughly 20 feet from where Combs now sits.

"I would never even consider an artist that's not already out helping themselves," says Oliver-Cline. "The fact that he had made two EPs on his own and had found a way to release those songs himself and play shows — maybe he didn't know what he was doing, but he knew enough."

By the end of 2016, Columbia Nashville had formed a joint venture with River House to release Combs' music, Big Machine

## VITALS

**HAILS FROM**  
Asheville, N.C.

**SPIRIT ANIMAL**  
"Garth Brooks. We're both dashing handsome, and we're both great performers."

**WHERE YOU'LL HEAR HIM**  
Touring solo through Jan. 28; playing arenas with Brantley Gilbert Feb. 2-April 29; on his Columbia Nashville debut later in 2017



"I just write the stuff that makes sense to me, and that happens to be country music," says Combs, photographed by Robby Klein on Dec. 5, 2016, in Franklin, Tenn.

Music had signed him to a publishing deal, and "Hurricane" was getting its first proper radio push. This spring, Combs will join Brantley Gilbert on an arena tour, and later in 2017, he'll release his debut full-length album.

Incredibly, it was only

five years ago that Combs learned to play the guitar — a gift from his parents, who exposed him early to both classic rock and '90s country singers like Vince Gill and Brooks & Dunn — he had stowed away in a closet. At Appalachian State University, Combs burned through

majors before eventually starting to perform around town. The school's most famous country alum, Eric Church, the rare star who wrote his own material, became an example to him. "I was like, 'Man, he's the real McCoy,'" says Combs. Since then, Combs has







had a hand in every song he has released. "I respect [fans'] intelligence and their wanting to hear things that maybe they haven't heard, or maybe to have their comfort zones expanded a little bit."

"The younger generation that loves someone like Sam Hunt will identify with

Luke's music," says Oliver-Cline, "and then someone like me who is in their mid-40s is also going to love it because of some of the '90s style in there."

But Combs, wad of dip in his lip, insists that his musical ambitions have nothing to do with trying out

trends. "Sometimes people are looking for, 'What's the next Tesla car? What's this really cool, super-specific thing that people are going to want?'" says Combs. "But I try to be just like a Ford truck. They sell a lot more Ford trucks than they do Tesla cars." —JEWELRY NIGHT

COURTESY OF PAULA TURNER. PISTOLS: ALWAYS! DOG PHOTO: BANKS. L&S: TONY STAMARZ/GETTY IMAGES.

## INSIDER PREDICTIONS 2017

"2016 was about that Trinidad soca/reggaetón beat hitting the airwaves. Now, I'm seeing a lot of funk coming back. People want to dance, have fun and enjoy themselves!"



—PITBULL

"With the oversaturated, repetitive nature of dance music, watching artists shift their style to create more streaming-friendly records will be interesting."

—MOE SHALIZI  
Red Light Management

"Fans want more immersive experiences, and both artists and brands have pushed boundaries here. In 2017, experiential will evolve to feed the fans' desire for what's next while challenging their thinking."

—EMMA QUIGLEY  
Head of music and entertainment,  
PepsiCo

"More artists will create music in the spirit of social action. There seems a need, and perhaps responsibility, for artists to bring people together in a world where there is great division."

—KIMBRA





# Mark Johns Will Be Skrillex's Breakout Protégée

**M**ark Johns wasn't even looking to land a record deal when, a year ago, she posted a cover of "N—s in Paris" on SoundCloud. Recorded with her producer friend Sable, "In Paris" utterly transformed the Jay Z/Kanye West track, with Johns' alluringly layered vocals flitting over shimmering electronic beats. It also quickly attracted the attention of Skrillex. He posted the song on his Twitter and on his "Skrillex Selects" SoundCloud page, asking Johns for more music, which she sent him. Then he asked her to come to Los Angeles. Suddenly, Mark Johns, who'd only started making music a few months earlier, found herself the first solo singer signed to Skrillex's OWSLA label. She released her first EP, *Molino*, in October, and she's at work writing her first album.

"I wasn't one of those kids who's like, 'I want to be a singer when I grow up!'" says the 22-year-old (real name: Naomi Abergel) while curled up in a studio deep within downtown Los Angeles' warehouse district. "My mom would play Celine Dion and Aerosmith in the car, and I would listen to whatever was on the radio. Music was never really a huge part of my personality."

"She didn't know what she was doing, which is why it felt so honest," says OWSLA co-founder Clayton Blaha of Johns' early recordings.

"No rules; just putting herself out there. She's a real badass." *Molino*, which has logged 1.7 million streams on Spotify, features Johns' rainy-day lyrics sung in a gauzy mezzo-soprano — sweet, but only just so.

Born in Montreal to Jewish-Moroccan parents, Johns had an unusually cosmopolitan upbringing: Her family moved to Singapore when she was a baby, and she attended boarding school in Israel. "Very cheeky" as a kid, she was inspired by *Legally Blonde*

to practice law ("She's such a boss bitch"), but digging around YouTube attracted her to music. "I would hear the deeper cuts of an artist I really liked," recalls Johns, "and think, 'Whoa, there's so much more out there.'"

She was "super drawn to the remix and electronic elements" on

SoundCloud. "That's where everything started musically for me." While she was still studying psychology at the University of Miami, Sable posted "In Paris." Worried her parents would freak out, Johns adapted her favorite visual artist's name — Marc Johns — as her own alias. Now, she has refined her sound, making the kind of downtempo dance pop that's a first for OWSLA.

"Everybody is going to have an idea about what's best for you," she says. "You need to push for what you want. I don't want to ever be bored — because what's the point, otherwise?" —REBECCA HAITHCOAT

## VITALS

### SOUNDS LIKE

Dreamy vocals atop a glittering electro-pop groove

### SPIRIT ANIMAL

"Koala. They like to eat a lot, and they like chillin'."

### FIRST SONG SHE WROTE

A rap called "Icebox." "It has, like, 'lava lamps' and 'apple juice' in the lyrics."



"I write these songs for myself, first and foremost. Sometimes they're good, and those I share," says Johns, photographed by Sami Drasin on Dec. 1, 2016, at Hudson Loft in Los Angeles.



## PRESIDENT OBAMA'S GRACE WILL BE MISSED BY SENATOR CORY BOOKER



Booker

Faced once again with a deeply challenging and painful tragedy, in June 2015 President Barack Obama was called to deliver a eulogy for the

Reverend Clementa Pinckney, one of nine people murdered at the historic Emanuel AME Church in Charleston, S.C., by a hate-filled gunman.

As he had done so many times before, as our best presidents — FDR, Kennedy, Lincoln — have done in crisis and challenge, Obama spoke to the soul, courage and love of our nation. When people could have felt demoralized, he “re-moralized” our nation, fixed our compass to true north and reminded us of who we are and who we aspire to be.

Then, the unexpected: Just when his speech had seemed to reach its moving conclusion, the president began to sing. As he hit the notes of “Amazing Grace” in an unchanging baritone, his voice steady and resolute, he lifted us all a little bit higher than we thought we could go.

Obama’s leadership has exemplified what America can be at its best, even when we are confronting ourselves at our worst. He has led our country with grace and scandal-free dignity for the past eight years. His presidency has been rife with challenges — he inherited a nation on the verge of financial meltdown, engaged in two wars and with a deeply rooted, unyielding partisanship that has only become fiercer. In spite of those challenges and others, Obama has ably led our nation to greater prosperity,

and, despite the rise in global threats, has not allowed us to surrender our values of freedom and compassion and our commitment to being

strong amid a storm.

History will herald Obama’s many accomplishments: bringing America back from the brink of financial collapse, negotiating the groundbreaking Paris Climate Agreement, cutting the unemployment rate in half, starting to fix our broken criminal justice system, expanding health care access for millions and many more. But I believe he and his family also leave a legacy of helping us as a nation to see each other more clearly, to recognize the breadth and the depth of the beauty, promise and potential of a diverse America.

This black family in the White House expanded the moral imagination of us all and helped a generation of children from all backgrounds to dream bigger and more inclusive dreams for themselves and their country.

Shortly after Obama was first elected, I visited a majority-black classroom across the street from where I lived in a low-income section of Newark, N.J. I asked a familiar question to the elementary-aged

children: “What do you want to be when you grow up?” I expected to hear a familiar answer, which was usually the name of whatever celebrity had captured their imagination at the time, most often an entertainer, artist or athlete. But this time, the answer was different from anything I had heard before: More than one child proudly and confidently proclaimed, “I want to be president of the United States.”

As Obama leaves office, I will remember him as a man who not only gave kids on my block a bolder hope for their own future, but as someone who in dark times helped to show us all that we are better than the sum of our parts, that we are the United States of America, and together

— if we can recognize that the ties that bind us are stronger than the lines that divide us — we can achieve impossible things.

By the second line of “Amazing Grace,” everyone at Reverend Pinckney’s memorial service joined the president in song. As those behind Obama and in the crowd began to sing, their voices grew louder, and the president’s own voice became less discernible. He had ignited the strength of the chorus — a choir of healing and hope — and the strength of that collective of voices was all anyone could hear. ●

*Booker has served as New Jersey’s junior senator since 2013.*



HAIR AND MAKEUP BY CHRISTINE GUERRA AT CELESTINE; GROOMING: JACQUELINE; ON-SITE PRODUCER: MICHAEL LIBERMAN; BOOKER: GARY GERSHOF/WIREIMAGE; SCOOTER: MARK WORMON/GETTY IMAGES; LORDE: KEVIN WINTER/GETTY IMAGES.





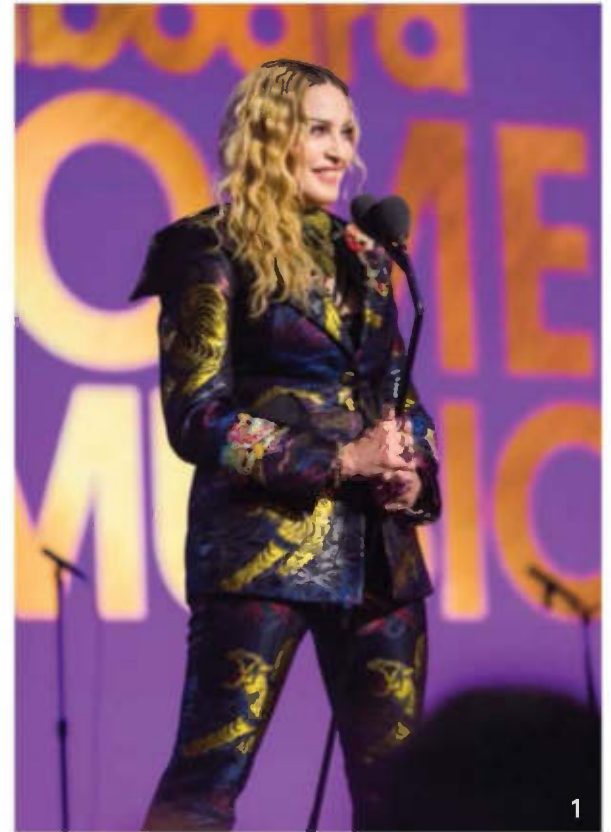
EVENTS & HAPPENINGS

billboard  
WOMEN  
IN MUSIC 2016

DEC. 9 | NEW YORK

Billboard's annual Women in Music event, held at Pier 36, recognized and honored the remarkable achievements of today's top influential female artists and dynamic executives. The honorees, selected by the magazine's editorial team, included revolutionary women who have motivated and inspired the music business with their achievements, leadership and individuality throughout the past 12 months. Among the 2016 artist honorees were Madonna, Shania Twain, Meghan Trainor, Kesha, Halsey, Andra Day, Maren Morris and Alessia Cara, while the Executive of the Year was Bozoma Saint John, head of Apple Music's global consumer marketing division.

Thank you to our 2016 partners American Express, PANDORA Jewelry, Mercedes-Benz, American Airlines, Nielsen Music and Iron Mountain.



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4

1. Woman of the Year Madonna accepted her award and gave an emotional, thought-provoking speech.
2. To share their personal style, attendees visited PANDORA Jewelry's "mani-cam" to create their own ring stacks.
3. Honoree Deborah Curtis, vp global experiential marketing and partnerships at American Express, introduced the *Women in Music 2016: Inspiring a Generation* documentary.
4. The music industry's top female executives gathered for the annual group photo, presented by Iron Mountain Entertainment Services and Nielsen Music.





5

5. PANDORA Jewelry special guest, style expert and TV host Louise Roe interviewed honorees and guests about their style inspirations on the pink carpet.
6. Talent including Madonna, Nick Jonas, Debbie Harry and Shania Twain signed the American Airlines gramophone on the red carpet, in support of Stand Up to Cancer.
7. Singer-actress Sabrina Carpenter on the pink carpet.
8. Attendees enjoyed passed hors d'oeuvres and cocktails, presented by American Airlines.
9. Guests could interact with custom screens that featured a Women in Music trivia game curated by Nielsen Music.
10. Attendees were gifted camouflage totes courtesy of L.L. Bean, filled with top-of-the-line products by BKR Water Bottles, Cosabella, Glossier and Living Proof and more.
11. As the official auto sponsor, Mercedes-Benz elevated talent arrivals and captivated on-lookers with its 2017 S64 Cabriolet.



6



7



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9



10



11




# Billboard Artist 100

January 14  
2017  
**billboard**



**NO. 16**  
BTS

The star South Korean boy band returns to its highest Artist 100 rank, first set upon its October 2016 debut. Social reaction drives its standing, as the act tops the Social 50 chart for an eighth week.


2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	2	1	<b>#1</b> THE WEEKND	XO/REPUBLIC	1	116
2	1	2	PENTATONIX	RCA	1	35
5	4	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	131
4	3	4	BRUNO MARS	ATLANTIC/AG	1	119
7	6	5	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	89
1	5	6	J. COLE	DREAMVILLE/ROC NATION	1	90
9	8	7	SHAWN MENDES	ISLAND	1	99
<b>NEW</b>		8	GEORGE MICHAEL	AEGEAN/EPIC	8	1
6	9	9	ARIANA GRANDE	REPUBLIC	1	129
17	14	10	ADELE	XL/COLUMBIA	1	100
10	12	11	RAE SREMMURD	EAR DRUMNER/INTERSCOPE/IGA	5	95
12	11	12	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	2	57
11	10	13	RIHANNA	WESTBURY ROAD/ROC NATION	2	127
18	16	14	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	130
19	17	15	ALESSIA CARA	EP/DEF JAM	15	69
						
48	49	16	BTS	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	16	12
13	7	17	GARTH BROOKS	PEARL	7	18

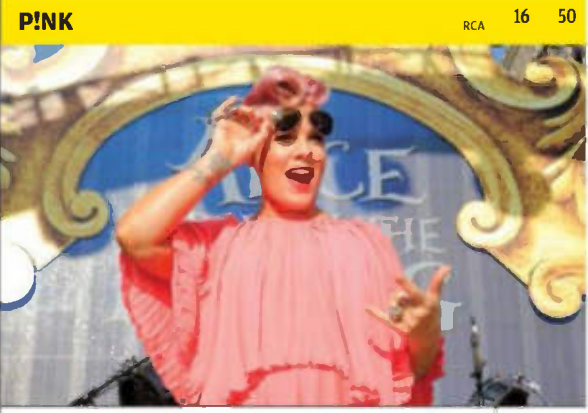

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
38	31	18	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	18	26
21	18	19	METALLICA	BLACKENED	2	81
8	21	20	TAYLOR SWIFT	BIG MACHINE/BMLG	1	127
27	25	21	MAROON 5	222/INTERSCOPE/IGA	1	131
						
34	24	22	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	16	85
25	21	23	SIA	MONKEY PUZZLE/RCA	5	131
<b>NEW</b>		24	WHAM!	COLUMBIA	24	1
-	77	25	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	58
16	15	26	MICHAEL BUBLE	REPRISE/WARNER BROS.	4	22
35	13	27	GUCCI MANE	GIJWOP/ATLANTIC/AG	6	12
54	38	28	JON BELLION	VISIONARY/CAPITOL	25	12
-	61	29	MIGOS	QUALITY CONTROL/300/AG	29	12
43	34	30	ZAY HILFIGERRR & ZAYION MCCALL	THA LIGHTS GLOBAL/ATLANTIC/AG	18	10
37	33	31	NIALL HORAN	NEON HAZE/CAPITOL	11	14
29	26	32	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	92
78	63	33	DAYA	ARTBEATZ	20	59
49	43	34	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	131

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by West Big Sound. See charts legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC. RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND SOCIAL DATA SALES DATA COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE CHARTS AND EXPLANATIONS. © 2017, PROMOTHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
58	53	35	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	2	129
28	30	36	<b>JOHN LEGEND</b>	COLUMBIA	15	85
79	58	37	<b>BIG SEAN</b>	G.O.O.D./DEF JAM	2	73
37	27	38	<b>AMINE</b>	REPUBLIC	27	11
41	36	39	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	102
46	46	40	<b>HALSEY</b>	ASTRALWERKS	4	58
36	28	41	<b>THE ROLLING STONES</b>	THE ROLLING STONES/PROMOTONE BV/POLYDOR/INTERSCOPE/IGA	5	8
77	47	42	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	131
68	60	43	<b>D.R.A.M.</b>	#1EPICHECK/EMPIRE RECORDINGS	31	20
51	45	44	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	76
23	20	45	<b>ELVIS PRESLEY</b>	RCA/LEGACY	20	29
65	65	46	<b>JUSTIN TIMBERLAKE</b>	RCA	5	85
26	32	47	<b>LADY GAGA</b>	STREAMLINE/INTERSCOPE/IGA	1	31
57	54	48	<b>THOMAS RHETT</b>	VALOR/BMLG	7	100
						
30	42	49	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	131
55	49	50	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	3	118
45	29	51	<b>CAMILA CABELLO</b>	SYCO/EPIC	29	14
-	79	52	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	130
87	75	53	<b>LIL YACHTY</b>	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	50	19
40	51	54	<b>BRETT ELDRIDGE</b>	ATLANTIC/WMN	9	53
42	66	55	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	121
20	52	56	<b>POST MALONE</b>	REPUBLIC	20	27
12	44	57	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	2	62
47	35	58	<b>DAFT PUNK</b>	DAFT LIFE/COLUMBIA	35	15
100	88	59	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BBMG	1	122
24	19	60	<b>MARIAH CAREY</b>	EPIC	19	19
-	56	61	<b>THE BEATLES</b>	APPLE/CAPITOL/UME	14	21
RE-ENTRY	62	62	<b>YO GOTTI</b>	COCAINE MUZIK/EPIC	10	24
91	71	63	<b>YOUNG M.A</b>	M.A MUSIC/3D	58	13
86	84	64	<b>21 SAVAGE</b>	SLAUGHTER GANG	64	10
53	59	65	<b>X AMBASSADORS</b>	KIDINAKORNER/INTERSCOPE/IGA	21	79
-	99	66	<b>MEGHAN TRAINOR</b>	EPIC	1	127
64	69	67	<b>TIM MCGRAW</b>	MCGRAW/BIG MACHINE/BMLG	10	108
NEW	68	68	<b>NINE INCH NAILS</b>	THE NULL CORPORATION	68	1
RE-ENTRY	69	69	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	99
15	39	70	<b>ZAYN</b>	RCA	1	36

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
76	57	71	<b>MACHINE GUN KELLY</b>	EST19XX/BAD BOY/INTERSCOPE/IGA	11	6
83	91	72	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	10	66
22	91	73	<b>TRANS-SIBERIAN ORCHESTRA</b>	LAVA/REPUBLIC	19	21
-	100	74	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	5	42
59	67	75	<b>MIRANDA LAMBERT</b>	RCA NASHVILLE/SMN	6	60
RE-ENTRY	76	76	<b>P!NK</b>	RCA	16	50
						
84	70	77	<b>LITTLE BIG TOWN</b>	CAPITOL NASHVILLE/UMGN	17	50
93	83	78	<b>BEBE REXHA</b>	WARNER BROS.	48	26
-	50	79	<b>CHRIS BROWN</b>	RCA	1	125
61	55	80	<b>FIFTH HARMONY</b>	SYCO/EPIC	6	93
44	41	81	<b>FRANK SINATRA</b>	FRANK SINATRA ENTERPRISES/CAPITOL/UME	33	15
96	87	82	<b>DESIGNER</b>	G.O.O.D./DEF JAM	6	42
RE-ENTRY	83	83	<b>MELANIE MARTINEZ</b>	ATLANTIC/AG	29	13
82	89	84	<b>DJ KHALED</b>	WE THE BEST/EPIC	3	31
RE-ENTRY	85	85	<b>PRINCE</b>	NPG/WARNER BROS.	1	26
RE-ENTRY	86	86	<b>KEVIN GATES</b>	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	47
RE-ENTRY	87	87	<b>KODAK BLACK</b>	DOLLAZ N DEALZ	78	2
RE-ENTRY	88	88	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	10	115
RE-ENTRY	89	89	<b>A TRIBE CALLED QUEST</b>	EPIC	1	5
80	96	90	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	9	98
RE-ENTRY	91	91	<b>KATY PERRY</b>	CAPITOL	6	125
RE-ENTRY	92	92	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	89
63	76	93	<b>CHILDISH GAMBINO</b>	GLASSNOTE	7	21
89	74	94	<b>KENNY CHESNEY</b>	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	104
-	94	95	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	8	124
-	92	96	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	28	11
RE-ENTRY	97	97	<b>ED SHEERAN</b>	ATLANTIC/AG	1	125
						
RE-ENTRY	98	98	<b>MILEY CYRUS</b>	RCA	25	55
RE-ENTRY	99	99	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	124
-	91	100	<b>THE LUMINEERS</b>	DUALTONE	1	34



## 'Starboy' Shines

Rebounding 2-1 to reclaim his title as the top musical act in the United States, **The Weeknd** (above) leads the Billboard Artist 100 chart for an 11th total week. The pop/R&B star ties **Justin Bieber** for the second-most frames atop the tally (dating to its July 2014 launch) among males, with the Canadians following only fellow countryman **Drake** (23 weeks). Among all acts, only **Taylor Swift** has logged more time at No. 1 (31 weeks).

The Weeknd rules the Artist 100 with streaming accounting for the greatest share of his chart action (39 percent), led by single "Starboy" (featuring **Daft Punk**), which ranks at No. 4 on Streaming Songs (23.3 million U.S. streams in the week ending Dec. 29, according to Nielsen Music); the song topped the Billboard Hot 100 dated Jan. 7. Meanwhile, follow-up "I Feel It Coming" (also featuring Daft Punk) becomes The Weeknd's 10th top 10 (and Daft Punk's third) on the Rhythmic airplay chart (12-10).

Following his Dec. 25 death, **George Michael** enters the Artist 100 at No. 8, while his former duo **Wham!** (with **Andrew Ridgeley**) bows at No. 24. Digital song sales mark nearly half of the chart points for both billings. See pages 3 and 58 for more on the pop icon's moves on multiple Jan. 14-dated charts.

Lastly, **Ed Sheeran** re-enters the Artist 100 at No. 97. The singer-songwriter could soon surge much higher, following a series of Twitter posts beginning Jan. 1 teasing his release of new music on Jan. 6.

—Gary Trust



# Billboard 200

January 14  
2017  
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
1	1	<b>#1 2 WKS</b> PENTATONIX	▲	RCA	A Pentatonix Christmas	1	10
3	2	THE WEEKND		XO/REPUBLIC	Starboy	1	5
2	3	BRUNO MARS		ATLANTIC/AG	24K Magic	2	6
4	4	J. COLE		DREAMVILLE/ROC NATION	4 Your Eyez Only	1	3
7	5	ORIGINAL BROADWAY CAST	▲	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	66
10	6	SOUNDTRACK		WALT DISNEY	Moana	5	6
18	7	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/AG	Blurryface	1	85
19	8	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	35
5	9	PENTATONIX	▲	RCA	That's Christmas To Me	2	33
21	10	SOUNDTRACK	▲	DC/ATLAS/WATER TOWER/ATLANTIC/AG	Suicide Squad: The Album	1	21
37	11	<b>GG</b> SHAWN MENDES		ISLAND	Illuminate	1	14
RE	12	GEORGE MICHAEL		AEGEAN/EPIC/LEGACY	TwentyFive	12	10
8	13	METALLICA		BLACKENED	Hardwired...To Self-Destruct	1	6
13	14	SOUNDTRACK		VILLA 40/DREAMWORKS/RCA	Trolls	3	14
9	15	THE ROLLING STONES		THE ROLLING STONES/PROMOTONE B.V./POLYDOR/INTERSCOPE/IGA	Blue & Lonesome	4	4
HOT SHOT DEBUT	16	YO GOTTI		CCCA/INE MUZIK/EPIC	White Friday (CM9)	16	1
18	17	ADELE	◆	XL/COLUMBIA	25	1	58
RE	18	GEORGE MICHAEL	◆	LEGACY	Faith	1	89
32	19	RAE SREMMURD		EAR DRUMMER/INTERSCOPE/IGA	SremmLife 2	4	20
12	20	MICHAEL BUBLE		143/REPRISE/WARNER BROS.	Christmas	1	56
70	21	SOUNDTRACK		UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	21	3
6	22	GARTH BROOKS		PEARL	The Ultimate Collection	6	3
23	23	THE CHAINSMOKERS		DISRUPTOR/COLUMBIA	Collage (EP)	6	8
24	24	ARIANA GRANDE	▲	REPUBLIC	Dangerous Woman	2	32
25	25	POST MALONE		REPUBLIC	Stoney	6	3
31	26	NINE INCH NAILS		THE NULL CORPORATION	Not The Actual Events (EP)	26	2
61	27	PANIC! AT THE DISCO	●	DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	50
28	28	RIHANNA	▲	WESTBURY ROAD/ROC NATION	ANTI	1	49
47	29	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/AG	Vessel	21	124
17	30	VARIOUS ARTISTS		HAMILTON UPTOWN/ATLANTIC/AG	The Hamilton Mixtape	1	4
22	31	CHRIS STAPLETON	▲	MERCURY NASHVILLE/UMGN	Traveller	1	68
62	32	A TRIBE CALLED QUEST		EPIC	We Got It From Here...Thank You 4 Your Service	1	7
76	33	MELANIE MARTINEZ	●	ATLANTIC/AG	Cry Baby	6	72
20	34	LADY GAGA		STREAMLINE/INTERSCOPE/IGA	Joanne	1	10
NEW	35	RUN THE JEWELS		RUN THE JEWELS	Run The Jewels 3	35	1
92	36	JON BELLION		VISIONARY/CAPITOL	The Human Condition	5	23
59	37	Z1 SAVAGE & METRO BOOMIN		SILVERSTAR GANG	Savage Mode	28	24
53	38	BEYONCÉ	▲	PARKWOOD/COLUMBIA	Lemonade	1	36
55	39	TRAVIS SCOTT		GRAND MURSTLE/EPIC	Birds In The Trap Sing McKnight	1	17
25	40	MIRANDA LAMBERT		VANNER/RCA NASHVILLE/SMN	The Weight Of These Wings	3	6
26	41	KEITH URBAN		HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	34
41	42	GRACE VANDERWAAL		SWED/REPUBLIC	Perfectly Imperfect (EP)	9	4
44	43	FLORIDA GEORGIA LINE		BMLG	Dig Your Roots	2	18
167	44	<b>PS</b> FRANK OCEAN		BOYS DON'T CRY	Blonde	1	19
45	45	SIA	▲	MONKEY PUZZLE/RCA	This Is Acting	4	48
27	46	CHILDISH GAMBINO		MCDJ/CLASSNOTE	Awaken, My Love!	5	4
16	47	GUCCI MANE		GLWCOP/ATLANTIC/AG	The Return Of East Atlanta Santa	16	2
116	48	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	44	31
127	49	D.R.A.M.		#EPIC/HECK/EMPIRE RECORDINGS	Big Baby D.R.A.M.	19	10
87	50	ALESSIA CARA	●	EP/DEF JAM	Know-It-All	9	59

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
108	51	DJ SNAKE		DI SNAKE/INTERSCOPE/IGA	Encore	8	21
95	52	SOUNDTRACK		SUMMIT/INTERSCOPE/IGA	La La Land	52	3
53	53	MARIAH CAREY	▲	COLUMBIA/LEGACY	Merry Christmas	3	66
50	54	JASON ALDEAN		MACON/BROKEN BOW/BMG	They Don't Know	1	16
41	55	VARIOUS ARTISTS		SONY MUSIC/UNIVERSAL/UMG	NOW 60	7	8
56	56	KEVIN GATES	▲	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	2	48
11	57	KID CUDI		WICKED AWESOME/REPUBLIC	'Passion, Pain & Demon Slayin'	11	2
28	58	GARTH BROOKS & TRISHA YEARWOOD		GWENDOLYN/PEARL	Christmas Together	7	7
66	59	J. COLE	▲	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	108
39	60	VINCE GUARALDI TRIO	▲	FANTASY/CONCORD	A Charlie Brown Christmas (Soundtrack)	23	58
40	61	JOHN LEGEND		COLUMBIA	Darkness And Light	14	4
58	62	VARIOUS ARTISTS		RCA	The RCA-List, Vol. 2	23	8
78	63	JUSTIN BIEBER	▲	SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Purpose	1	59
73	64	THOMAS RHETT	▲	VALORY/BMG	Tangled Up	6	66
77	65	THE WEEKND	▲	XO/REPUBLIC	Beauty Behind The Madness	1	70
36	66	MICHAEL BUBLE		REPRISE/WARNER BROS.	Nobody But Me	2	10
RE	67	HALSEY	▲	ASTRALWORKS	Badlands	2	70
RE	68	DAYA		ARI/BEATZ	Sit Still, Look Pretty	36	10
98	69	BRYSON TILLER	▲	TRAPSOUL/RCA	TRAPSOUL	8	66
67	70	PRINCE		NPG/WARNER BROS.	4Ever	35	6
69	71	THE LUMINEERS		DUALTONE	Cleopatra	1	38
106	72	TAYLOR SWIFT	▲	BIG MACHINE/BMG	1989	1	114
64	73	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	10	4
107	74	VARIOUS ARTISTS		EPIC	Epic Lit (Version 2)	32	6
35	75	TONY BENNETT		RPM/COLUMBIA	Tony Bennett Celebrates 90	35	2
68	76	BLAKE SHELTON	●	WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	32
63	77	KENNY CHESNEY		BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Cosmic Hallelujah	2	9
89	78	CHANCE THE RAPPER		CHANCE THE RAPPER	Coloring Book	8	33
148	79	EAGLES	◆	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	209
105	80	CARRIE UNDERWOOD	▲	19/RCA NASHVILLE/SMN	Storyteller	2	62
46	81	PENTATONIX	●	RCA	Pentatonix	1	29
81	82	ADELE	◆	XL/COLUMBIA	21	1	306
185	83	PANIC! AT THE DISCO	●	DECAY/DANCE/FUELED BY RAMEN/AG	Too Weird To Live, Too Rare To Die!	2	90
RE	84	GEORGE MICHAEL	▲	EPIC/LEGACY	Ladies & Gentlemen: The Best Of George Michael	24	24
135	85	G-EAZY	▲	G-EAZY/RVG/BPG/RCA	When It's Dark Out	5	56
101	86	KANYE WEST		G.O.O.D./DEF JAM	The Life Of Pablo	1	39
178	87	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	The Perfect LUV Tape	55	20
79	88	SOLANGE		SA/INT/COLUMBIA	A Seat At The Table	1	13
72	89	BING CROSBY	▲	MCA SPECIAL PRODUCTS/UMG	White Christmas	59	34
83	90	NAT KING COLE	▲	CAPITOL/UMG	The Christmas Song	75	29
100	91	BOB MARLEY AND THE WAILERS	◆	TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	450
113	92	LUKE BRYAN	▲	CAPITOL NASHVILLE/UMGN	Kill The Lights	1	73
181	93	VARIOUS ARTISTS		ATLANTIC/AG	This Is A Challenge	93	2
110	94	JOURNEY	◆	COLUMBIA/LEGACY	Journey's Greatest Hits	10	441
124	95	THE BEATLES	◆	APPLE/CAPITOL/UMG	1	1	253
57	96	PENTATONIX		RCA	PTXmas (EP)	7	26
136	97	EMINEM	◆	WEB/AFERMAT/INTERSCOPE/UMG	The Eminem Show	1	300
139	98	SAM HUNT	▲	MCA NASHVILLE/UMGN	Montevallo	3	114
24	99	JORDAN SMITH		LIGHTWORKS/REPUBLIC	'Tis The Season	11	7
120	100	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	200



## George Michael's Sales Surge

The death of **George Michael** on Dec. 25 prompts the return of three of his solo albums to the **Billboard 200** — along with *Make It Big*, his breakthrough set with **Wham!** in 1984.

Michael's 2008 greatest-hits album *Twenty Five* re-enters the list at No. 12 — a new high, surpassing its No. 28 debut and peak. The set earned 39,000 equivalent album units in the week ending Dec. 29 (up 1,471 percent), with 9,000 of those in traditional album sales (up 9,476 percent). Michael's 1987 debut solo album *Faith* returns to the tally at No. 18 with 33,000 units (up 6,061 percent), with 14,000 copies sold (up 8,189 percent). The smash release, which spent 12 weeks atop the chart, was the best-selling Michael or Wham! album of the week.

Michael charts one more solo set on the list, the 1998 hits compilation *Ladies & Gentlemen: The Best of George Michael*, at No. 84, while *Make It Big* by Wham! returns at No. 168. It's the first time the former No. 1 album has been on the tally since 1986.

Overall, Michael/Wham! album and digital song sales increased by 2,678 percent during the tracking week — vaulting to 477,000 sold. Of that, album sales equaled 48,000 (up from just 1,000 in the previous frame), while song sales totaled 429,000 (an increase from 16,000).

In the streaming space, Michael and Wham! registered 50.7 million streams for the week (up 553 percent from 7.8 million). —Keith Caulfield

THE WEEK'S MOST POPULAR ALBUMS ACROSS ALL GENRES, RANKED BY ALBUM SALES, AUDIO AND/OR DIGITAL STREAMING ACTIVITY AND DIGITAL SALES OF TRACKS FROM ALBUMS, ACCORDING TO NIELSEN MUSIC. SEE CHART. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2017 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOURSCORP, INC. ALL RIGHTS RESERVED.

SALES DATA COMPILED BY NIELSEN MUSIC



LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
117	101	<b>KENDRICK LAMAR</b> ▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	218
56	102	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 33	30	11
137	103	<b>2PAC</b> ◆	AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	171
146	104	<b>DRAKE</b> ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	99
128	105	<b>MEGHAN TRAINOR</b> ●	EPIC	Thank You	3	33
29	106	<b>SOUNDTRACK</b>	LUCASFILM/WALT DISNEY	Rogue One: A Star Wars Story	29	2
111	107	<b>BRUNO MARS</b> ▲	ELEKTRAG	Doo-Wops & Hooligans	3	304
RE	108	<b>SHAWN MENDES</b> ▲	ISLAND	Handwritten	1	89
196	109	<b>THE 1975</b>	DIRTY HIT/INTERSCOPE/IGA	I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	1	43
80	110	<b>LAUREN DAIGLE</b> ●	CENTRICITY/CAPI/TOL/CMG	How Can It Be	28	86
65	111	<b>GARTH BROOKS</b> ▲	PEARL	Gunslinger	25	5
48	112	<b>TRANS-SIBERIAN ORCHESTRA</b>	LAVA/ATLANTIC/RHINO	The Ghosts Of Christmas Eve	9	10
177	113	<b>EMINEM</b> ▲	SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	321
197	114	<b>A BOOGIE WIT DA HOODIE</b>	HIGHRODGE THE LABEL/AG	Artist	99	12
97	115	<b>RED HOT CHILI PEPPERS</b>	WARNER BROS.	The Getaway	2	28
134	116	<b>ED SHEERAN</b> ▲	ATLANTIC/AG	X	1	132
14	117	<b>GARTH BROOKS</b> ◆	PEARL	The Ultimate Hits	3	122
RE	118	<b>FETTY WAP</b> ▲	RCA/300/AG	Fetty Wap	1	65
94	119	<b>ELVIS PRESLEY</b>	RCA/LEGACY	The Classic Christmas Album	90	28
118	120	<b>JOHNNY CASH</b> ▲	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	5	248
123	121	<b>METALLICA</b> ◆	BLACKENED/WARNER BROS.	Metallica	1	411
163	122	<b>DJ KHALED</b> ●	WE THE BEES/EPIC	Major Key	1	22
158	123	<b>MEEK MILL</b>	MAYBACH/ATLANTIC/AG	DC4	3	9
187	124	<b>MICHAEL JACKSON</b> ▲	EPIC/LEGACY	The Essential Michael Jackson	46	178
125	125	<b>FIFTH HARMONY</b> ●	SYCO/EPIC	7/27	4	31
112	126	<b>NORAH JONES</b>	BLUE NOTE	Day Breaks	2	12
127	127	<b>FRANK SINATRA</b>	COLUMBIA/SONY COMMERCIAL MUSIC GROUP	Christmas Songs By Sinatra	71	32
128	128	<b>ERIC CHURCH</b> ●	EMI NASHVILLE/UMGN	Mr. Misunderstood	2	61
199	129	<b>MY CHEMICAL ROMANCE</b> ▲	REPRISE/WARNER BROS.	The Black Parade	2	90
154	130	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	California Sunrise	11	26
132	131	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	Hero	5	30
193	132	<b>QUEEN</b> ▲	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	69
157	133	<b>SAM SMITH</b> ▲	CAPITOL	In The Lonely Hour	2	133
93	134	<b>JACKIE EVANCHO</b>	PORTRAIT/SONY MASTERWORKS	Someday At Christmas	93	3
168	135	<b>GUNS N' ROSES</b> ▲	GEFFEN/UME	Greatest Hits	3	380
RE	136	<b>PANIC! AT THE DISCO</b> ▲	DECA/DANCE/FUELED BY RAMEN	A Fever You Can't Sweat Out	13	79
131	137	<b>AVENGED SEVENFOLD</b>	CAPITOL	The Stage	4	9
54	138	<b>VARIOUS ARTISTS</b>	SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call Merry Christmas	54	7
RE	139	<b>TWENTY ONE PILOTS</b>	TWENTY ONE PILOTS	twenty one pilots	139	15
195	140	<b>FUTURE</b> ▲	A-1/FREEBANDZ/EPIC	D52	1	76
144	141	<b>GREEN DAY</b>	REPRISE/WARNER BROS.	Revolution Radio	1	12
171	142	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	33
109	143	<b>TECH N9NE</b>	STRANGE/RBC	The Storm	12	3
122	144	<b>SOUNDTRACK</b> ▲	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	85
140	145	<b>MICHAEL JACKSON</b> ◆	EPIC/LEGACY	Thriller	1	282
114	146	<b>BRUNO MARS</b> ▲	ATLANTIC/AG	Unorthodox Jukebox	1	152
RE	147	<b>LUKAS GRAHAM</b> ●	WARNER BROS.	Lukas Graham	3	33
183	148	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	Black	2	29
51	149	<b>VARIOUS ARTISTS</b>	PLG/WORLDCURBS/PARROW/CAPITOL/CMG	WOW Hits 2017	51	14
166	150	<b>KELSEA BALLERINI</b> ●	BLACK RIVER	The First Time	31	76

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
60	151	<b>GARTH BROOKS &amp; TRISHA YEARWOOD</b>	GWENDOLYN/PEARL	Christmas Together / Gunslinger	21	6
RE	152	<b>DRAKE &amp; FUTURE</b> ▲	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	66
RE	153	<b>FLUME</b>	FUTURE CLASSIC/MOM + POP	Skin	8	26
RE	154	<b>X AMBASSADORS</b> ●	KID NAKORNER/INTERSCOPE/IGA	VHS	7	78
82	155	<b>LEONARD COHEN</b>	COLUMBIA	You Want It Darker	7	10
153	156	<b>DISTURBED</b> ●	REPRISE/WARNER BROS.	Immortalized	1	71
71	157	<b>JOSH GROBAN</b> ▲	143/REPRISE/WARNER BROS.	Noel	1	74
159	158	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	62
RE	159	<b>JAMES ARTHUR</b>	COLUMBIA	Back From The Edge	126	8
75	160	<b>BRETT ELDRIDGE</b>	ATLANTIC/WMN	Glow	29	9
NEW	161	<b>TWENTY ONE PILOTS X MUTEMATH</b>	TOP x MM: "The MuteMath Sessions" (EP)	Blurryface	161	1
RE	162	<b>RAE SREMMURD</b> ▲	EAR DRUMMER/INTERSCOPE/IGA	SremmLife	5	102
86	163	<b>ALICIA KEYS</b>	RCA	HERE	2	8
119	164	<b>THE BEATLES</b> ◆	APPLE/CAPITOL/UME	Abbey Road	1	196
172	165	<b>LANA DEL REY</b> ▲	POLYDOR/INTERSCOPE/IGA	Born To Die	2	256
RE	166	<b>CHARLIE PUTH</b> ●	ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	46
RE	167	<b>IMAGINE DRAGONS</b> ▲	KID NAKORNER/INTERSCOPE/IGA	Night Visions	2	222
RE	168	<b>WHAM!</b> ▲	COLUMBIA/LEGACY	Make It Big	1	81
RE	169	<b>RED HOT CHILI PEPPERS</b> ▲	WARNER BROS.	Greatest Hits	18	110
RE	170	<b>DRAKE</b> ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	167
160	171	<b>COLDPLAY</b> ▲	PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	2	56
169	172	<b>ONEREPUBLIC</b>	MOS. EV/INTERSCOPE/IGA	Oh My My	3	12
104	173	<b>KELLY CLARKSON</b> ▲	19/RCA	Wrapped In Red	3	27
RE	174	<b>GNASH</b>	3/AG	us (EP)	46	36
RE	175	<b>FALL OUT BOY</b> ▲	DECA2/ISLAND	American Beauty / American Psycho	1	88
RE	176	<b>ARCTIC MONKEYS</b> ●	DOMINO	AM	6	122
49	177	<b>NEIL DIAMOND</b>	CAPITOL	Acoustic Christmas	48	9
RE	178	<b>LIL YACHTY</b>	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	Lil' Boat	106	21
RE	179	<b>BEYONCE</b> ▲	PARKWOOD/COLUMBIA	Beyonce	1	153
RE	180	<b>EAGLES</b> ▲	WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	178
200	181	<b>SKILLET</b>	HEAR IT LOUD/ATLANTIC/AG	Unleashed	3	17
RE	182	<b>G-EAZY</b> ●	G-EAZY/RVC/BPG/RCA	These Things Happen	3	124
170	183	<b>FLEETWOOD MAC</b> ◆	WARNER BROS./RHINO	Rumours	1	205
165	184	<b>DAVID BOWIE</b>	SO/EDUNBIA/LEGACY	Legacy	78	4
RE	185	<b>TROYE SIVAN</b> ●	CAPITOL	Blue Neighbourhood	7	46
RE	186	<b>LOGIC</b>	DEF JAM	Bobby Tarantino	12	21
RE	187	<b>PARTYNEXTDOOR</b>	OVC SOUND/WARNER BROS.	PARTYNEXTDOOR 3 (P3)	3	19
126	188	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW 59	5	19
RE	189	<b>NIRVANA</b> ◆	SUB POP/DGC/GEFFEN/UME	Nevermind	1	343
RE	190	<b>BRETT ELDRIDGE</b>	ATLANTIC/WMN	Illinois	3	40
RE	191	<b>SELENA GOMEZ</b> ●	INTERSCOPE/IGA	Revival	1	61
141	192	<b>JUSTIN BIEBER</b> ▲	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Under The Mistletoe	1	35
96	193	<b>CELINE DION</b> ▲	550 MUSIC/EPIC/LEGACY	These Are Special Times	2	62
RE	194	<b>ELVIS PRESLEY</b> ▲	RCA	Elvis: 30 #1 Hits	1	110
RE	195	<b>CARRIE UNDERWOOD</b> ▲	19ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	104
173	196	<b>BON IVER</b>	JAGJAGWAR	22, A Million	2	11
52	197	<b>CHRIS TOMLIN</b>	SIXSTEPS/PARROW/CAPITOL/CMG	Adore: Christmas Songs Of Worship	17	17
84	198	<b>GEORGE STRAIT</b>	MCA NASHVILLE/UMGN	Straight Out Of The Box: Part 2	20	6
85	199	<b>ELVIS PRESLEY</b> ▲	RCA SPECIAL PRODUCTS/SONY COMMERCIAL MUSIC GROUP/LEGACY	It's Christmas Time	41	59
NEW	200	<b>SHAWN MENDES</b>	ISLAND	Live At Madison Square Garden	200	1

TWENTY ONE PILOTS

7

TWENTY ONE PILOTS  
Blurryface

Twenty One Pilots' *Blurryface* vaults 15-7 with 52,000 equivalent album units (up 37 percent) earned in the week ending Dec. 29, according to Nielsen Music. It benefits from a \$5.99 sale price in the iTunes Store, as well as promotion that was generated by the release of the band's new EP, *The MuteMath Sessions* (No. 161), on Dec. 20. Overall sales of *Blurryface* were up 23 percent to 33,000, while its download sales increased by a whopping 268 percent to 20,000.

—K.C.

11

**SHAWN MENDES**  
Illuminate

Promotion and associated sales generated by Mendes' new *Live at Madison Square Garden* (No. 200) assist his first two full-length albums at Nos. 11 and 108 with unit gains of 87 and 47 percent, respectively.

52

**SOUNDTRACK**  
La La Land

The film's expansion into additional theaters on Dec. 25 sends its companion soundtrack 95-52 (up 47 percent in units). The movie scored seven Golden Globe nominations, including best musical or comedy.



# Christmas Closes Out 2016

Pentatonix spends a second week atop the Billboard 200 with *A Pentatonix Christmas* as the release earned 101,000 equivalent album units in the week ending Dec. 29, 2016 — the final tracking week of the calendar year — according to Nielsen Music. The album (the act's seventh charting set) is the first for Pentatonix to spend more than a single week at No. 1 as its previous leader, the band's 2015 self-titled set, debuted and peaked atop the list for one week (Nov. 7, 2015).

The last tracking frame of 2016 included the two days leading up to Christmas (and the holiday itself), so it's fitting that a yuletide release leads the tally. While the album's total units earned for the week were down by 51 percent, its traditional sales were much greater than any other set: It sold 82,000 copies (down 55 percent), far ahead of the No. 2 seller, *Bruno Mars' 24K Magic*, with 55,000 copies (down 39 percent).

The release's handsome sales, along with small declines in streaming-equivalent and track-equivalent albums (down 12 percent and 10 percent, respectively), helps keep *A Pentatonix Christmas* ahead of the No. 2 album on the Billboard 200, *The Weeknd's* former No. 1 *Starboy* (94,000 units; down only 7 percent).

Meanwhile, Pentatonix's first holiday set, the 2012 EP *PTXmas*, crossed the half-million sales mark during the latest tracking week as it sold another 7,000, bringing its total to 506,000. The group's three hot-selling holiday releases (*PTXmas*, *A Pentatonix Christmas* and *That's Christmas to Me* in 2014) account for 3.5 million of the act's 4.7 million in total sales. —Keith Caulfield



# Album Sales

January 14  
2017  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 2 WKS. PENTATONIX	▲	A Pentatonix Christmas	10
2	2	BRUNO MARS		24K Magic	6
3	3	J. COLE		4 Your Eyez Only	3
4	4	ORIGINAL BROADWAY CAST		Hamilton: An American Musical	66
5	5	THE ROLLING STONES		Blue & Lonesome	4
6	6	METALLICA		Hardwired...To Self-Destruct	6
7	7	TWENTY ONE PILOTS	▲	Blurryface	85
8	8	THE WEEKND		Starboy	5
9	9	SOUNDTRACK		Moana	6
10	10	GARTH BROOKS		The Ultimate Collection	3
11	11	PENTATONIX	▲	That's Christmas To Me	32
12	12	NINE INCH NAILS		Not The Actual Events (EP)	2
13	13	SOUNDTRACK		Trolls	14
14	14	SOUNDTRACK		Sing	3
15	15	YO GOTTI		White Friday (CM9)	1
16	16	A TRIBE CALLED QUEST		We Got It From Here...Thank You 4 Your Service	7
17	17	VARIOUS ARTISTS		The Hamilton Mixtape	4
18	18	ADELE	◆	25	58
19	19	SOUNDTRACK	▲	Suicide Squad: The Album	21
20	20	DRAKE	▲	Views	35
21	21	TWENTY ONE PILOTS	▲	Vessel	105
22	22	LADY GAGA		Joanne	10
23	23	MIRANDA LAMBERT		The Weight Of These Wings	6
24	24	CHRIS STAPLETON	▲	Traveller	69
25	25	NEW RUN THE JEWELS		Run The Jewels 3	1
26	26	75 PANIC! AT THE DISCO	●	Death Of A Bachelor	49
27	27	30 GRACE VANDERWAAL		Perfectly Imperfect (EP)	4
28	28	69 SHAWN MENDES		Illuminate	13
29	29	29 VARIOUS ARTISTS		NOW 60	8
30	30	14 MICHAEL BUBLE		Christmas	55
31	31	22 GARTH BROOKS & TRISHA YEARWOOD		Christmas Together	7
32	32	47 BEYONCÉ	▲	Lemonade	36
33	33	RE GEORGE MICHAEL	◆	Faith	2
34	34	27 MICHAEL BUBLE		Nobody But Me	10
35	35	RE FRANK OCEAN		Blonde	8
36	36	82 SOUNDTRACK		La La Land	3
37	37	RE MELANIE MARTINEZ	●	Cry Baby	49
38	38	28 KEITH URBAN		Ripcord	34
39	39	41 JASON ALDEAN		They Don't Know	16
40	40	26 TONY BENNETT		Tony Bennett Celebrates 90	2
41	41	90 ARIANA GRANDE	▲	Dangerous Woman	28
42	42	43 PRINCE		4ever	6
43	43	42 CHILDISH GAMBINO		Awaken, My Love!	4
44	44	49 KANE BROWN		Kane Brown	4
45	45	15 JORDAN SMITH		'Tis The Season	9
46	46	40 GARTH BROOKS	▲	Gunslinger	5
47	47	54 FLORIDA GEORGIA LINE		Dig Your Roots	18
48	48	36 KIDZ BOP KIDS		Kidz Bop 33	11
49	49	RE GEORGE MICHAEL		TwentyFive	10
50	50	44 KENNY CHESNEY		Cosmic Hallelujah	9

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 1 WKS. ROY WOODS		Nocturnal (EP)	1
NEW	2	DR. ERIC THOMAS		The Resolution: Stay Ready	1
1	3	JON BATISTE		Christmas With Jon Batiste	3
2	4	CAR SEAT HEADREST		Teens Of Denial	15
6	5	HIGH VALLEY		Dear Life	6
8	6	BIGBANG		MADE	3
4	7	UPCHURCH		Bad Mutha Fucka	3
5	8	THE RECORD COMPANY		Give It Back To You	31
NEW	9	ZACH WILLIAMS		Chain Breaker	1
NEW	10	LIL UZI VERT		Luv Is Rage	1
11	11	GG JAMES ARTHUR		Back From The Edge	4
NEW	12	LIL YACHTY		Lil' Boat	1
13	13	MO3		4 Indictments	7
7	14	DON CHIEF		The Return Of Chief Lucas	7
RE	15	15 MITSKI		Puberty 2	5
25	16	BRETT YOUNG		Brett Young EP	13
RE	17	KODAK BLACK		Lil Big Pac	2
18	18	HAMILTON LEITHAUSER + ROSTAM		I Had A Dream That You Were Mine	10
RE	19	EDEN		I Think You Think Too Much Of Me (EP)	2
14	20	THE REVIVALISTS		Men Amongst Mountains	6
RE	21	MO3		Shottaz Reloaded	27
10	22	WHITNEY		Light Upon The Lake	8
NEW	23	LUICIDEBOYS\$		Songsthatwontgetusedtobut...	1
24	24	H.E.R.		H.E.R., VOL. 1 (EP)	5
RE	25	DODIE		Intertwined (EP)	2



# Tribe Hits Vinyl High Note

A Tribe Called Quest crashes in atop the Vinyl Albums chart with *We Got It From Here... Thank You 4 Your Service*, selling 11,000 copies in the week ending Dec. 29. That's a robust figure for a rap album, or a vinyl release in general: In the past year, there have been only 10 instances where an album sold 10,000 or more vinyl LPs in a week (and none of those were rap releases).

Tribe's latest album was issued on vinyl on Dec. 23, and hits the chart six weeks after it debuted at No. 1 on the Billboard 200 — largely supported by download sales of its digital edition. The title's CD version did not arrive in wide release until the album's second chart week.

*We Got It From Here* is just the third rap set to top the Vinyl Albums chart in the past year, following *Twiztid's The Green Book* and *De La Soul's And the Anonymous Nobody*.

In other vinyl news, **Frank Ocean's** former Billboard 200 No. 1, *Blonde*, debuts on Vinyl Albums at No. 19 (2,000 sold) and re-enters Top Album Sales at No. 35 (13,000; of which 9,000 were CD sales). The set made its vinyl and CD debut on Nov. 25 — for 24 hours only — on Ocean's official website. Those purchases were fulfilled during the Dec. 23-29 tracking week. —K.C.

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 1 WKS. A TRIBE CALLED QUEST		We Got It From Here...Thank You 4 Your Service	1
1	2	TWENTY ONE PILOTS	▲	Blurryface	66
3	3	AMY WINEHOUSE	▲	Back To Black	98
2	4	THE BEATLES	◆	Abbey Road	219
4	5	BOB MARLEY AND THE WAILERS	◆	Legend: The Best Of Bob Marley And The Wailers	111
11	6	PRINCE AND THE NEW POWER GENERATION	◆	Purple Rain (Soundtrack)	20
9	7	TWENTY ONE PILOTS	▲	Vessel	47
5	8	MICHAEL JACKSON	◆	Thriller	22
8	9	ADELE	◆	25	37
17	10	LANA DEL REY	▲	Born To Die	111
18	11	PANIC! AT THE DISCO	●	Death Of A Bachelor	18
12	12	MILES DAVIS	▲	Kind Of Blue	102
24	13	ARCTIC MONKEYS	●	AM	113
14	14	THE BEATLES	◆	Sgt. Pepper's Lonely Hearts Club Band	58
13	15	FLEETWOOD MAC	◆	Rumours	43
16	16	VINCE GUARALDI TRIO	▲	A Charlie Brown Christmas (Soundtrack)	23
17	17	SOUNDTRACK		Guardians Of The Galaxy: Awesome Mix Vol. 1	65
20	18	ADELE	◆	21	57
NEW	19	FRANK OCEAN		Blonde	1
6	20	LADY GAGA		Joanne	2
19	21	THE LUMINEERS		Cleopatra	22
22	22	LED ZEPPELIN	◆	Led Zepplin IV	29
22	23	TAYLOR SWIFT	▲	1989	71
RE	24	BON IVER		22, A Million	10
16	25	CHRIS STAPLETON	▲	Traveller	24

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES, DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR RE-ENTERING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF TOP R&B/HIP-HOP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, CHRISTIAN ALBUMS, OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THESE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN ELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. THESE ARE RANKED BY NIELSEN MUSIC. VINYL ALBUMS: THE WEEK'S TOP-SELLING VINYL ALBUMS, RANKED BY SALES, DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017. PROMOTIONS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



# Wyclef, Thug Team Up

Wyclef Jean and Young Thug's "I Swear" re-enters at No. 2 on Billboard + Twitter Top Tracks, besting its previous high of No. 14 and giving Jean his first top 10 on the chart since it launched in May 2014. Jean promoted the Dec. 8-released music video for the song (not to be confused with All-4-One's same-named 1994 hit) during the tracking week ending Jan. 1, triggering the title's return. The clip has surged to 431,000 global views on YouTube through Jan. 4. "Swear" also secures Young Thug's best showing to date among 15 entries, surpassing the No. 4 peak of "Pick Up the Phone" last October.

The pair is blocked from No. 1, however, as Shawn Mendes' "Mercy" flies 10-1, knocking his own "Ruin" from the top slot. Mendes becomes the third artist to replace himself at No. 1, following Zayn Malik, who achieved the feat twice consecutively, and Justin Bieber. "Mercy" moves after Mendes tweeted that the song hit No. 1 on the U.S. iTunes Store chart on Dec. 26. The placement foreshadowed a big sales total for "Mercy," which sold 119,000 digital downloads in the week ending Dec. 29, according to Nielsen Music, and soars 8-1 on Pop Digital Song Sales.

Meanwhile, YouTube star Jacob Sartorius claims his first Top Tracks hit as "Last Text" enters at No. 9. The tune — which is the title track to the singer's debut EP, due Jan. 20 — arrives thanks to its lyric video, which premiered Dec. 22 and has blazed to 4.3 million global views on YouTube. Sartorius' social buzz reached new highs in 2016: According to Google, he was the ninth-most-searched artist of 2016, just behind Kanye West and edging out Guns N' Roses.

—Trevor Anderson



# Social

January 14 2017

billboard

billboard + TOP TRENDS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
10	1	MERCY	Shawn Mendes	19
RE	2	I SWEAR	Wyclef Jean / Young Thug	2
11	3	FIRE	BTS	31
RE	4	LIE	BTS	3
11	5	CLOSER	The Chainsmokers Feat. Halsey	23
16	6	MILLION REASONS	Lady Gaga	13
RE	7	X	21 Savage & Metro Boomin Feat. Future	2
RE	8	GOOSEBUMPS	Travis Scott	2
NEW	9	LAST TEXT	Jacob Sartorius	1
4	10	STARBOY	The Weeknd Feat. Daft Punk	15
6	11	LET ME LOVE YOU	DJ Snake Feat. Justin Bieber	11
9	12	24K MAGIC	Bruno Mars	13
3	13	BACK TO ME	Marian Hill & Lauren Jauregui	4
18	14	SIDE TO SIDE	Ariana Grande Feat. Nicki Minaj	20
RE	15	CRANES IN THE SKY	Solange	5
15	16	THIS TOWN	Niall Horan	14
35	17	SHOUT OUT TO MY EX	Little Mix	9
14	18	PARTY	Chris Brown Feat. Usher & Gucci Mane	3
19	19	BAD THINGS	Machine Gun Kelly x Camila Cabello	11
7	20	SAVE ME	BTS	18
21	21	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla Sign	36
22	22	VENTE PA' CA	Ricky Martin Feat. Maluma	4
RE	23	BUTTERFLY	BTS	8
24	24	ALONE	Alan Walker	5
25	25	LIVING SINGLE	Big Sean Feat. Chance The Rapper & Jeremih	2
RE	26	PILLOWTALK	Zayn	36
27	27	SORRY	Justin Bieber	62
28	28	BAD REPUTATION	Shawn Mendes	2
29	29	BAD AND BOJEE	Migos Feat. Lil Uzi Vert	4
17	30	FAKE LOVE	Drake	10
NEW	31	DADDY YO	WizKid	1
36	32	CHANTAJE	Shakira Feat. Maluma	9
24	33	STARVING	Hailee Steinfeld & Grey Feat. Zedd	13
21	34	WORK	Rihanna Feat. Drake	47
22	35	ONE DANCE	Drake Feat. WizKid & Kyla	32
48	36	HELLO	Adele	61
40	37	HEATHENS	twenty one pilots	28
NEW	38	MAD OVER YOU	Runtown	1
28	39	ROCKABYE	Clean Bandit Feat. Sean Paul & Anne-Marie	5
45	40	REDBONE	Childish Gambino	6
31	41	BLACK BEATLES	Rae Sremmurd Feat. Gucci Mane	12
44	42	DON'T WANNA KNOW	Maroon 5 Feat. Kendrick Lamar	12
32	43	TREAT YOU BETTER	Shawn Mendes	31
RE	44	SECRET LOVE SONG	Little Mix Feat. Jason Derulo	56
RE	45	PERFECT	One Direction	33
33	46	COLD WATER	Major Lazer Feat. Justin Bieber & MO	22
39	47	BOUNCE BACK	Big Sean	6
NEW	48	REGGAETON LENTO (BAILEMOS)	CNCO	1
49	49	ALONE	Marshmello	17
27	50	CHEAP THRILLS	Sia Feat. Sean Paul	37

billboard + EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
3	1	HUMAN	Rag'n'Bone Man	4
7	2	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	31
9	3	PRBLMS	6LACK	12
11	4	LOCATION	Khalid	20
6	5	ALARM	Anne-Marie	6
6	6	EX CALLING	6LACK	4
7	7	THE OCEAN	Mike Perry Feat. Shy Martin	11
21	8	BONBON	Era Istrefi	28
9	9	WASTED	Dreezy	3
14	10	LOVE\$ICK	Mura Masa Feat. A\$AP Rocky	14
13	11	SEPTEMBER SONG	JP Cooper	16
17	12	CALL ON ME	Starley	8
31	13	TRAICIONERA	Sebastian Yatra	14
20	14	CRUEL	Snakehips Feat. Zayn	25
22	15	CAPSIZE	Frenship & Emily Warren	28
RE	16	ONLY ONE	Illenium Feat. Nina Sung	3
26	17	PERMISSION	Ro James	48
RE	18	THE LIGHTS	Little Simz	2
15	19	D (HALF MOON)	Dean Feat. Gaeko	5
18	20	TOO MUCH SAUCE	DJ ESCO Feat. Future & Lil Uzi Vert	3
23	21	FIND ME	Sigma Feat. Birdy	8
33	22	HEY	Fais Feat. Afrojack	38
14	23	WHEN YOU LOVE SOMEONE	James TW	4
RE	24	SOMEONE LIKE U	Dalshabet	2
RE	25	ALASKA	Maggie Rogers	13
39	26	OTW	DJ Luke Nasty	6
RE	27	OH LORD	MiC LOWRY	12
47	28	ALL MY FRIENDS	Snakehips Feat. Timasthe & Chance The Rapper	61
RE	29	RIVER	Bishop Briggs	22
NEW	30	ROMANTIC	Stanaj	1
34	31	DRUGS	EDEN	19
35	32	KEEP YOU IN MIND	Guordan Banks	10
19	33	DEEP END	THEY.	3
43	34	WAT U MEAN (AYE, AYE, AYE)	Dae Dae	32
RE	35	GIVE ME YOUR LOVE	Sigala Feat. John Newman & Nile Rodgers	24
46	36	WHY I LOVE YOU	MAJOR.	7
44	37	THERE'S A GIRL	Trent Harmon	12
40	38	WE CAN	Kranium Feat. Tory Lanez	14
41	39	CROSSFIRE	Stephen	54
RE	40	YOU AND ME	Marc E. Bassy Feat. G-Eazy	33
31	41	CLOSE TO YOU	Dreezy Feat. T-Pain	21
RE	42	BODY	Dreezy Feat. Jeremih	41
RE	43	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	31
49	44	POR FINTE ENCONTRE	Cali y El Dandee Feat. Juan Magan & Sebastian Yatra	14
37	45	WHAT IS LOVE 2016	Lost Frequencies	6
50	46	PHONE DOWN	Lost Kings Feat. Emily Warren	8
4	47	IF EVERYDAY WAS CHRISTMAS	Crüz Beckham	3
RE	48	MY SH*T	A Boogie Wit da Hoodie	17
NEW	49	FIGURES	Jessie Reyez	1
NEW	50	CHAIN BREAKER	Zach Williams	1



# Us The Duo's Year-End Review

Married folk-pop pair Us the Duo (above) finds its best peak on the Social 50 yet, re-entering at No. 26 following the release of the group's year-end musical recap video on Dec. 26. The couple creates annual clips summarizing the year in pop music by covering songs in a specified time or less (this year's limit: three minutes). A year ago, the act bounced back onto the list at No. 41 following the release of its 2015 recap.

Us the Duo's re-entry is spurred by jumps in multiple social metrics, led by a 1,558 percent leap in YouTube subscribers — 259,000 new users in the tracking week (Dec. 26-Jan. 1), according to Next Big Sound.

Jennifer Lopez and Drake rise within the Social 50's top 20, following news of the pair's possible romantic relationship. The rumor reached critical mass after they posted the same photo of themselves together on their Instagram pages on Dec. 28. In turn, Lopez re-enters at No. 13 — her highest rank since Jan. 16, 2016 (No. 11) — with 4.9 million Instagram reactions (up 1,042 percent), while Drake leaps 29-15, garnering 4.5 million Instagram reactions (up 45 percent). However, neither star has officially confirmed a relationship.

Plus, the death of George Michael on Dec. 25 launches the pop singer to No. 3 on the Social 50, his first appearance on the chart. Michael's debut becomes the highest postmortem position for an artist since Prince (No. 2; May 7, 2016).

—Kevin Rutherford



SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST MPRINT/LABEL	WKS. ON CHART
1	1	<b>#1</b> <b>BTS</b> BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	12
	2	<b>ARIANA GRANDE</b> REPUBLIC	215
NEW	3	<b>GEORGE MICHAEL</b> A&E/EPIC	1
	4	<b>MILEY CYRUS</b> RCA	247
	5	<b>JUSTIN BIEBER</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	319
	6	<b>LOUIS TOMLINSON</b> SYCO/COLUMBIA	3
	7	<b>SHAWN MENDES</b> ISLAND	106
	8	<b>MALUMA</b> SONY MUSIC/LATIN	11
	9	<b>CHRIS BROWN</b> RCA	290
	10	<b>LIAM PAYNE</b> REPUBLIC	5
	11	<b>MARIO BAUTISTA</b> KASST AGENCY/WARNER LATINA	30
	12	<b>JACOB SARTORIUS</b> T3	30
RE	13	<b>JENNIFER LOPEZ</b> Nuyorican/EPIC	304
	14	<b>CAMILA CABELLO</b> SYCO/EPIC	49
	15	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	294
	16	<b>THE WEEKND</b> XO/REPUBLIC	67
	17	<b>LALI</b> ARJOLA/SONY MUSIC ARGENTINA	29
	18	<b>SHAKIRA</b> SONY MUSIC/LATIN/RCA	313
	19	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	22
	20	<b>KODAK BLACK</b> DOLLAZ N DEALZ	4
	21	<b>NIALL HORAN</b> NEON HAZE/CAPITOL	14
	22	<b>SNOOP DOGG</b> DOGGYSTYLE/EDNE	283
	23	<b>LUCY HALE</b> DMG NASHVILLE/HOLLYWOOD	130
	24	<b>MARTIN GARRIX</b> STMPD RECORDS/RCA	129
	25	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	317
RE	26	<b>US THE DUO</b> ALVARADO	4
	27	<b>MARSHMELLO</b> OWSLA	13
	28	<b>LAUREN JAUREGUI</b> SYCO/EPIC	4
RE	29	<b>ADELE</b> XL/COLUMBIA	233
	30	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	308
	31	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	308
	32	<b>PENTATONIX</b> RCA	37
RE	33	<b>ANITTA</b> WARNER MUSIC BRAZIL	13
	34	<b>LITTLE MIX</b> SYCO/COLUMBIA	120
RE	35	<b>KATY PERRY</b> CAPITOL	317
	36	<b>J BALVIN</b> CAPITOL/LATIN/UMLE	9
RE	37	<b>MATTYB</b> UNSIGNED	29
	38	<b>ZENDAYA</b> HOLLYWOOD	125
	39	<b>DJ SNAKE</b> DI SNAKE/INTERSCOPE/IGA	5
	40	<b>TAYLOR SWIFT</b> BIG MACHINE/BMIG	319
	41	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	316
RE	42	<b>ALAN WALKER</b> MER MUSIC/RCA	2
RE	43	<b>ONE DIRECTION</b> SYCO/COLUMBIA	253
	44	<b>BRUNO MARS</b> ATLANTIC/AG	251
	45	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	314
RE	46	<b>BLACKPINK</b> YG	5
RE	47	<b>CALVIN HARRIS</b> FLY EYE/COLUMBIA	61
RE	48	<b>ALESSIA CARA</b> EP/DEF JAM	2
RE	49	<b>NICK JONAS</b> SAFEHOUSE/ISLAND	36
	50	<b>ZAYN</b> RCA	47

# Pop/Rhythmic/Adult

January 14  
2017  
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE MPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>4 WKS</b> <b>SIDE TO SIDE</b> REPUBLIC	Ariana Grande Feat. Nicki Minaj	15
3	2	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	21
2	3	<b>DON'T WANNA KNOW</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	12
4	4	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	22
6	5	<b>STARVING</b> REPUBLIC	Hailee Steinfeld & Grey Feat. Zedd	23
5	6	<b>STARBOY</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	15
7	7	<b>LET ME LOVE YOU</b> DI SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	20
8	8	<b>24K MAGIC</b> ATLANTIC	Bruno Mars	13
9	9	<b>GG</b> <b>BAD THINGS</b> EST1988/BAD BOY/EPIC/INTERSCOPE	Machine Gun Kelly x Camila Cabello	10
10	10	<b>LOVE ON THE BRAIN</b> WESTBURY ROAD/ROC NATION	Rihanna	11
12	11	<b>HEATHENS</b> DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RFP	twenty one pilots	21
11	12	<b>THE GREATEST</b> MONKEY PUZZLE/RCA	Sia Feat. Kendrick Lamar	15
15	13	<b>I DON'T WANNA LIVE FOREVER</b> UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	Zayn / Taylor Swift	4
13	14	<b>THIS TOWN</b> NEON HAZE/CAPITOL	Niall Horan	14
14	15	<b>ALL TIME LOW</b> VISIONARY/CAPITOL	Jon Bellion	17
16	16	<b>BLACK BEATLES</b> EAR DRUMMER/INTERSCOPE	Rae Sremmurd Feat. Gucci Mane	7
19	17	<b>I FEEL IT COMING</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	5
17	18	<b>MERCY</b> ISLAND/REPUBLIC	Shawn Mendes	10
18	19	<b>IN THE NAME OF LOVE</b> STMPD RECORDS/RCA	Martin Garrix & Bebe Rexha	15
20	20	<b>WATER UNDER THE BRIDGE</b> XL/COLUMBIA	Adele	7
21	21	<b>LOVE ME NOW</b> COLUMBIA	John Legend	11
22	22	<b>FAKE LOVE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4
24	23	<b>I GOT YOU</b> WARNER BROS.	Bebe Rexha	4
24	24	<b>BLOW YOUR MIND (MWAH)</b> WARNER BROS.	Dua Lipa	11
25	25	<b>GUYS MY AGE</b> SMOKE/HE OR HEY/CAROLINE/CAPITOL	Hey Violet	8

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE MPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
7	1	<b>GG</b> <b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	34
9	2	<b>JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	37
8	3	<b>CAN'T STOP THE FEELING!</b> VILLA 40/DREAMWORKS/RCA	Justin Timberlake	35
6	4	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	28
5	5	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	23
RE	6	<b>ONE CALL AWAY</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth	48
RE	7	<b>CAKE BY THE OCEAN</b> REPUBLIC	DNCE	40
RE	8	<b>LOVE YOURSELF</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	45
11	9	<b>DON'T WANNA KNOW</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	12
29	10	<b>NOBODY BUT ME</b> REPRISE/WARNER BROS.	Michael Buble	16
25	11	<b>WATER UNDER THE BRIDGE</b> XL/COLUMBIA	Adele	6
19	12	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	13
22	13	<b>24K MAGIC</b> ATLANTIC	Bruno Mars	11
28	14	<b>THIS HOUSE IS NOT FOR SALE</b> CAPTAIN SID/ISLAND/REPUBLIC	Bon Jovi	19
RE	15	<b>PLAY THAT SONG</b> COLUMBIA	Train	7
RE	16	<b>DANCING ON MY OWN</b> CAPITOL	Calum Scott	10
RE	17	<b>LOVE ME NOW</b> COLUMBIA	John Legend	8
1	18	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	21
NEW	19	<b>LET ME LOVE YOU</b> DI SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	1
RE	20	<b>SIT STILL, LOOK PRETTY</b> ARTBATZ	Daya	4
RE	21	<b>FRESH EYES</b> S-CURVE/BMG/HOLLYWOOD	Andy Grammer	5
NEW	22	<b>LOVE ON THE WEEKEND</b> COLUMBIA	John Mayer	1
NEW	23	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	1
RE	24	<b>COLD WATER</b> MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MO	8
NEW	25	<b>TRUE COLORS</b> VILLA 40/DREAMWORKS/RCA	Anna Kendrick & Justin Timberlake	1

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE MPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>4 WKS</b> <b>BLACK BEATLES</b> EAR DRUMMER/INTERSCOPE	Rae Sremmurd Feat. Gucci Mane	11
2	2	<b>GG</b> <b>FAKE LOVE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	9
3	3	<b>SIDE TO SIDE</b> REPUBLIC	Ariana Grande Feat. Nicki Minaj	15
5	4	<b>BAD THINGS</b> XO/REPUBLIC	Machine Gun Kelly x Camila Cabello	9
4	5	<b>STARBOY</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	15
6	6	<b>CAROLINE</b> REPUBLIC	Amine	13
8	7	<b>LOVE ON THE BRAIN</b> WESTBURY ROAD/ROC NATION	Rihanna	13
8	8	<b>24K MAGIC</b> ATLANTIC	Bruno Mars	13
9	9	<b>NOT NICE</b> OVO SOUND/WARNER BROS.	PARTYNEXTDOOR	11
12	10	<b>I FEEL IT COMING</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	5
13	11	<b>BOUNCE BACK</b> G.O.D.D./DEF JAM	Big Sean	8
11	12	<b>CHILL BILL</b> T3	Rob \$tone Feat. J. Davi\$ & Spooks	15
13	13	<b>NO PROBLEM</b> CHANGE THE RAPPER	Chance The Rapper Feat. Lil Wayne & 2 Chainz	23
15	14	<b>PUSH IT ON ME</b> MOTOWN/CAPITOL	Kevin "Chocolate Droppa" Hart Feat. Trey Songz	6
15	15	<b>LET ME LOVE YOU</b> DI SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	18
19	16	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	6
16	17	<b>DO YOU MIND</b> WE THE BEST/EPIC	DJ Khaled	20
18	18	<b>#1</b> RECORDS	Dev Feat. Nef The Pharaoh	8
20	19	<b>DON'T WANNA KNOW</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	9
22	20	<b>PARTY MONSTER</b> XO/REPUBLIC	The Weeknd	3
21	21	<b>LOVE ME NOW</b> COLUMBIA	John Legend	12
23	22	<b>GIRLFRIEND</b> ATLANTIC	Kap G	7
24	23	<b>ALL NIGHT</b> PARKWOOD/COLUMBIA	Beyonce	4
24	24	<b>GOLD</b> EFFESS/ATLANTIC	Kiara	19
26	25	<b>OTW</b> OTHAZ/EMPIRE RECORDINGS	DJ Luke Nasty	4

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE MPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>3 WKS</b> <b>DON'T WANNA KNOW</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	12
2	2	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	20
3	3	<b>24K MAGIC</b> ATLANTIC	Bruno Mars	13
5	4	<b>GG</b> <b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	28
6	5	<b>LET ME LOVE YOU</b> DI SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	16
6	6	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	12
7	7	<b>HANDCLAP</b> DANGEROUS/ELEKTRA/ATLANTIC	Fitz And The Tantrums	24
8	8	<b>WATER UNDER THE BRIDGE</b> XL/COLUMBIA	Adele	8
9	9	<b>HEATHENS</b> DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RFP	twenty one pilots	21
10	10	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	35
11	11	<b>FRESH EYES</b> S-CURVE/BMG/HOLLYWOOD	Andy Grammer	21
12	12	<b>PLAY THAT SONG</b> COLUMBIA	Train	13
13	13	<b>LOVE ME NOW</b> COLUMBIA	John Legend	12
14	14	<b>STARVING</b> REPUBLIC	Hailee Steinfeld & Grey Feat. Zedd	15
15	15	<b>I DON'T WANNA LIVE FOREVER</b> UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	Zayn / Taylor Swift	4
16	16	<b>THIS TOWN</b> NEON HAZE/CAPITOL	Niall Horan	9
18	17	<b>SIDE TO SIDE</b> REPUBLIC	Ariana Grande	10
19	18	<b>THE GREATEST</b> MONKEY PUZZLE/RCA	Sia Feat. Kendrick Lamar	13
17	19	<b>I HATE U I LOVE U</b> J2/ATLANTIC	gnash Feat. Olivia O'Brien	14
20	20	<b>LOVE ON THE WEEKEND</b> COLUMBIA	John Mayer	7
21	21	<b>SETTING THE WORLD ON FIRE</b> BLUE CHAIR/COLUMBIA NASHVILLE/RCA	Kenny Chesney Feat. P!nk	15
22	22	<b>STARBOY</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	14
23	23	<b>MERCY</b> ISLAND/REPUBLIC	Shawn Mendes	6
24	24	<b>LOVE ON THE BRAIN</b> WESTBURY ROAD/ROC NATION	Rihanna	7
25	25	<b>YOU'RE NOT THERE</b> WARNER BROS.	Lukas Graham	7

SOCIAL 50: The week's most active artists on social networking sites based on weekly mentions of their names on Twitter, YouTube, Instagram and Facebook, and views to an artist's Wikipedia page, as measured by Next Big Sound. MAINSTREAM TOP 40: The week's most popular songs based on a combination of sales and streaming activity for the first time. Starters are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. All charts © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. RHYTHMIC: The week's most popular songs based on a combination of sales and streaming activity for the first time. Starters are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. All charts © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. ADULT CONTEMPORARY: The week's most popular songs based on a combination of sales and streaming activity for the first time. Starters are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. All charts © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. ADULT TOP 40: The week's most popular songs based on a combination of sales and streaming activity for the first time. Starters are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. All charts © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.





# Country

January 14  
2017  
**billboard**

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	<b>9 WKS.</b> <b>BLUE AIN'T YOUR COLOR</b> D.HUFF, K.URBAN (S.LO, SEN, H.LINDSEY, L.AGERBERG)	Keith Urban HIT RED/CAPITOL NASHVILLE	1	21
	2	2	<b>DG</b> <b>MAY WE ALL</b> L.MO, R.CLAWSOON, J.MOORE	Florida Georgia Line Featuring Tim McGraw BMLG	2	24
	3	3	<b>WANNA BE THAT SONG</b> R.COOPERMAN, B.ELDRIDGE (B.ELDRIDGE, R.COOPERMAN, S.COOTER, CARLSOE)	Brett Eldredge ATLANTIC/WMN	3	32
7	5	4	<b>DIRTY LAUNDRY</b> J.JOYCE (Z.CROWELL, A.GORLEY, H.LINDSEY)	Carrie Underwood 19ARISTA NASHVILLE	4	18
5	4	5	<b>BETTER MAN</b> J.JOYCE (T.SWIFT)	Little Big Town CAPITOL NASHVILLE	4	11
9	8	6	<b>STAR OF THE SHOW</b> JOE LONDON, J.BUNNETT, J.T.HOMAS, R.HETT (T.HOMAS, R.HETT, J.RAKINS, B.HAYSLIP)	Thomas Rhett VALORY	6	13
8		7	<b>AG</b> <b>A GUY WITH A GIRL</b> S.HENDRICKS (A.GORLEY, B.SIMPSON)	Blake Shelton WARNER BROS./WMN	6	13
13	10	8	<b>DIRT ON MY BOOTS</b> B.BUTLER, J.PARDI (R.AKINS, J.FRASURE, A.GORLEY)	Jon Pardi CAPITOL NASHVILLE	8	15
10	9	9	<b>HOW I'LL ALWAYS BE</b> B.GALL, M.MORE, J.MCGRAW (J.S.STOVER, R.C.JANSON, J.PAULIN)	Tim McGraw MCGRAW/BIG MACHINE	9	25
6	7	10	<b>SONG FOR ANOTHER TIME</b> S.MCANALLY (M.RAMSEY, T.ROSEN, B.TURS, M.JENKINS)	Old Dominion RCA NASHVILLE	4	29
12	12	11	<b>SETTING THE WORLD ON FIRE</b> K.CHESNEY, K.C.HESNEY (R.COOPERMAN, M.JENKINS, LOSBORNE)	Kenny Chesney Featuring Pink BLUE CHAIR/COLUMBIA NASHVILLE	1	23
15	11	12	<b>SEEN' RED</b> M.J.CONES (T.KENNEDY, K.ALLISON, S.BOGARD, J.SEVER)	Dustin Lynch BROKEN BOW	11	27
16	13	13	<b>SG</b> <b>KILL A WORD</b> J.JOYCE (C.HU, R.KELLY, W.DEL, DICK)	Eric Church Featuring Rhiannon Giddens EMI NASHVILLE	13	16
17	14	14	<b>PARACHUTE</b> D.COBB, C.STAPLETON (C.STAPLETON, J.BEASERS)	Chris Stapleton MERCURY	14	38
25	21	15	<b>THINK A LITTLE LESS</b> S.HENDRICKS (J.M.NITE, T.HOMAS, R.HETT, BARY DEAN, J.ROBBINS)	Michael Ray ATLANTIC/WEA	15	14
14	15	16	<b>80S MERCEDES</b> BUSBEE, M.MORRIS (M.MORRIS, BUSBEE)	Maren Morris COLUMBIA NASHVILLE	14	30
17	18	17	<b>THE WEEKEND</b> D.HUFF (B.GILBERT, D.DORBERTS)	Brantley Gilbert VALORY	17	23
20	16	18	<b>SOBER SATURDAY NIGHT</b> C.CROWDER, C.YOUNG (C.YOUNG, B.WARREN, B.WARREN)	Chris Young Featuring Vince Gill RCA NASHVILLE	16	29
18	19	19	<b>A LITTLE MORE SUMMERTIME</b> M.KNOX (W.MOBLER, MARTIN, J.FLOWERS)	Jason Aldean MACON/BROKEN BOW	5	24
19	17	20	<b>IF THE BOOT FITS</b> G.SMITH, F.ROGERS (L.M.SCHMIDT, A.ALBERT, M.TENPENNY)	Granger Smith WHEELHOUSE	17	24
27	23	21	<b>MAKE YOU MINE</b> S.MOSLEY (B.RIMPOLD, S.MOSLEY, B.STENNIS)	High Valley ATLANTIC/WEA	21	27
22	20	22	<b>TODAY</b> L.WOODEN (B.PAISLEY, C.DUBOIS, A.GORLEY)	Brad Paisley ARISTA NASHVILLE	12	13
26	22	23	<b>ROAD LESS TRAVELED</b> BUSBEE (LAUREN ALAINA, J.FRASURE, M.TRAINOR)	Lauren Alaina 19/INTERSCOPE/MERCURY	22	18
28	24	24	<b>YEAH BOY</b> K.G.WHITEHEAD, J.MASSEY (K.BALLERINI, J.F.G.WHITEHEAD, K.TIMMER)	Kelsea Ballerini BLACK RIVER	24	12
29	25	25	<b>BLACK</b> R.COOPERMAN (D.BENTLEY, R.COOPERMAN, A.GORLEY)	Dierks Bentley CAPITOL NASHVILLE	25	8
37	29	26	<b>FAST</b> L.STEVENS, J.STEVENS (L.BRYAN, R.CLAWSOON, L.LAIRD)	Luke Bryan CAPITOL NASHVILLE	26	5
	27	27	<b>HOMETOWN GIRL</b> K.GREENBERG (M.BEESON, D.TASHIAN)	Josh Turner MCA NASHVILLE	27	17
32	28	28	<b>HURRICANE</b> S.MOFFATT (L.COMBS, J.PHILLIPS, J.RICHER)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	28	18
39	32	29	<b>ANY OL' BARSTOOL</b> M.KNOX (L.HOMPSON, D.RUTTAN)	Jason Aldean MACON/BROKEN BOW	29	4
36	33	30	<b>LOVE TRIANGLE</b> N.GAYLON, J.ROBBINS (N.GAYLON, J.ROBBINS, RAE LYNN)	RaeLynn WARNER BROS./WMN	30	19
46	40	31	<b>FOREVER COUNTRY</b> S.MCANALLY (B.PARTON, J.DENVER, J.DANOFF, W.DANOFF, W.NELSON, S.MCANALLY, J.OSBORNE)	Artists Of Then, Now & Forever OMEGA NASHVILLE	1	15
33	31	32	<b>THERE'S A GIRL</b> J.ROBBINS (T.HARMON, J.ROBBINS, L.VELTZ)	Trent Harmon 19/REPUBLIC/DOIT	31	18
34	34	33	<b>HOLDIN' HER</b> B.GALL, M.MORE (C.JANSON, J.OTTO)	Chris Janson WARNER BROS./WAR	33	18
35	30	34	<b>MY GIRL</b> M.A.LDERMAN, J.E.NORMAN (D.SCOFF, J.KERR)	Dylan Scott CJRB	30	21
38	35	35	<b>IF I TOLD YOU</b> R.COOPERMAN (R.COOPERMAN, J.M.NITE, S.MCANALLY)	Darius Rucker CAPITOL NASHVILLE	25	20
44	36	36	<b>WE SHOULD BE FRIENDS</b> K.LIDDELL, G.WORF, E.MASSE (M.LAMBERT)	Miranda Lambert VANNER/RCA NASHVILLE	36	7
	37	37	<b>BABY, LET'S LAY DOWN AND DANCE</b> M.A.MILLER (K.BLAZYS, DORRFF, V.SHAW, K.WILLIAMS, G.BROOKS)	Garth Brooks PEARL	36	12
45	38	38	<b>HOW NOT TO</b> D.SMYERS, S.HENDRICKS (A.HAMBRIK, P.DIGIOVANNI, K.BARD)	Dan + Shay WARNER BROS./WAR	38	12
43	39	39	<b>OUTSKIRTS OF HEAVEN</b> M.J.CONES (C.CAMPBELL, D.TURNBULL)	Craig Campbell RED BOW	39	14
	41	40	<b>IN CASE YOU DIDN'T KNOW</b> D.HUFF (B.YOUNG, T.REEVE, K.SCHLENGER, T.TOMLINSON)	Brett Young BMLG	39	17
49	43	41	<b>FOR HER</b> L.MO (M.DRAGSTREM, K.RACHER, S.BUXTON)	Chris Lane BIG LOUD	41	6
47	49	42	<b>THUNDER IN THE RAIN</b> M.R.MCVANEY (K.BROWN, J.HDGE, M.R.MCVANEY)	Kane Brown ZONE 4/RCA NASHVILLE	30	7
31	26	43	<b>BABY, IT'S COLD OUTSIDE</b> J.NEWLAND, R.MUNSEY (F.LOESSER)	Brett Eldredge Featuring Meghan Trainor ATLANTIC/WMN	26	5
	42	44	<b>DAMN DRUNK</b> J.DEMARCUS (L.HENGBER, A.KLINE, B.STENNIS)	Ronnie Dunn With Kix Brooks NASH/CON/BIG MACHINE	42	6
	45	45	<b>WHAT IF'S</b> D.HUFF (K.BROWN, M.MCGINLEY, J.M.SCHMIDT)	Kane Brown ZONE 4/RCA NASHVILLE	37	4
	46	46	<b>EVERYBODY WE KNOW DOES</b> C.DESTEFANO (J.BUSSETT, DENNING)	Chase Rice DACK JANIELS/COLUMBIA NASHVILLE	26	6
RE-ENTRY	47	47	<b>GOD, YOUR MAMA, AND ME</b> L.MO (L.KEAR, H.LINDSEY, G.SIMPSON)	Florida Georgia Line Featuring Backstreet Boys BMLG	28	3
	48	48	<b>WHISKEY AND YOU</b> D.COBB, C.STAPLETON (C.STAPLETON, L.T.MILLER)	Chris Stapleton MERCURY	35	9
HOT SHOT DEBUT	49	49	<b>LIPSTICK</b> M.LCONES (J.WAYNE, N.COOLKE, H.MULL, HOLLAND, C.HOBBS, J.HOFFMAN, R.L.HOWARD)	Runaway June WHEELHOUSE	49	1
NEW	50	50	<b>WHAT I'M THANKFUL FOR (THE THANKSGIVING SONG)</b> M.A.MILLER (T.YEARWOOD, G.BROOKS)	Garth Brooks Featuring James Taylor PEARL	50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1 WKS.</b> <b>GARTH BROOKS</b>	The Ultimate Collection	3		
	2	<b>MIRANDA LAMBERT</b>	The Weight Of These Wings	6		
2	3	<b>CHRIS STAPLETON</b>	Traveller	87		
	4	<b>GARTH BROOKS &amp; TRISHA YEARWOOD</b>	Christmas Together	7		
5	5	<b>KEITH URBAN</b>	Ripcord	34		
6	6	<b>JASON ALDEAN</b>	They Don't Know	16		
7	7	<b>KANE BROWN</b>	Kane Brown	4		
8	8	<b>GARTH BROOKS</b>	Gunslinger	5		
12	9	<b>FLORIDA GEORGIA LINE</b>	Dig Your Roots	18		
9	10	<b>KENNY CHESNEY</b>	Cosmic Hallelujah	9		
6	11	<b>GARTH BROOKS &amp; TRISHA YEARWOOD</b>	Christmas Together / Gunslinger	6		
15	12	<b>BLAKE SHELTON</b>	If I'm Honest	32		
18	13	<b>CARRIE UNDERWOOD</b>	Storyteller	62		
	14	<b>GEORGE STRAIT</b>	Strait Out Of The Box: Part 2	6		
13	15	<b>BRETT ELDRIDGE</b>	Glow	9		
19	16	<b>THOMAS RHETT</b>	Tangled Up	66		
23	17	<b>LUKE BRYAN</b>	Kill The Lights	73		
	18	<b>VARIOUS ARTISTS</b>	NOW That's What I Call Country #1's	8		
26	19	<b>ERIC CHURCH</b>	Mr. Misunderstood	61		
24	20	<b>MAREN MORRIS</b>	Hero	30		
16	21	<b>KACEY MUSGRAVES</b>	A Very Kacey Christmas	9		
14	22	<b>JIMMY BUFFETT</b>	'Tis The Season	9		
17	23	<b>RASCAL FLATTS</b>	The Greatest Gift Of All	10		
20	24	<b>JENNIFER NETTLES</b>	To Celebrate Christmas	9		
31	25	<b>COLE SWINDELL</b>	You Should Be Here	34		

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	<b>#1 WKS.</b> <b>BLUE AIN'T YOUR COLOR</b> HIT RED/CAPITOL NASHVILLE	Keith Urban	20		
1	2	<b>WANNA BE THAT SONG</b> ATLANTIC/WMN	Brett Eldredge	33		
4	3	<b>DIRTY LAUNDRY</b> 19ARISTA NASHVILLE	Carrie Underwood	19		
5	4	<b>GG</b> <b>A GUY WITH A GIRL</b> WARNER BROS./WMN	Blake Shelton	14		
3	5	<b>HOW I'LL ALWAYS BE</b> MCGRAW/BIG MACHINE	Tim McGraw	25		
6	6	<b>MAY WE ALL</b> BMLG	Florida Georgia Line Feat. Tim McGraw	22		
8	7	<b>STAR OF THE SHOW</b> VALORY	Thomas Rhett	14		
7	8	<b>SONG FOR ANOTHER TIME</b> RCA NASHVILLE	Old Dominion	30		
9	9	<b>SEEN' RED</b> BROKEN BOW	Dustin Lynch	28		
10	10	<b>IF THE BOOT FITS</b> WHEELHOUSE	Granger Smith	44		
12	11	<b>BETTER MAN</b> CAPITOL NASHVILLE	Little Big Town	11		
11	12	<b>SOBER SATURDAY NIGHT</b> RCA NASHVILLE	Chris Young Feat. Vince Gill	30		
13	13	<b>KILL A WORD</b> EMI NASHVILLE	Eric Church Feat. Rhiannon Giddens	19		
15	14	<b>TODAY</b> ARISTA NASHVILLE	Brad Paisley	13		
14	15	<b>80S MERCEDES</b> COLUMBIA NASHVILLE	Maren Morris	28		
16	16	<b>THINK A LITTLE LESS</b> ATLANTIC/WEA	Michael Ray	37		
17	17	<b>DIRT ON MY BOOTS</b> CAPITOL NASHVILLE	Jon Pardi	15		
18	18	<b>ROAD LESS TRAVELED</b> 19/INTERSCOPE/MERCURY	Lauren Alaina	20		
19	19	<b>PARACHUTE</b> MERCURY	Chris Stapleton	36		
21	20	<b>FAST</b> CAPITOL NASHVILLE	Luke Bryan	5		
20	21	<b>THE WEEKEND</b> VALORY	Brantley Gilbert	24		
24	22	<b>BABY, LET'S LAY DOWN AND DANCE</b> PEARL	Garth Brooks	12		
22	23	<b>MAKE YOU MINE</b> ATLANTIC/WEA	High Valley	45		
23	24	<b>YEAH BOY</b> BLACK RIVER	Kelsea Ballerini	13		
25	25	<b>HOMETOWN GIRL</b> MCA NASHVILLE	Josh Turner	31		



## Urban Triples Up

Keith Urban (above) banks his 21st No. 1 on *Billboard's* Country Airplay chart as "Blue Ain't Your Color" climbs 2-1, increasing by 18 percent to 44.8 million audience impressions in the week ending Jan. 1, according to Nielsen Music. Written by Steven Lee Olsen, Hillary Lindsey and Clint Lagerberg, the retro sound and waltz time signature of "Blue" are a departure from most of Urban's past hits. "We worked for a long time in the studio to get the feel and simplicity to where it is," Urban tells *Billboard*. As "Blue" rules Country Airplay, it also paces both Hot Country Songs and Country Digital Song Sales for a ninth week each. The track leads the latter list with an 88 percent surge to 48,000 downloads sold in the week ending Dec. 29 (a frame bolstered by holiday shopping). Urban's simultaneous command of three of *Billboard's* country songs charts marks the first time that an act has tripled up at No. 1 since Florida Georgia Line did so with "H.O.L.Y." on Aug. 6, 2016 (Hot Country Songs, Country Airplay and Country Streaming Songs). "We were talking the other day about the pursuit of happiness," says Urban. "Someone said what it's really about is staying curious. I like that. That's very much where I exist. I'm curious about musical expression in all its forms [and] where mine can go. And I have a real passion for new music in particular. The possibilities are endless." —Jim Asker



# Rock

January 14  
2017  
billboard

HOT ROCK SONGS™									
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL					
1	1	1	<b>#1</b> <b>DG</b> <b>SG</b> HEATHENS	DEL MONDO/JOSEPH (T.JOSEPH)	twenty one pilots	1	28		
3	3	2	RIDE	R.REED (T.JOSEPH)	twenty one pilots	1	76		
2	2	3	UNSTEADY	ALEX DA KID (A.GRANT,S.N.HARRIS,N.FELDSHUCH,HARRIS,A.LEVIN)	X Ambassadors	2	65		
4	4	4	SUCKER FOR PAIN	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors	KIDINAKORNER/INTERSCOPE	3	27		
5	5	5	HANDCLAP	R.REED (M.FITZPATRICK,S.HOLLANDER,N.SCAIGS,J.M.KONG,KARNE,S.MURKINS,L.RIZUNOVA,E.FREDER)	Fitz And The Tantrums	5	40		
8	7	6	WAY DOWN WE GO	KALEO,M.CROSSEY (L.JULIUSSON)	Kaleo	6	36		
7	8	7	OPHELIA	THE LUMINEERS,S.FELICE (W.SCHULTZ,J.C.FRAITES)	The Lumineers	5	47		
10	13	8	SOMEBODY ELSE	G.DANIEL,M.CROSSEY,M.HEALY (M.HEALY,G.DANIEL,A.HANN,R.S.MACDONALD)	The 1975	8	32		
9	9	9	THE ONE MOMENT	D.FRIDMANN (D.KULASH, JR.,T.NORDWIND)	OK Go	9	5		
13	10	10	TAKE IT ALL BACK	D.COBB (L.L.AKERS,N.E.ZUERCHER,B.MACDONALD,S.M.CROSS)	Judah & The Lion	10	19		
18	19	11	<b>AG</b> CHAIN BREAKER	L.L.SMITH (L.L.SMITH,M.L.C.FIELDS,Z.WILLIAMS)	Zach Williams	10	14		
RE-ENTRY									
12		12	HEAVYDIRTYSOUL	R.REED (T.JOSEPH)	twenty one pilots	12	21		
14	12	13	WASTE A MOMENT	M.DRAVS (C.FOULOWILL,N.FOULOWILL,L.FOULOWILL,M.FOULOWILL)	Kings Of Leon	7	16		
11	16	14	MY NAME IS HUMAN	L.HAMILTON (L.STEVENS,R.MEYER,R.MEYER)	Highly Suspect	12	16		
27	20	15	LOVE ON THE WEEKEND	J.MAYER (J.MAYER)	John Mayer	5	7		
16	14	16	CANCER	G.WAX,M.WAX,R.TORO,F.JERO,B.BRYAR)	twenty one pilots	6	16		
15	15	17	STILL BREATHING	GREEN DAY (GREEN DAY,S.LACK,I.SPILLER,J.WILKINSON,R.PARKHOUSE,G.TIZZARD)	Green Day	12	14		
20	17	18	CLEOPATRA	S.FELICE (W.SCHULTZ,J.C.FRAITES,S.FELICE)	The Lumineers	11	39		
22	21	19	SHE'S OUT OF HER MIND	L.FELDMANN (M.HOPPUS,T.L.BARKER,J.FELDMANN,M.SKIBA)	Blink-182	11	18		
40	33	20	I APOLOGIZE	K.C.HURKO (VAN MOODY,Z.BATHORY,JASON HOOK,JEREMY HEYDE,K.C.HURKO)	Five Finger Death Punch	20	23		
17	18	21	BOHEMIAN RHAPSODY	D.C/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAME/N/R/P	Panic! At The Disco	7	21		
29	21	22	ON HOLD	S.MITH,R.MCDONALD (R.MADLEY CROFT,S.MITH,S.ALLEN,D.HALL,LOATES)	The xx	7	7		
28	24	23	ATLAS, RISE!	G.FIDEL,MAN,J.HETFIELD,L.LURICH (L.HETFIELD,L.LURICH)	Metallica	15	9		
30	26	24	HUMAN	TWO INCH PUNCH (R.GRAHAM,J.HARTMAN)	Rag'n'Bone Man	24	5		
21	22	25	SQUARE HAMMER	RISE ABOVE/LOMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD	Ghost	25	12		
48	28	26	SLEEP ON THE FLOOR	S.FELICE (W.SCHULTZ,J.C.FRAITES)	The Lumineers	11	14		
24	25	27	WILD HORSES	NOT LISTED (NOT LISTED)	Bishop Briggs	27	5		
38	32	28	HIGH AND LOW	L.STEELE,N.LITTMORE,R.FAYES (L.STEELE,N.LITTMORE,L.SIDAN,FAYES)	Empire Of The Sun	24	18		
33	30	29	WISH I KNEW YOU	THE REVIVALISTS (D.SHAH,G.GEKAS)	The Revivalists	29	5		
25	31	30	THE STAGE	J.BARRIS,AVENGED SEVENFOLD (B.E.HANER, JR.,M.C.SANDERS,B.WACKEMAN,Z.ABAKER,I.SEWARD)	Avenged Sevenfold	10	12		
34	31	31	NOT EASY	ALEX DA KID (A.GRANT,S.N.HARRIS,A.LEVIN,C.HARRIS,BELLE KING,C.THOMAZ)	Alex Da Kid Feat. X Ambassadors, Elle King & Wiz Khalifa	12	10		
32	29	32	GO ROBOT	DANGER M.O.U.S.E. (A.K.IEDIS,FLEA,C.SMITH,L.KLINGHOFFER)	Red Hot Chili Peppers	31	11		
32	29	33	MOVE	L.S.TALPERS (A.L.JACKSON,A.D.MOORE,SHARP,C.LERDAMORNPONG,G.S.ERWIN)	Saint Motel	29	13		
RE-ENTRY									
39	34	34	TESTIFY	E.CASH,NEED TO BREATHE (W.RINEHART,N.RINEHART)	NEED TO BREATHE	34	7		
42	38	35	TALK TOO MUCH	T.PAGNOTTA (C.LAWRENCE,J.MEMMEL,P.WALSH,C.L.BARAN,T.PAGNOTTA)	COIN	33	10		
36	35	36	SEAL THE DEAL	J.HANSEN,R.CAGGIANO,M.S.POLSEN (M.S.POLSEN,J.LARSEN)	Volbeat	36	8		
49	39	37	MOTH INTO FLAME	G.FIDEL,MAN,J.HETFIELD,L.LURICH (L.HETFIELD,L.LURICH)	Metallica	15	14		
23	39	38	HOW DID YOU LOVE	THE NINJA (B.SMITH,S.C.STEVENS)	Shinedown	38	3		
41	37	39	STAND BY ME	E.HAYNIE (B.NELSON,J.LIEBER,M.STOLLER)	Florence + The Machine	15	6		
HOT SHOT DEBUT									
50	41	40	BLACK HONEY	E.PALMQUIST (J.WHITCKENRIDGE,E.BRECKENRIDGE,T.TERANISHI,D.KENSURIE)	Thrice	37	17		
50	41	41	TO BE WITHOUT YOU	NOT LISTED (NOT LISTED)	Ryan Adams	41	1		
RE-ENTRY									
47	42	42	FIRE ESCAPE	ROROPSS/WINTENSE/D.A.FEHRMANN (A.MCMAHON,D.DMGLISS/WINTENSE/D.A.FEHRMANN)	Andrew McMahon In The Wilderness	37	7		
43	44	43	LEVITATE	T.RANDOLPH (IMAGINE DRAGONS,T.RANDOLPH)	Imagine Dragons	19	2		
46	46	44	STARS	S.MOSLEY,M.CONNOR (L.L.COOPER,K.COOPER,S.MOSLEY,J.INGRAM)	Skillet	38	7		
45	45	45	HARDWIRED	G.FIDEL,MAN,J.HETFIELD,L.LURICH (L.HETFIELD,L.LURICH)	Metallica	9	19		
43	44	46	ANGELA	S.FELICE (W.SCHULTZ,J.C.FRAITES,S.FELICE)	The Lumineers	15	16		
46	46	47	WE DON'T KNOW	D.SCHIFFMAN (S.WARD,R.HITTER,D.JAMES,J.BURRICH,H.MEYER,V.J.SETTERINGTON,B.PCKETT)	The Strumbellas	40	9		
45	45	48	SURE AND CERTAIN	L.WELDAL,JOHNSEN,JIMMY EAT WORLD (L.ADKINS,R.BURCH,Z.LIND,T.LINTON)	Jimmy Eat World	32	11		
NEW									
		49	CATFISH AND THE BOTTLEMEN	D.SARDY (V.MCCANN)	Catfish And The Bottlemen	35	3		
		50	COCOON	NOT LISTED (NOT LISTED)	Milky Chance	50	1		

TOP ROCK ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
1	1	<b>#1</b> <b>4 WKS</b> THE ROLLING STONES	Blue & Lonesome	4					
2	2	METALLICA	Hardwired...To Self-Destruct	6					
3	3	TWENTY ONE PILOTS	Blurryface	85					
4	4	NINE INCH NAILS	Not The Actual Events (EP)	2					
5	5	SOUNDTRACK	Suicide Squad: The Album	21					
11	6	<b>GG</b> PANIC! AT THE DISCO	Death Of A Bachelor	50					
10	7	THE LUMINEERS	Cleopatra	38					
8	8	RED HOT CHILI PEPPERS	The Getaway	28					
12	9	AVENGED SEVENFOLD	The Stage	9					
10	10	LEONARD COHEN	You Want It Darker	10					
15	11	GREEN DAY	Revolution Radio	12					
35	12	<b>PS</b> TWENTY ONE PILOTS X MUTEMATH	TOP x NMA...	2					
13	13	TRANS-SIBERIAN ORCHESTRA	The Ghosts Of Christmas Eve	10					
31	14	THE 1975	I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	36					
20	15	SKILLET	Unleashed	21					
19	16	BON IVER	22, A Million	13					
13	17	STING	57th & 9th	7					
14	18	BON JOVI	This House Is Not For Sale	8					
8	19	JIMMY BUFFETT	'Tis The Season	9					
22	20	KINGS OF LEON	Walls	11					
21	21	DISTURBED	Immortalized	71					
34	22	DAVID BOWIE	Blackstar	24					
17	23	THE BEATLES	Live At The Hollywood Bowl	16					
16	24	BRUCE SPRINGSTEEN & THE E STREET BAND	Chapter And Verse	14					
26	25	KORN	The Serenity Of Suffering	10					

ROCK AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART					
		IMPRINT/PROMOTION LABEL							
2	1	<b>#1</b> <b>1 WK</b> STILL BREATHING	Green Day	10					
1	2	WASTE A MOMENT	Kings Of Leon	17					
	3	HEATHENS	twenty one pilots	28					
	4	TAKE IT ALL BACK	Judah & The Lion	20					
	5	TROUBLE	Cage The Elephant	36					
	6	WAY DOWN WE GO	Kaleo	45					
	7	MY NAME IS HUMAN	Highly Suspect	15					
	8	OPHELIA	The Lumineers	48					
	9	SHE'S OUT OF HER MIND	Blink-182	12					
	10	ALL WE EVER KNEW	The Head And The Heart	31					
	11	CLEOPATRA	The Lumineers	17					
	12	BLOOD IN THE CUT	k.flay	14					
	13	GO ROBOT	Red Hot Chili Peppers	15					
	14	SQUARE HAMMER	Ghost	10					
	15	ATLAS, RISE!	Metallica	9					
	16	SEAL THE DEAL	Volbeat	16					
	17	HIGH AND LOW	Empire Of The Sun	19					
	18	MOVE	Saint Motel	17					
	19	SURE AND CERTAIN	Jimmy Eat World	18					
	20	THE STAGE	Avenged Sevenfold	12					
	21	TALK TOO MUCH	COIN	14					
	22	FIRE ESCAPE	Andrew McMahon In The Wilderness	14					
	23	SOMEBODY ELSE	The 1975	10					
	24	CATFISH AND THE BOTTLEMEN	Catfish And The Bottlemen	11					
	25	WISH I KNEW YOU	The Revivalists	28					



## Green Day 'Still' Earning No. 1s

Green Day (above) crowns Rock Airplay as "Still Breathing" rises 2-1. The second single from the band's 12th studio album, *Revolution Radio*, gains by 3 percent to 11 million audience impressions, according to Nielsen Music, and follows lead single "Bang Bang," which ruled for three weeks beginning Oct. 22, 2016. "Still" is Green Day's fourth Rock Airplay No. 1 (dating to the chart's 2009 launch); only Foo Fighters have more (five). The track is also the Greatest Gainer on Alternative (No. 3) and bullets at No. 6 on Mainstream Rock.

Speaking of rock's elder statesmen, Skid Row returns to Hard Rock Digital Song Sales for the first time in three-and-a-half years as 1989's "18 and Life" re-enters at No. 16, boosted by a 69-cent iTunes Store sale price (4,000 downloads sold; up 332 percent). Also likely helping the song's reappearance is former frontman Sebastian Bach promoting his new book, *18 and Life on Skid Row*, which was published in December.

Meanwhile, two international acts celebrate their *Billboard* airplay chart debuts. Singer-songwriter Jain's "Come," which is already a hit in her native France as well as in other European countries, debuts at No. 30 on Triple A, while Australia's The Amity Affliction enters Mainstream Rock at No. 40 with "All Messed Up," more than eight years after the release of its debut album, *Severed Ties*. "Messed" is from the band's fifth album, *This Could Be Heartbreak*, which debuted as the group's first No. 1 on Hard Rock Albums (Sept. 3, 2016). —Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, OR SONGS RECEIVING WEEKEND AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE DEFINED AS CURRENT IF THEY ARE LESS THAN 18 MONTHS OLD OR RERELASED IN THE BILLBOARD 200™ TOP 100. ROCK AIRPLAY: THE WEEK'S MOST POPULAR ROCK SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017 PROMUSICSA. ALL RIGHTS RESERVED.



SCOTT DUDLESON/WIREIMAGE

# R&B/HIP-HOP

January 14  
2017  
**billboard**

HOT R&B/HIP-HOP SONGS™									
WEEK	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART			
1	2	<b>#1</b>	<b>BLACK BEATLES</b> MIKE WILL MADE-IT (A.J.S. BROWN, K.J. BROWN, M.L. WILLIAMS, R. DAVIS)	Rae Sremmurd Featuring Gucci Mane EAR DRUMMER/INTERSCOPE	1	20			
15	8	<b>#2</b>	<b>BAD AND BOJEE</b> METRO BOOMIN, J. KOOP, D. CEPHUS, Q.K. MARSHALL, J. TAYNE, R. MANDEL	Migos Featuring Lil Uzi Vert QUALITY CONTROL/300	2	8			
	1	<b>#3</b>	<b>STARBOY</b> DAFT PUNK, COLE, M. KONNY, THE WEEKND (A. TESHAYE, B. DANIEL, G. DE HOEN, H. OSTROM, M. BOONKHA, R. WALTER, J. QUENNEVILLE)	The Weeknd Featuring Daft Punk XO/REPUBLIC	1	15			
3		<b>#4</b>	<b>24K MAGIC</b> SHAMPOO, PRESS & CURL (BRUNO MARS, P.M., LAWRENCE, H.C., B. BROWN)	Bruno Mars ATLANTIC	3	6			
	4	<b>#5</b>	<b>JUJU ON THAT BEAT (TZ ANTHEM)</b> NOT LISTED (T. PEOPLES, J. MCCALL, J. LEWIS, A. SMITH, V. LEWIS, S. HENDERSON, J. CARPENTER)	Zay Hilfigerrr & Zayion McCall THAUGHTS GLOBAL/ATLANTIC	3	15			
7	6	<b>#6</b>	<b>FAKE LOVE</b> VINYLZ, FRANK DUKES (A. GRAHAM, A. HERNANDEZ, A. FEENEY, B. HAZARD)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	5	10			
	5	<b>#7</b>	<b>BAD THINGS</b> THE FUTURE STRIKES BACK (R. A. SCHWARTZ, R. KHAN, D. DURAN, M. LOPEZ, C. GIBELI, G. A. SCHLZ)	Machine Gun Kelly x Camila Cabello E57HYA/BAD DEVIL/INTERSCOPE	5	11			
10	7	<b>#8</b>	<b>CAROLINE</b> AMINE, J. P. MEJIA (A. A. DANIEL, J. P. MEJIA)	Amine REPUBLIC	5	20			
23	9	<b>#9</b>	<b>OOOUU</b> NY BANGERS (M. N. JACOBSON, K. MARRERO)	Young M.A. M.A. MUSIC/3D	5	20			
19	11	<b>#10</b>	<b>BOUNCE BACK</b> HITMAKA (S. M. ANDERSON, C. WARD, L. T. WAYNE, A. JOHNSON, J. P. FELTON, K. O. WEST)	Big Sean G.O.O.B./DEF JAM	10	8			
16	10	<b>#11</b>	<b>LOVE ON THE BRAIN</b> F.B.I. (I. B. HILL, L. J. ANGEL, R. FENTY)	Rihanna WESTBURY ROAD/ROC NATION	9	15			
24	14	<b>#12</b>	<b>CHILL BILL</b> PURPODGE (J. ROBINSON, J. DAVIS, A. CARRILLO, B. HERRMANN)	Rob \$tone Featuring J. Davi\$ & Spooks RCA	8	23			
	13	<b>#13</b>	<b>CARELESS WHISPER</b> G. MICHAEL, G. MICHAEL, A. J. RIDGELEY	Wham! Featuring George Michael COLUMBIA/LEGACY	8	16			
	12	<b>#14</b>	<b>I FEEL IT COMING</b> DAFT PUNK, COLE, M. KONNY, THE WEEKND (A. TESHAYE, B. DANIEL, G. DE HOEN, H. OSTROM, M. BOONKHA, R. WALTER, J. QUENNEVILLE)	The Weeknd Featuring Daft Punk XO/REPUBLIC	10	6			
25	17	<b>#15</b>	<b>X</b> METRO BOOMIN (S. JOSEPH, L. T. WAYNE, N. D. WILBURN)	21 Savage & Metro Boomin Featuring Future SLAUGHTER GANG	12	22			
22	15	<b>#16</b>	<b>AG LOVE ME NOW</b> J. RYAN, B. MILLS (JOHN LEGEND, J. RYAN, B. MILLS)	John Legend COLUMBIA	10	12			
30	19	<b>#17</b>	<b>YOU WAS RIGHT</b> METRO BOOMIN (S. JOSEPH, L. T. WAYNE)	Lil Uzi Vert GENERATION NOW/ATLANTIC	17	29			
28	20	<b>#18</b>	<b>NO HEART</b> METRO BOOMIN, J. L. UELLEN, CURE ATZ (S. JOSEPH, L. T. WAYNE, J. H. UELLEN, G. GOMRING, R. GOMRING)	21 Savage & Metro Boomin SLAUGHTER GANG	18	11			
4	13	<b>#19</b>	<b>DEJA VU</b> VINYLZ, BOI-1DA, VELOUS (J. COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	4	3			
31	23	<b>#20</b>	<b>DO YOU MIND</b> DJ Khaled Feat. Nicki Minaj, Chris Brown, August Alsina, Jeremh, Future & Rick Ross (DJ KHALED, NAS, Y. VIM, K. M. SHALED, D. J. MARA, C. J. BROWN, A. ALSINA, JR., J. P. FELTON, A. D. WILBURN, J. WE THE BEST/EPIC)	Do You Mind WE THE BEST/EPIC	9	22			
43	30	<b>#21</b>	<b>SELFISH</b> NEEDLZ, DONUT (R. ALLEN, K. CAIN, B. BELL)	PnB Rock EMPIRE RECORDINGS/ATLANTIC	21	10			
33	22	<b>#22</b>	<b>USED TO THIS</b> ZAYION, STEPHIE, VASSILI, JAY (N. D. WILBURN, A. GRAHAM, X. DOTSON)	Future Featuring Drake A1/3FREEBANDZ/EPIC	5	8			
26	18	<b>#23</b>	<b>PARTY MONSTER</b> BEN BELLON, ROC MCKINNEY, THE WEEKND (A. TESHAYE, B. DANIEL, M. KONNY, A. B. ALSHAN, A. DEL REY)	The Weeknd XO/REPUBLIC	8	6			
35	26	<b>#24</b>	<b>TOO MUCH SAUCE</b> DJ ESCO (W. MOORE, X. DOTSON, N. D. WILBURN, S. WOODS)	DJ ESCO Featuring Future & Lil Uzi Vert EPIC	22	19			
	16	<b>#25</b>	<b>BOTH</b> NOT LISTED (NOT LISTED)	Gucci Mane Featuring Drake GUWOP/ATLANTIC	16	2			
	24	<b>#26</b>	<b>PARTY</b> L. S. MONAGHAN, J. C. M. BROWN, BENTLEY, C. DOTSON, N. ANKER, R. J. TURNER, J. B. BRAD, D. J. DAVIS, J. J. WINDING IV	Chris Brown Featuring Usher & Gucci Mane RCA	24	2			
8	21	<b>#27</b>	<b>NEIGHBORS</b> J. L. COLE (J. COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	8	3			
34	28	<b>#28</b>	<b>SNEAKIN'</b> LONDON ON DA TRACK (A. GRAHAM, L. H. M. S. JOSEPH)	Drake Featuring 21 Savage YOUNG MONEY/CASH MONEY/REPUBLIC	8	10			
6	25	<b>#29</b>	<b>IMMORTAL</b> CARDIAK, FRANK DUKES (J. COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	6	3			
		<b>#30</b>	<b>MOVES</b> NOT LISTED (NOT LISTED)	Big Sean G.O.O.B./DEF JAM	30	1			
47	33	<b>#31</b>	<b>OTW</b> NOT LISTED (NOT LISTED)	DJ Luke Nasty OTHAZ/EMPIRE RECORDINGS	31	3			
45	34	<b>#32</b>	<b>RED OPPTS</b> SONNY DIGITAL (S. C. LUWAZUOKES, S. JOSEPH)	21 Savage SLAUGHTER GANG	32	8			
49	40	<b>#33</b>	<b>SWANG</b> P-NASTY (A. J. S. BROWN, K. J. BROWN, P. R. S. SLAUGHTER)	Rae Sremmurd EAR DRUMMER/INTERSCOPE	33	3			
		<b>#34</b>	<b>ISPY</b> NOT LISTED (NOT LISTED)	KYLE Featuring Lil Yachty INDIE-POP	34	1			
		<b>#35</b>	<b>GOOSEBUMPS</b> QUARD ON THE BEACHES (A. T. TRAVIS SCOTT, L. L. QUICK, WORTH, R. L. QUINN, G. M. G. GOMRING, B. J. JACKSON)	Travis Scott GRAND Hustle/EPIC	34	12			
44	45	<b>#36</b>	<b>MY SH*T</b> D. STACEY (A. BOOGIE WIT DA HOODIE, D. MEACHEM)	A Boogie Wit da Hoodie HIGHBRIIDGE THE LABEL/ATLANTIC	35	13			
36	27	<b>#37</b>	<b>REDBONE</b> D. G. LOVER (D. G. LOVER, L. GORANSSON)	Childish Gambino MCD/JGLASSNOTE	19	5			
		<b>#38</b>	<b>NO FLOCKIN</b> NOT LISTED (NOT LISTED)	Kodak Black DOLLAZ N DEALZ/ATLANTIC	38	6			
	46	<b>#39</b>	<b>TIMELESS</b> JAEGON (A. BOOGIE WIT DA HOODIE)	A Boogie Wit da Hoodie Featuring DJ SPINKING HIGHBRIIDGE THE LABEL/ATLANTIC	39	4			
		<b>#40</b>	<b>BLACK BARBIES</b> MIKE WILL MADE-IT (K. U. BROWN, A. J. S. BROWN, M. L. WILLIAMS, R. DAVIS, D. MARA)	Nicki Minaj X Mike Will Made-It EAR DRUMMER/INTERSCOPE	30	2			
41	42	<b>#41</b>	<b>CONGRATULATIONS</b> NOT LISTED (NOT LISTED)	Post Malone Featuring Quavo REPUBLIC	41	3			
		<b>#42</b>	<b>TOO MANY YEARS</b> NOT LISTED (NOT LISTED)	Kodak Black Featuring PnB Rock DOLLAZ N DEALZ/ATLANTIC	42	1			
	50	<b>#43</b>	<b>WATER</b> NOT LISTED (NOT LISTED)	Ugly God ASYLUM/ATLANTIC	43	2			
37	44	<b>#44</b>	<b>DEJA VU</b> FRANK DUKES (VINYLZ (A. POST), A. FEENEY, M. TAVARES, A. HERNANDEZ, Z. GUNESBEK, D. BEBER, B. BELL)	Post Malone Featuring Justin Bieber REPUBLIC	25	7			
39	36	<b>#45</b>	<b>SIX FEET UNDER</b> DCC, MOONNY, METRO BOOMIN, BRIT BRIT, BEN BELLON, THE WEEKND (A. TESHAYE, B. DANIEL, M. KONNY, A. B. ALSHAN, A. DEL REY)	The Weeknd XO/REPUBLIC	15	5			
40	38	<b>#46</b>	<b>SIDEWALKS</b> DCC, MCKINNEY, S. JONES, MUHAMMED, BOBBY RAPS (A. TESHAYE, M. JACKSON, Y. WILSON, J. RICHARDS, J. W.)	The Weeknd Featuring Kendrick Lamar XO/REPUBLIC	12	5			
38	37	<b>#47</b>	<b>REMINDER</b> DCC, MCKINNEY, C. B. MANO (A. TESHAYE, E. ANDERSON, M. KONNY, Y. WILSON, J. RICHARDS, J. W.)	The Weeknd XO/REPUBLIC	14	5			
		<b>#48</b>	<b>KEY TO THE STREETS</b> J. JAMES (R. L. BENNETT, Q. K. MARSHALL, K. K. BALL, M. DORR, J. JAMES)	YFN Lucci Featuring Migos & Trouble THINK IT'S A GAME	27	19			
		<b>#49</b>	<b>GANGSTA</b> M. L. GLENN, G. B. WEAVER (S. Y. KAR, G. RYAN, M. COLEMAN, J. EVAN, J. J. LUTTRELL, K. A. PARRISH, S. SWANSON)	Kehlani DECATUS/WATERBURY/ATLANTIC	13	16			
		<b>#50</b>	<b>WHAT THEY WANT</b> RUSS (RUSS)	Russ COLUMBIA	33	13			

TOP R&B/HIP-HOP ALBUMS™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/DISTRIBUTING LABEL	Artist IMPRINT/DISTRIBUTING LABEL	WKS. ON CHART					
1	<b>#1</b>	<b>BRUNO MARS</b> ATLANTIC/CAG	24K Magic	6					
2	<b>#2</b>	J. COLE DREAMVILLE/ROC NATION	4 Your Eyez Only	3					
3	<b>#3</b>	THE WEEKND XO/REPUBLIC	Starboy	5					
	<b>#4</b>	<b>YO GOTTI</b> COCAINE, MUZIK/EPIC	White Friday (CM9)	1					
12	<b>#5</b>	ATTRIBE CALLED QUEST WE GOT IT FROM HERE... THANK YOU 4 YOUR SERVICE	We Got It From Here... Thank You 4 Your Service	7					
4	<b>#6</b>	VARIOUS ARTISTS HAMILTON UPTOWN/ATLANTIC/CAG	The Hamilton Mixtape	4					
	<b>#7</b>	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Views	35					
	<b>#8</b>	<b>RUN THE JEWELS</b> RUN THE JEWELS	Run The Jewels 3	1					
	<b>#9</b>	<b>BEYONCE</b> PARKWOOD/COLUMBIA	Lemonade	36					
47	<b>#10</b>	<b>GG FRANK OCEAN</b> BOYS DON'T CRY	Blonde	19					
	<b>#11</b>	<b>PRINCE</b> NPG/WARNER BROS.	4ever	6					
8	<b>#12</b>	CHILDISH GAMBINO MCD/JGLASSNOTE	Awaken, My Love!	4					
10	<b>#13</b>	JOHN LEGEND COLUMBIA	Darkness And Light	4					
15	<b>#14</b>	SOLANGE SAINT/COLUMBIA	A Seat At The Table	13					
25	<b>#15</b>	<b>PS KEVIN GATES</b> BREAD WINNERS ASSOCIATION/ATLANTIC/CAG	Islah	48					
13	<b>#16</b>	ALICIA KEYS RCA	HERE	8					
23	<b>#17</b>	TRAVIS SCOTT GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	17					
17	<b>#18</b>	RIHANNA WESTBURY ROAD/ROC NATION	ANTI	48					
20	<b>#19</b>	POST MALONE REPUBLIC	Stoney	3					
19	<b>#20</b>	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	97					
16	<b>#21</b>	TECH N9NE STRANGE/EPIC	The Storm	3					
	<b>#22</b>	LIL UZI VERT GENERATION NOW/ATLANTIC/CAG	Lil Uzi Vert Vs. The World	17					
	<b>#23</b>	THE LOX D-BLOCK/ROC NATION	Filthy America... It's Beautiful	2					
	<b>#24</b>	GUCCI MANE GUWOP/ATLANTIC/CAG	The Return of East Atlanta Santa	2					
	<b>#25</b>	KID CUDI WICKED AWESOME/REPUBLIC	Passion, Pain & Demon Slayin'	2					

MAINSTREAM R&B/HIP-HOP™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist IMPRINT/PROMOTION LABEL	WKS. ON CHART					
1	<b>#1</b>	<b>BLACK BEATLES</b> EAR DRUMMER/INTERSCOPE	Rae Sremmurd Feat. Gucci Mane	14					
2	<b>#2</b>	<b>COME AND SEE ME</b> OVO SOUND/WARNER BROS.	PARTYNEXTDOOR Feat. Drake	24					
3	<b>#3</b>	<b>FAKE LOVE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8					
4	<b>#4</b>	<b>OTW</b> OTHAZ/EMPIRE RECORDINGS	DJ Luke Nasty	23					
5	<b>#5</b>	<b>OOOUU</b> M.A. MUSIC/3D	Young M.A.	17					
6	<b>#6</b>	<b>CAROLINE</b> REPUBLIC	Amine	12					
7	<b>#7</b>	<b>YOU WAS RIGHT</b> GENERATION NOW/ATLANTIC	Lil Uzi Vert	15					
9	<b>#8</b>	<b>SPEND IT</b> NITTI BEAT/300	Dae Dae	14					
10	<b>#9</b>	<b>GG NO PROBLEM</b> CHANCE THE RAPPER	Chance The Rapper Feat. Lil Wayne & 2 Chainz	24					
11	<b>#10</b>	<b>SEX WITH ME</b> WESTBURY ROAD/ROC NATION	Rihanna	15					
12	<b>#11</b>	<b>BOUNCE BACK</b> G.O.O.B./DEF JAM	Big Sean	7					
8	<b>#12</b>	<b>DO YOU MIND</b> WE THE BEST/EPIC	DJ Khaled	22					
13	<b>#13</b>	<b>21 SAVAGE &amp; METRO BOOMIN</b> SLAUGHTER GANG	21 Savage & Metro Boomin Feat. Future	10					
14	<b>#14</b>	<b>BROCCOLI</b> REP CHECK/W.A.V.E. RECORDINGS/EMPIRE RECORDINGS	D.R.A.M. Feat. Lil Yachty	27					
16	<b>#15</b>	<b>LOVE ON THE BRAIN</b> WESTBURY ROAD/ROC NATION	Rihanna	12					
18	<b>#16</b>	<b>USED TO THIS</b> A1/3FREEBANDZ/EPIC	Future Feat. Drake	6					
17	<b>#17</b>	<b>CHILL BILL</b> RCA	Rob \$tone Feat. J. Davi\$ & Spooks	12					
20	<b>#18</b>	<b>BAD AND BOJEE</b> QUALITY CONTROL/300	Migos Feat. Lil Uzi Vert	4					
21	<b>#19</b>	<b>LOCATION</b> RIGHT HAND/RCA	Khalid	6					
19	<b>#20</b>	<b>STARBOY</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	15					
23	<b>#21</b>	<b>PUSH IT ON ME</b> MOTOWN/CAPITOL	Kevin "Chocolate Droppa" Hart Feat. Trey Songz	9					
22	<b>#22</b>	<b>24K MAGIC</b> ATLANTIC	Bruno Mars	6					
24	<b>#23</b>	<b>WASTED</b> INTERSCOPE	Dreezy	6					
28	<b>#24</b>	<b>PUSH IT</b> FYST LIFE/THE CONGLOMERATE/ATLANTIC	O.T. Genasis	7					
26	<b>#25</b>	<b>HOLD UP</b> PARKWOOD/COLUMBIA	Beyonce	20					



## Big Sean's Top 10 'Bounce'

Big Sean (above) earns his 10th top 10 on Hot R&B/Hip-Hop Songs with his latest single, "Bounce Back," climbing 11-10 in its eighth week on the list. The rise is triggered in part by a 196 percent hike in digital song sales (to 49,000 downloads in the week ending Dec. 29, according to Nielsen Music). Its music video released Dec. 12 on YouTube has gathered more than 14 million global views to date. The track previews his new studio album, *I Decided*, due Feb. 3. Meanwhile, the rapper also takes the chart's Hot Shot Debut with "Moves" arriving at No. 30, supported by 4.1 million U.S. streams and 18,000 downloads sold.

On the Mainstream R&B/Hip-Hop airplay chart, **Rihanna** picks up her 18th top 10 as "Sex With Me" steps 11-10 with a 1 percent increase in spins. WQNC Charlotte, N.C., leads total spins at the format, backing the song with 111 plays in the week ending Jan. 1. Only three other women have earned more top 10s on the 23-year-old chart: **Beyoncé** (28), **Nicki Minaj** (26) and **Mary J. Blige** (23). Lastly, **Yo Gotti** earns the highest debut on Top R&B/Hip-Hop Albums with *White Friday (CM9)* entering at No. 4, with 23,000 copies sold. The entry marks the rapper's 10th charting set since first landing on the list in 2003 with *Life* (No. 59 peak). *CM9* is the ninth installment of his *White Friday* mixtape series — and is the second one from the series to chart: *CM2* debuted at No. 29 in 2009.

—Amaya Mendizabal

SALES, AIRPLAY & STREAMING  
DATA COMPILED BY  
nielsen  
MUSIC



HOT LATIN SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>CHANTAJE</b> SHAKIRA/MALUMA KEVIN KATZ/CHANTAJE/GENIO/SHAKIRA/LLONDONO ARIAS/KIMBERLY LONDONO	Shakira Featuring Maluma	1	9
	2	2	<b>SG</b> <b>SHAKY SHAKY</b> DADDY YANKEE	Daddy Yankee	1	35
	3	3	<b>HASTA EL AMANECER</b> NICKY JAM	Nicky Jam	1	51
	4	4	<b>SAFARI</b> J BALVIN FEATURING PHARRELL WILLIAMS, BIA & SKY	J Balvin Featuring Pharrell Williams, BIA & Sky	3	22
	5	5	<b>DG</b> <b>LA BICICLETA</b> CARLOS VIVES & SHAKIRA	Carlos Vives & Shakira	2	31
	6	6	<b>OTRA VEZ</b> ZION & LENNOX FEATURING J BALVIN	Zion & Lennox Featuring J Balvin	5	21
	7	7	<b>TENGO QUE COLGAR</b> BANDA SINALOENSE MS DE SERGIO LIZARRAGA	Banda Sinaloense MS de Sergio Lizarraga	7	23
	8	8	<b>CHILLAX</b> FARRUKO FEATURING KY-MANI MARLEY	Farruko Featuring Ky-Mani Marley	4	27
	9	9	<b>VENTE PA' CA</b> RICKY MARTIN FEATURING MALUMA	Ricky Martin Featuring Maluma	4	14
	10	10	<b>DILE QUE TU ME QUIERES</b> OZUNA	Ozuna	10	17
	11	11	<b>SIN CONTRATO</b> MALUMA FEAT. FIFTH HARMONY OR DON OMAR & WISIN	Maluma Feat. Fifth Harmony Or Don Omar & Wisin	11	18
	12	12	<b>VACACIONES</b> WISIN	Wisin	11	13
	13	13	<b>AFUERA ESTA LLOVIENDO</b> JULION ALVAREZ & SU NORTEÑO BANDA	Julion Alvarez y Su Norteno Banda	13	12
	14	14	<b>REGGAETON LENTO (BAILEMOS)</b> CNCO	CNCO	14	12
	15	15	<b>TE QUIERO PA'MI</b> DON OMAR & ZION & LENNOX	Don Omar & Zion & Lennox	15	7
	16	16	<b>REGRESA HERMOSA</b> GERARDO ORTIZ	Gerardo Ortiz	15	10
	17	17	<b>CUATRO BABYS</b> MALUMA FEAT. BRYANT MYERS X NORIEL X JUHN	Maluma Feat. Bryant Myers X Noriel X Juhn	15	11
	18	18	<b>NUNCA ME OLVIDES</b> YANDEL	Yandel	10	25
	19	19	<b>AMOR DEL BUENO</b> CALIBRE 50	Calibre 50	12	25
	20	20	<b>SIEMPRE TE VOY A QUERER</b> CALIBRE 50	Calibre 50	20	4
	21	21	<b>SI NO TE QUIERE</b> OZUNA FEATURING ARCANGEL & FARRUKO	Ozuna Featuring Arcangel & Farruko	19	25
	22	22	<b>CULPABLE TU</b> ALTA CONSIGNA	Alta Consigna	22	6
	23	23	<b>TU NO VIVE ASI</b> MAMBO KINGZ & DJ LUJAN PRESENTA ARCANGEL X BAD BUNNY	Mambo Kingz & DJ Lujan Presenta Arcangel X Bad Bunny	23	12
	24	24	<b>QUIEN TE ENTIENDE</b> CRECER GERMAN	Crecer German	20	23
	25	25	<b>YO SI TE AME</b> LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	La Arrolladora Banda el Limon de Rene Camacho	22	13
	26	26	<b>PORQUE ME ENAMORE</b> ULICES CHAIDEZ Y SUS PLEBES	Ulices Chaidez y Sus Plebes	26	12
	27	27	<b>AG</b> <b>EN ESTOS DIAS</b> REGULO CARO	Regulo Caro	19	17
	28	28	<b>EN LA INTIMIDAD</b> OZUNA	Ozuna	27	10
	29	29	<b>OLVIDAME Y PEGA LA VUELTA</b> JENNIFER LOPEZ & MARC ANTHONY	Jennifer Lopez & Marc Anthony	17	6
	30	30	<b>FUEGO</b> JUANES	Juanes	14	12
	31	31	<b>A VER A QUE HORAS</b> BANDA CARNAVAL	Banda Carnaval	31	9
	32	32	<b>ME ESTA TIRANDO EL ROLLO</b> BANDA LOS RECODITOS	Banda Los Recoditos	32	5
	33	33	<b>ANDO BIEN</b> OMAR RUIZ FEATURING GERARDO ORTIZ	Omar Ruiz Featuring Gerardo Ortiz	33	4
	34	34	<b>ADIOS AMOR</b> CHRISTIAN NODAL	Christian Nodal	34	8
	35	35	<b>ME ESTORBAS</b> PESADO	Pesado	35	8
	36	36	<b>COMO TE LLAMAS</b> LA TRAKALOSA DE MONTERREY	La Trakalosa de Monterrey	27	13
	37	37	<b>LA MALA Y LA BUENA</b> ALEX SENSATION + GENTE DE ZONA	Alex Sensation + Gente de Zona	37	4
	38	38	<b>SOLA</b> ANUEL AA FEAT. DADDY YANKEE, WISIN, FARRUKO & ZION & LENNOX	Anuel AA Feat. Daddy Yankee, Wisin, Farruko & Zion & Lennox	37	3
	39	39	<b>EL MEXICO AMERICANO</b> EL KOMANDER	El Komander	36	12
	40	40	<b>PA QUE ME INVITAN</b> JENCARLOS FEATURING CHARLY BLACK	Jencarlos Featuring Charly Black	31	14
	41	41	<b>QUE GANO OLVIDANDOTE</b> REIK	Reik	41	6
	42	42	<b>TE REGALO</b> ULICES CHAIDEZ Y SUS PLEBES	Ulices Chaidez y Sus Plebes	38	9
	43	43	<b>ME LLAMAS</b> PISO 21 FEATURING MALUMA	Piso 21 Featuring Maluma	43	4
	44	44	<b>TRAICIONERA</b> SEBASTIAN YATRA	Sebastian Yatra	26	13
	45	45	<b>A POCO</b> RAUL CASILLAS	Raul Casillas	45	4
	46	46	<b>OTRA COSA</b> DADDY YANKEE & NATTI NATASHA	Daddy Yankee & Natti Natasha	45	3
	47	47	<b>MANICOMIO</b> COSCULLUELA	Cosculluela	47	3
	48	48	<b>YA NO ME DUELE MAS</b> SILVESTRE DANGAND FEATURING FARRUKO	Silvestre Dangand Featuring Farruko	48	1
	49	49	<b>EL PACIENTE</b> ALFREDO OLIVAS	Alfredo Olivas	48	2
	50	50	<b>TAKE IT OFF</b> LIL JON FEATURING YANDEL & BECKY G	Lil Jon Featuring Yandel & Becky G	45	10

TOP LATIN ALBUMS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>GG</b> <b>JUAN GABRIEL</b> LOS DUO 2	Juan Gabriel	1	55
2	2	2	<b>VARIOUS ARTISTS</b> DE PUERTO RICO PARA EL MUNDO	Various Artists	6	6
3	3	3	<b>JUAN GABRIEL</b> HOY MANANA Y SIEMPRE	Juan Gabriel	9	9
4	4	4	<b>JUAN GABRIEL</b> VESTIDO DE ELIQUETA: POR EDUARDO MAGALLANES	Juan Gabriel	20	20
5	5	5	<b>JENNI RIVERA</b> PALOMA NEGRA DESDE MONTERREY	Jenni Rivera	9	9
			<b>HOT SHOT DEBUT</b>			
6	6	6	<b>YOMIL Y EL DANY</b> MUG	Yomil y El Dany	1	1
7	7	7	<b>NATALIA JIMENEZ</b> HOMENAJE A LA GRAN SEÑORA	Natalia Jimenez	3	3
8	8	8	<b>CNCO</b> PRIMERA CITA	CNCO	18	18
9	9	9	<b>LOS CANTORES DE BAYAMON</b> PUERTO RICO ES UNA FIESTA	Los Cantores de Bayamon	3	3
10	10	10	<b>J BALVIN</b> ENERGIA	J Balvin	27	27
11	11	11	<b>DIEGO "EL CIGALA"</b> INDESTRUCTIBLE	Diego "El Cigala"	5	5
			<b>NEW</b>			
12	12	12	<b>EL FANTASMA</b> VENGO A ACLARAR	El Fantasma	1	1
13	13	13	<b>ULICES CHAIDEZ Y SUS PLEBES</b> ANDAMOS EN EL RUEDO	Ulices Chaidez y Sus Plebes	10	10
14	14	14	<b>MARCO ANTONIO SOLIS</b> 40 AÑOS	Marco Antonio Solis	17	17
15	15	15	<b>ESPIÑOZA PAZ</b> A VECES	Espinoza Paz	2	2
16	16	16	<b>ISABEL PANTOJA</b> HASTA QUE SE APAGUE EL SOL	Isabel Pantoja	5	5
17	17	17	<b>PS</b> <b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b> QUE BENDECION	Banda Sinaloense MS de Sergio Lizarraga	47	47
18	18	18	<b>VARIOUS ARTISTS</b> RADIO EXITOS: EL DISCO DEL AÑO 2016	Various Artists	5	5
19	19	19	<b>GENTE DE ZONA</b> VISUALIZATE	Gente de Zona	36	36
20	20	20	<b>MALUMA</b> PRETTY BOY DIRTY BOY	Maluma	54	54
21	21	21	<b>CALIBRE 50</b> DESDE EL RANCHO	Calibre 50	14	14
22	22	22	<b>LOS ANGELES AZULES</b> DE PLAZA EN PLAZA: CUMBIA SINFONICA	Los Angeles Azules	13	13
23	23	23	<b>VICENTE FERNANDEZ</b> UN AZTECA EN EL AZTECA. VOLUMEN 2	Vicente Fernandez	16	16
24	24	24	<b>VARIOUS ARTISTS</b> LAS BANDAS ROMANTICAS DE AMERICA 2016	Various Artists	49	49
25	25	25	<b>JULION ALVAREZ Y SU NORTEÑO BANDA</b> LECCIONES PARA EL CORAZON	Julion Alvarez y Su Norteno Banda	74	74



## Ortiz's Record Rise

Gerardo Ortiz notches his eighth No. 1 on Regional Mexican Airplay with "Regresa Hermosa," earning the record for most No. 1s on the 22-year-old chart among solo acts, as he breaks a tie with **Vicente Fernandez** for the title. The track, which is the lead single from his upcoming album, *Comeré Callado*, steps 2-1 in its 11th charting frame with a 6 percent increase at the radio format (to 13.3 million audience impressions in the week ending Jan. 1, according to Nielsen Music).

Among all acts on Regional Mexican Airplay, six groups have tallied as many or more No. 1s as Ortiz. In the lead overall: **Conjunto Primavera** and **Intocable**, each with 16 leaders.

Elsewhere, **Ozuna** scores his first top 10 on Hot Latin Songs as "Dile Que Tu Me Quieres" rises 11-10. In addition to "Dile," Ozuna holds two other spots on the chart: No. 28 with "La Intimidación" and No. 21 with "Si No Te Quiere," featuring **Arcangel** and **Farruko**. All three songs have concurrently charted for the last 10 consecutive weeks. Ozuna, from Puerto Rico, emerged on the chart in 2016, boosted mostly by streaming. During the course of the year, he stacked 94 million total on-demand audio and video streams in the United States. Finally, newcomers **Yomil & El Dany** notch a second straight No. 1 on Latin Rhythm Albums with *Mug* (1,000 copies sold in the week ending Dec. 29). The duo first crowned the chart on June 4, 2016, with debut set *Sobredosis*.

—Amaya Mendizabal

REGIONAL MEXICAN AIRPLAY™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
1	1	1	<b>REGRESA HERMOSA</b> GERARDO ORTIZ	Gerardo Ortiz	11	11
2	2	2	<b>TENGO QUE COLGAR</b> BANDA SINALOENSE MS DE SERGIO LIZARRAGA	Banda Sinaloense MS de Sergio Lizarraga	18	18
3	3	3	<b>AFUERA ESTA LLOVIENDO</b> JULION ALVAREZ & SU NORTEÑO BANDA	Julion Alvarez y Su Norteno Banda	13	13
4	4	4	<b>YO SI TE AME</b> LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	La Arrolladora Banda el Limon de Rene Camacho	15	15
5	5	5	<b>ME ESTA TIRANDO EL ROLLO</b> BANDA LOS RECODITOS	Banda Los Recoditos	9	9
6	6	6	<b>A VER A QUE HORAS</b> BANDA CARNAVAL	Banda Carnaval	13	13
7	7	7	<b>ME ESTORBAS</b> PESADO	Pesado	15	15
8	8	8	<b>COMO TE LLAMAS</b> LA TRAKALOSA DE MONTERREY	La Trakalosa de Monterrey	23	23
9	9	9	<b>EL MEXICO AMERICANO</b> EL KOMANDER	El Komander	15	15
10	10	10	<b>TE DIRAN</b> LA ADICTIVA BANDA SAN JOSE DE MESILLAS	Te Diran	28	28
11	11	11	<b>A POCO</b> RAUL CASILLAS	Raul Casillas	9	9
12	12	12	<b>GG</b> <b>EN ESTOS DIAS</b> REGULO CARO	Regulo Caro	19	19
13	13	13	<b>AMOR DEL BUENO</b> CALIBRE 50	Calibre 50	26	26
14	14	14	<b>YO SI ME ENAMORE</b> LA SEPTIMA BANDA	La Septima Banda	30	30
15	15	15	<b>ANDO BIEN</b> OMAR RUIZ FEAT. GERARDO ORTIZ	Omar Ruiz Feat. Gerardo Ortiz	6	6
16	16	16	<b>CULPABLE TU</b> ALTA CONSIGNA	Alta Consigna	7	7
17	17	17	<b>NOLDHICE BIEN</b> LOS PLEBES DEL RANCHO DE ARIEL CAMACHO	Los Plebes del Rancho de Ariel Camacho	16	16
18	18	18	<b>COMO SI FUERA REAL</b> LA MAQUINARIA NORTENA	La Maquinaria Nortena	7	7
19	19	19	<b>UN HOMBRE CON SUERTE</b> DUELO	Duelo	10	10
20	20	20	<b>EL CUENTO PERFECTO</b> BANDA LOS SEBASTIANES DE MAZARUN, SINALOA	Banda Los Sebastianes de Mazatlan, Sinaloa	19	19
21	21	21	<b>POR ESO VOLVI</b> NANO MACHADO Y LOS KERIDOS	Nano Machado y Los Keridos	7	7
22	22	22	<b>EL PACIENTE</b> ALFREDO OLIVAS	Alfredo Olivas	5	5
23	23	23	<b>PA QUE NO ME ANDEN CONTANDO</b> VOZ DE MANDO	Voz de Mando	4	4
24	24	24	<b>TENDRAS QUE RENUNCIAR A MI</b> LOS DE LA NORIA	Los de La Noria	6	6
25	25	25	<b>EL HOMBRE DEL EQUIPO</b> GRUPO MAXIMO GRADO	Grupo Maximo Grado	8	8

HOT LATIN SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN TRACKS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, EITHER AS SINGLES OR ALBUM TRACKS, AND ARE CURRENTLY BEING PROMOTED BY RECORD LABELS. TOP LATIN ALBUMS: THE WEEK'S MOST POPULAR CURRENT LATIN ALBUMS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, EITHER AS SINGLES OR ALBUM TRACKS, AND ARE CURRENTLY BEING PROMOTED BY RECORD LABELS. REGIONAL MEXICAN AIRPLAY: THE WEEK'S MOST POPULAR CURRENT REGIONAL MEXICAN SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, EITHER AS SINGLES OR ALBUM TRACKS, AND ARE CURRENTLY BEING PROMOTED BY RECORD LABELS. CHART LOGOS: © 2017 PROMOTIONS, GLOBAL MUSIC, INC. ALL RIGHTS RESERVED.



# Christian/Gospel

January 14  
2017  
billboard

HOT CHRISTIAN SONGS™							
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
2	3	1	#1 5 WKS <b>CHAIN BREAKER</b>		Zach Williams	1	29
4	1	2	<b>FEEL INVINCIBLE</b>		Skillet	1	32
7	5	3	<b>THY WILL</b>		Hillary Scott & The Scott Family	1	36
3	2	4	<b>OCEANS (WHERE FEET MAY FAIL)</b>		Hillsong UNITED	1	172
6	10	5	<b>JESUS</b>		Chris Tomlin	5	24
RE-ENTRY		6	<b>EYE OF THE STORM</b>		Ryan Stevenson Featuring GabeReal	1	38
9	12	7	<b>RISE</b>		Danny Gokey	7	20
RE-ENTRY		8	<b>PRICELESS</b>		for KING & COUNTRY	3	36
8	11	9	<b>THE LION AND THE LAMB</b>		Big Daddy Weave	7	32
10	9	10	<b>COME ALIVE (DRY BONES)</b>		Lauren Daigle	8	29
5	6	11	<b>KING OF THE WORLD</b>		Natalie Grant	5	25
20	25	12	<b>ONE STEP AWAY</b>		Casting Crowns	7	26
15	20	13	<b>MY VICTORY</b>		Crowder	12	26
11	18	14	<b>GREAT ARE YOU LORD</b>		one sonic society	10	30
19	23	15	<b>MAGNIFY</b>		We Are Messengers	15	24
18	24	16	<b>LOVE BROKE THRU</b>		tobyMac	14	15
14	19	17	<b>TESTIFY</b>		NEEDTOBREATHE	14	24
RE-ENTRY		18	<b>THE GOD I KNOW</b>		Love & The Outcome	7	31
13	15	19	<b>WHAT A BEAUTIFUL NAME</b>		Hillsong Worship	13	14
RE-ENTRY		20	<b>MENDED</b>		Matthew West	13	27
25	33	21	<b>NEVER BEEN A MOMENT</b>		Micah Tyler	18	15
RE-ENTRY		22	<b>HIGHER</b>		Unspoken	16	25
26	31	23	<b>GIANTS FALL</b>		Francesca Battistelli	21	15
34	41	24	<b>BATTLES</b>		The Afters	22	18
33	37	25	<b>THROUGH YOUR EYES</b>		Britt Nicole	20	21

HOT GOSPEL SONGS™							
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
5	1	1	#1 4 WKS <b>HOLD MY MULE</b>		Shirley Caesar Feat. Albertina Walker & Milton Brunson	1	7
1	2	2	<b>MADE A WAY</b>		Travis Greene	1	55
2	3	3	<b>YOU DESERVE IT</b>		J.J. Hairston & Youthful Praise	2	20
3	5	4	<b>YOU'RE BIGGER</b>		Jekalyn Carr	2	42
4	4	5	<b>GOD PROVIDES</b>		Tamela Mann	2	15
6	6	6	<b>I NEED YOU</b>		Donnie McClurkin	6	38
7	7	7	<b>HANG ON</b>		GEI Featuring Kierra Sheard	7	15
8	10	8	<b>WINNING</b>		Charles Jenkins	8	18
13	8	9	<b>ARISE (YOU ARE GOOD)</b>		William Murphy	8	24
11	9	10	<b>JOY</b>		VaShawn Mitchell	9	20
10	12	11	<b>FATHER JESUS SPIRIT</b>		Fred Hammond	10	18
12	11	12	<b>NEVER HAVE TO BE ALONE</b>		CeCe Winans	11	12
14	15	13	<b>I SEE A VICTORY</b>		Kim Burrell & Pharrell Williams	13	9
16	13	14	<b>GOD'S GRACE</b>		Reverend Luther Barnes & The Restoration Worship Center Choir	13	12
15	14	15	<b>ROYALTY</b>		Sounds Of Blackness Feat. High School For Recording Arts	14	22
19	18	16	<b>GLORIOUS GOD</b>		Howard Gospel Choir Of Howard University Feat. Benjamin Moore	16	16
17	17	17	<b>VICTORY BELONGS TO JESUS</b>		Todd Dulaney	17	17
20	16	18	<b>WORK IT OUT</b>		Tye Tribbett	7	7
21	20	19	<b>THE MASTER'S CALLING</b>		Deborah Joy Winans	19	8
RE-ENTRY		20	<b>JACOB'S SONG</b>		Bri (Briana Babineaux)	18	3
25	23	21	<b>YOU STILL LOVE ME</b>		Tasha Cobbs	21	6
RE-ENTRY		22	<b>ONE WAY</b>		Tamela Mann	14	25
		23	<b>FIX ME</b>		Tim Bowman Jr.	23	4
NEW		24	<b>FILL THIS HOUSE</b>		Shirley Caesar	24	1
RE-ENTRY		25	<b>I BELIEVE (ISLAND MEDLEY) [SO LONG BYE BYE]</b>		Jonathan Nelson	23	7

TOP CHRISTIAN ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART			
		IMPRINT/DISTRIBUTING LABEL					
1	1	#1 5 WKS <b>VARIOUS ARTISTS</b>	WOW Hits 2017	14			
4	2	<b>LAUREN DAIGLE</b>	How Can It Be	91			
9	3	<b>SKILLET</b>	Unleashed	21			
2	4	<b>LAUREN DAIGLE</b>	Behold: A Christmas Collection	11			
3	5	<b>AMY GRANT</b>	Tennessee Christmas	10			
HOT SHOT DEBUT	6	<b>VARIOUS ARTISTS</b>	Maranatha! Music: Top 25 Praise Songs	1			
5	7	<b>CASTING CROWNS</b>	The Very Next Thing	15			
	8	<b>CHRIS TOMLIN</b>	Never Lose Sight	10			
10	9	<b>HILLARY SCOTT &amp; THE SCOTT FAMILY</b>	Love Remains	22			
7	10	<b>JOEY + RORY</b>	Hymns	47			
25	11	<b>GG NF</b>	Therapy Session	36			
13	12	<b>TOBYMAC</b>	This Is Not A Test	73			
12	13	<b>ALAN JACKSON</b>	Precious Memories Collection	5			
10	14	<b>FOR KING &amp; COUNTRY</b>	Ruin Wild, Live Free, Love Strong	120			
20	15	<b>HILLSONG WORSHIP</b>	Let There Be Light	11			
24	16	<b>NEEDTOBREATHE</b>	HARD LOVE	24			
21	17	<b>TRIP LEE</b>	The Waiting Room	3			
18	18	<b>CROWDER</b>	American Prodigal	14			
19	19	<b>VARIOUS ARTISTS</b>	WOW Hits 2016	66			
20	20	<b>HOME FREE</b>	Full Of (Even More) Cheer	7			
16	21	<b>TOBYMAC</b>	Hits Deep Live	6			
22	22	<b>SOUNDTRACK</b>	To Joey, With Love	7			
14	23	<b>MERCYME</b>	Welcome To The New	124			
17	24	<b>PETER HOLLENS</b>	A Hollens Family Christmas	9			
32	25	<b>HILLSONG UNITED</b>	Of Dirt And Grace: Live From The Land	24			

TOP GOSPEL ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART			
		IMPRINT/DISTRIBUTING LABEL					
1	1	#1 1 WKS <b>TAMELA MANN</b>	One Way	16			
	2	<b>KIRK FRANKLIN</b>	Losing My Religion	60			
3	3	<b>VARIOUS ARTISTS</b>	WOW Gospel 2016	48			
4	4	<b>GG REV. CLAY EVANS &amp; THE SHIP</b>	Trust In The Lord...Vol. 1	16			
8	5	<b>TRAVIS GREENE</b>	The Hill	61			
	6	<b>DONNIE MCCLURKIN</b>	The Journey (Live)	19			
	7	<b>KENNY LATTIMORE</b>	A Kenny Lattimore Christmas	9			
9	8	<b>FRED HAMMOND</b>	Worship Journal: Live	13			
10	9	<b>HEZEKIAH WALKER</b>	"Better": Azusa - The Next Generation 2	24			
	10	<b>VASHAWN MITCHELL</b>	Secret Place: Live In South Africa	8			
	11	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	Everyday Jesus	76			
16	12	<b>WILLIAM MURPHY</b>	Demonstrate	27			
12	13	<b>SHIRLEY CAESAR</b>	Fill This House	31			
17	14	<b>WILLIAM MCDOWELL</b>	Sounds Of Revival: Live	49			
	15	<b>LIVRE</b>	Jericho: Tribe Of Joshua	19			
	16	<b>TODD DULANEY</b>	A Worshipers Heart	37			
	17	<b>JEKALYN CARR</b>	The Life Project	21			
20	18	<b>THE RANCE ALLEN GROUP</b>	Live From San Francisco	9			
22	19	<b>THE MIGHTY CLOUDS OF JOY</b>	The Very Best Of Volume 2	18			
24	20	<b>JONATHAN MCREYNOLDS</b>	Life Music: Stage Two	49			
23	21	<b>BISHOP PAUL S. MORTON</b>	Legacy: Live In New Orleans	8			
RE	22	<b>VARIOUS ARTISTS</b>	Maranatha! Music: Top 25 Gospel Praise Songs, 2017 Edition	8			
25	23	<b>VARIOUS ARTISTS</b>	Maranatha! Music: Top 25 Gospel Praise Songs	41			
RE	24	<b>MONICA LISA STEVENSON</b>	Kainos: The Acoustic Documentary	6			
RE	25	<b>JONATHAN NELSON</b>	Fearless	26			



## Williams' New LP Debuts

"Chain Breaker," the first Christian music single by Zach Williams (above), returns to No. 1 on Hot Christian Songs and Christian Airplay, while his new LP of the same name debuts on Top Christian Albums.

On Hot Christian Songs, the song rebounds 3-1 for a fifth week on top. As radio stations put their Christmas music in storage, "Chain" flies 5-1 for a ninth frame atop Christian Airplay, vaulting 236 percent to 10 million impressions in the week ending Jan. 1, according to Nielsen Music. It supplants the leader from the prior week, Matt Maher's holiday single, "Glory (Let There Be Peace)." Williams, who formerly fronted Zach Williams & The Reformation, concurrently bows at No. 27 (1,000 sold) on Top Christian Albums with his first full-length, Chain Breaker. The set is an upgrade of his same-named EP, which reached No. 20 in November.

"Chain Breaker" dethrones Skillet's "Feel Invincible" (1-2) on Hot Christian Songs. The latter track became the rock band's first leader on the Jan. 7 list among 25 entries dating to its first in 2006. Meanwhile, Shirley Caesar's "Hold My Mule" (featuring Albertina Walker and Milton Brunson) leads Hot Gospel Songs for a fourth week, fueled by a 320 percent surge to 3.3 million U.S. streams. The song likely was aided by ultimately erroneous buzz that Caesar was suing DJ Suede the Remix God for his update of "Mule," which sparked memes and a resurgence for the 1988 tune. Caesar also enters Hot Gospel Songs at No. 24 with "Fill This House," the title track to her latest album.

-Jim Asker



# Dance/Electronic

January 14  
2017  
billboard

HOT DANCE/ELECTRONIC SONGS™										
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART			
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL					
1	1	1	<b>CLOSER</b>	▲	The Chainsmokers Featuring Halsey	1	23			
2	2	2	<b>LET ME LOVE YOU</b>	▲	DJ Snake Feat. Justin Bieber	2	21			
3	3	3	<b>IN THE NAME OF LOVE</b>		Martin Garrix & Bebe Rexha	3	22			
5	4	4	<b>DON'T LET ME DOWN</b>	▲	The Chainsmokers Feat. Daya	1	47			
4	5	5	<b>COLD WATER</b>	▲	Major Lazer Featuring Justin Bieber & MO	1	24			
6	6	6	<b>THIS IS WHAT YOU CAME FOR</b>	▲	Calvin Harris Feat. Rihanna	1	36			
10	9	7	<b>NEVER BE LIKE YOU</b>	▲	Flume Featuring Kai	3	49			
8	8	8	<b>ROCKABYE</b>		Clean Bandit Featuring Sean Paul & Anne-Marie	7	10			
7	7	9	<b>JUST HOLD ON</b>		Steve Aoki & Louis Tomlinson	7	3			
11	12	10	<b>PURPLE LAMBORGHINI</b>		Skrillex & Rick Ross	6	23			
<b>HOT SHOT DEBUT</b>		11	<b>LET ME LOVE YOU</b>		DJ Snake & R. Kelly	11	1			
9	10	12	<b>MY WAY</b>		Calvin Harris	6	16			
12	13	13	<b>SETTING FIRES</b>		The Chainsmokers Featuring XYLO	8	8			
11	14	14	<b>RITUAL</b>		Marshmello Featuring Wabbel	11	9			
16	15	15	<b>SUNSET LOVER</b>		Petit Biscuit	15	21			
19	16	16	<b>LIGHT</b>		San Holo	16	5			
15	18	17	<b>SHED A LIGHT</b>		Robin Schulz & David Guetta Feat. Cheat Codes	11	5			
17	17	18	<b>BY YOUR SIDE</b>		Jonas Blue Featuring RAYE	17	9			
18	20	19	<b>HIGH AND LOW</b>		Empire Of The Sun	16	18			
20	21	20	<b>DYNAMITE</b>		Nause Featuring Pretty Sister	17	11			
-	28	21	<b>NOT GOING HOME</b>		DVBBS X CMC\$ Featuring Gia Koka	21	2			
23	25	22	<b>LOVESICK</b>		Mura Masa Featuring A\$AP Rocky	19	13			
22	26	23	<b>SHELTER</b>		Porter Robinson & Madeon	16	20			
-	24	24	<b>SOLO DANCE</b>		Martin Jensen	24	2			
21	23	25	<b>TAPED UP HEART</b>		KREAM Featuring Clara Mae	21	10			
-	27	26	<b>HEAR ME NOW</b>		Alok, Bruno Martini Featuring Zeeba	26	2			
-	22	27	<b>SEXUAL</b>		NEIKED Featuring Dyo	22	2			
24	30	28	<b>ICARUS</b>		R3hab	23	9			
27	32	29	<b>TAKE MY BREATH AWAY</b>		Alesso	27	10			
25	33	30	<b>ALONE</b>		Alan Walker	25	4			
28	35	31	<b>LOVE ON ME</b>		Galantis & Hook N Sling	18	13			
-	29	32	<b>TEAM</b>		Krewella	26	3			
31	36	33	<b>PHONE DOWN</b>		Lost Kings Featuring Emily Warren	25	12			
43	38	34	<b>HELL IN PARADISE 2016</b>		Ono	34	4			
37	37	35	<b>TROUBLE</b>		Offaiah	35	3			
29	34	36	<b>SAVAGE</b>		Whethan Featuring Flux Pavilion & MAX	29	3			
<b>NEW</b>		37	<b>ARE YOU SURE?</b>		Kris Kross Amsterdam & Conor Maynard Feat. Ty Dolla \$ign	37	1			
34	41	38	<b>CHASE YOU DOWN</b>		RUNAGROUND	29	15			
-	19	39	<b>PILLOW FIGHT</b>		Galantis	19	2			
36	39	40	<b>ANYWHERE</b>		Dillon Francis Featuring Will Heard	20	15			
-	11	41	<b>LET GO</b>		deadmaU featuring Grabbitz	11	3			
32	31	42	<b>OLDER</b>		Lodato & Joseph Duveen	31	6			
44	45	43	<b>ALL OF ME</b>		Big Gigantic Featuring Logic & ROZES	19	19			
38	43	44	<b>SUMMER</b>		Marshmello	38	16			
<b>NEW</b>		45	<b>NOTHING TO LOSE</b>		VASSY	45	1			
35	44	46	<b>BELIEVER</b>		Major Lazer & Showtek	19	13			
<b>NEW</b>		47	<b>RECOVERY</b>		Kristii	47	1			
-	42	48	<b>FREAL LUV</b>		Far East Movement & Marshmello Feat. Chanyeol & Tinashe	20	10			
45	47	49	<b>HUNG UP</b>		Tritonal + Sj Featuring Emma Gatsby	45	3			
40	50	50	<b>WHOLE HEART</b>		Gryffin And Bipolar Sunshine	17	18			

TOP DANCE/ELECTRONIC ALBUMS™										
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART					
		IMPRINT/DISTRIBUTING LABEL								
2	1	<b>#1</b> THE CHAINSMOKERS	▲	Collage (EP)	8					
1	2	LINDSEY STIRLING		Brave Enough	19					
3	3	VARIOUS ARTISTS		NOW That's What I Call A Workout 2017	2					
6	4	FLUME		Skin	31					
10	5	THE CHAINSMOKERS		Bouquet (EP)	62					
15	6	DJ SNAKE		Encore	21					
5	7	DEADMAUS		W:/2016ALBUM/	4					
7	8	KAYTRANADA		99.9%	33					
4	9	VARIOUS ARTISTS		Monstercat: Best Of 2016	2					
12	10	EMPIRE OF THE SUN		Two Vines	9					
13	11	JUSTICE		Woman	6					
19	12	CARAVAN PALACE		<P>	20					
14	13	DIE ANTWOORD		Mount Ninji And Da Nice Time Kid	15					
RE	14	VARIOUS ARTISTS		NOW That's What I Call A Workout 2016	53					
17	15	ENIGMA		The Fall Of A Rebel Angel	7					
RE	16	MARSHMELLO		Joytime	17					
RE	17	VARIOUS ARTISTS		NCS: The Best Of 2015	3					
RE	18	TYCHO		Epoch	9					
18	19	M.I.A.		AIM	13					
RE	20	KYGO		Cloud Nine	30					
RE	21	BASSNECTAR		Unlimited	19					
16	22	ARMIN VAN BUUREN		A State Of Trance: Year Mix 2016	2					
16	23	PUSCIFER		Money \$hot Your Re-Load	4					
18	24	DATSIK		Sensei (EP)	2					
RE	25	VARIOUS ARTISTS		Monstercat 029: Havoc	4					

DANCE/ELECTRONIC DIGITAL SONG SALES™										
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART					
		IMPRINT/PROMOTION LABEL								
2	1	<b>#1</b> LET ME LOVE YOU	▲	DJ Snake Feat. Justin Bieber	21					
1	2	CLOSER		The Chainsmokers Feat. Halsey	22					
3	3	IN THE NAME OF LOVE		Martin Garrix & Bebe Rexha	22					
4	4	NEVER BE LIKE YOU		Flume Feat. Kai	49					
<b>NEW</b>	5	LET ME LOVE YOU		DJ Snake & R. Kelly	1					
4	6	DON'T LET ME DOWN		The Chainsmokers Feat. Daya	47					
6	7	COLD WATER		Major Lazer Feat. Justin Bieber & MO	23					
5	8	JUST HOLD ON		Steve Aoki & Louis Tomlinson	3					
7	9	THIS IS WHAT YOU CAME FOR		Calvin Harris Feat. Rihanna	35					
10	10	SAY IT		Flume Feat. Tove Lo	36					
11	11	ROCKABYE		Clean Bandit Feat. Sean Paul & Anne-Marie	10					
14	12	PURPLE LAMBORGHINI		Skrillex & Rick Ross	23					
13	13	FADED		Alan Walker	48					
16	14	ROSES		The Chainsmokers Feat. Rozes	81					
12	15	MY WAY		Calvin Harris	15					
RE	16	SETTING FIRES		The Chainsmokers Feat. XYLO	5					
13	17	THIS GIRL		Kungs vs Cookin' On 3 Burners	28					
21	18	NEVER FORGET YOU		Zara Larsson & MNEK	50					
15	19	ALONE		Marshmello	33					
19	20	WEIGHTLESS		Marconi Union	8					
RE	21	MIDDLE		DJ Snake Feat. Bipolar Sunshine	57					
RE	22	TURN DOWN FOR WHAT		DJ Snake & Lil Jon	156					
RE	23	TITANIUM		David Guetta Feat. Sia	257					
RE	24	LEAN ON		Major Lazer & DJ Snake Feat. MO	91					
RE	25	LIGHT IT UP		Major Lazer Feat. Nyla & Fuse ODG	44					



## DJ Snake's New 'Love'

DJ Snake and R. Kelly debut at No. 11 on Hot Dance/Electronic Songs with "Let Me Love You," a fresh version of Snake's hit featuring Justin Bieber. The new "Love" swaps Bieber's vocals for Kelly's and contains different lyrics (so, although sonically similar to the original, it's treated as a separate entry). The first title on the chart for R&B star Kelly bows with 25,000 downloads sold, according to Nielsen Music — also good for top 10 arrivals on Dance/Electronic Digital Song Sales (No. 5) and R&B Digital Song Sales (No. 9). Concurrently, Snake's first "Love," featuring Bieber, earns top Digital Gainer honors on Hot Dance/Electronic Songs (at No. 2), up 154 percent to 103,000 (with sales for most songs up noticeably in the week ending Dec. 29, due to holiday shopping). The track also returns to the top of Dance/Electronic Digital Song Sales (2-1). Meanwhile, Snake's *Encore* jumps 15-6 on Top Dance/Electronic Albums (1,000 copies sold, up 43 percent), achieving its best chart position in four months. On Dance Club Songs, **Dua Lipa** lifts 2-1 with "Blow Your Mind (Mwah)," reigning in her first appearance on the chart. The track, which topped the *Billboard* + Twitter Emerging Artists list dated Oct. 1, sports remixes from **Night Moves**, **Alex Metric** and **Black Saint**, among others. The song remains in the top 25 of the Mainstream Top 40 chart and has received notable mixshow airplay at the format's WBBM Chicago and WDZH Detroit.

—Gordon Murray





# DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS ON CHART
2	1	<b>#1</b> <b>GG</b> <b>BLOW YOUR MIND (MWAH)</b> WARNER BROS.	Dua Lipa	8
3	2	<b>LOVE ON THE BRAIN</b> WESTBURY ROAD/ROC NATION	Rihanna	8
4	3	<b>HELL IN PARADISE 2016</b> MIND TRAIN/WIRED	Ono	9
5	4	<b>TROUBLE</b> HITS IN THE BAG/INTERSCOPE	Offaiah	7
6	5	<b>BODY MOVES</b> REPUBLIC	DNCE	5
1	6	<b>OLDER</b> OVERDRIVE	Lodato & Joseph Duveen	12
10	7	<b>NOTHING TO LOSE</b> MUSICAL FREEDOM	VASSY	5
12	8	<b>RECOVERY</b> KII	Kristii	8
9	9	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	7
16	10	<b>MOVE YOUR BODY</b> RCA	Sia	4
11	11	<b>24K MAGIC</b> ATLANTIC	Bruno Mars	10
20	12	<b>DISTORTION</b> PREMIER LEAGUE	J Sutta	5
13	13	<b>ICARUS</b> R3HAB	R3hab	10
10	14	<b>GOOD GRIEF</b> VIRGIN/CAPITOL	Bastille	9
9	15	<b>BUTTON PUSHA</b> CARRILLO	Ralphi Rosario & Aneeta Beat	9
17	16	<b>HURTS</b> CAPITOL	Emeli Sande	6
8	17	<b>STARBOY</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	12
18	18	<b>GET TOGETHER</b> ELECTRA STAR/DALYMAN	Christine Saade + Twisted Dee	6
27	19	<b>THE URGE IN ME</b> PROP	Joe Gauthreaux Feat. Inaya Day	4
26	20	<b>ENOUGH IS ENOUGH 2017</b> CASABLANCA/COLUMBIA/REPUBLIC	Donna Summer/Barbra Streisand	3
21	21	<b>SHINE</b> MOLLIE JAY	Mollie Jay	6
19	22	<b>HIGH AND LOW</b> THE SLEEPY JACKSON/AUSTRALWORKS/CAPITOL	Empire Of The Sun	11
28	23	<b>SUPERLOVE</b> RCA	Tinashe	11
23	24	<b>TO NOT LOVE YOU</b> FRIENDSHIP COLLECTIVE	DJ Pebbles	10
33	25	<b>SHOW YOU THE LIGHT</b> MUSIC CHILD/WARNER BROS.	MARC Feat. Efraim Leo	4
26	26	<b>TAKE MY BREATH AWAY</b> ALEFONE/DEF JAM	Alesso	6
36	27	<b>YEAH YEAH 2017</b> AUDACIOUS	Luciana & Dave Aude	3
37	28	<b>LONG LIVE LOVE</b> RCA UK/THIRTY TIGERS/RED	LeAnn Rimes	2
32	29	<b>BOYS AND SOMETIMES GIRLS</b> AUDIOPLAY	Ricky Rebel	5
31	30	<b>DON'T WANNA KNOW</b> 222/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	7
29	31	<b>SIDE TO SIDE</b> REPUBLIC	Ariana Grande Feat. Nicki Minaj	12
38	32	<b>LOVE ME NOW</b> COLUMBIA	John Legend	3
25	33	<b>IN THE NAME OF LOVE</b> STMPD RCRDS/RCA	Martin Garrix & Bebe Rexha	12
35	34	<b>STARVING</b> REPUBLIC	Hailee Steinfeld & Grey Feat. Zedd	4
34	35	<b>SYMMETRY OF TWO HEARTS</b> SELF RAISING/MEGAFORCE	Bright Light/Bright Light	5
41	36	<b>MAYDAY</b> 418	Greg Gatsby X Richard Fraioli Feat. Camila	3
24	37	<b>SAY IT TO ME</b> KZ/KOBALT	Pet Shop Boys	12
39	38	<b>THE GREATEST</b> MONKEY PUZZLE/RCA	Sia Feat. Kendrick Lamar	7
14	39	<b>SAY YES</b> SUGAR HOUSE/JASON WALKER/MR. TANMAN	Tony Moran Feat. Jason Walker	11
47	40	<b>KOINZ</b> I AM SR	SR	2
43	41	<b>THIS IS OUR NIGHT</b> CARRILLO	Kissy Sell Out Feat. Lisa Williams	8
40	42	<b>KING OF WISFUL THINKING</b> LETTA	Letta	3
50	43	<b>SHOW ME LOVE</b> PROP D	Brian Justin Crum Feat. Toy Armada & DJ Grind	2
NEW	44	<b>THIS TOWN</b> NEON HAZE/CAPITOL	Niall Horan	1
NEW	45	<b>BLACK BEATLES</b> EAR DRUMNER/INTERSCOPE	Rae Sremmurd Feat. Gucci Mane	1
30	46	<b>LOVE ME</b> BEATCLAN/BUILDUP	DJ Hollywood Feat. Abri	12
NEW	47	<b>OASIS</b> KENDRA ERIKA	Kendra Erika	1
RE	48	<b>LET ME LOVE YOU</b> DJ SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	15
NEW	49	<b>SLUMBER PARTY</b> RCA	Britney Spears Feat. Tinashe	1
46	50	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	18

# BOXSCORE

January 14  
2017  
billboard

**LEGEND**  
 ● Bullets indicate titles with greatest weekly gains.  
 ● Album Charts  
 ● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).  
 ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.  
 ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.  
 ○ Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).  
 △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multiplatinum level.

**Digital Songs Charts**  
 ● RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).  
 ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multiplatinum level.

**Awards**  
 PS (PaceSetter for largest % album sales gain)  
 GG (Greatest Gainer for largest volume gain)  
 DG (Digital Sales Gainer)  
 AG (Airplay Gainer)  
 SG (Streaming Gainer)

Publishing song Index available on [Billboard.com/biz](http://Billboard.com/biz).  
 Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

# CONCERT GROSSES

	GROSS PER TICKET PRICES	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$8,920,530 (\$119.02/AUSTRALIAN) \$149.46/\$52.26	<b>COLDPLAY, LIANNE LA HAVAS, JESS KENT</b> ETIHAD STADIUM, MELBOURNE DEC. 9-10	103,482 TWO SELLOUTS	LIVE NATION
2	\$8,813,130 (\$11,802,773 AUSTRALIAN) \$149.27/\$52.19	<b>COLDPLAY, LIANNE LA HAVAS, JESS KENT</b> ALLIANZ STADIUM, SYDNEY DEC. 13-14	97,356 TWO SELLOUTS	LIVE NATION
3	\$6,541,620 \$500/\$250/\$140/\$55	<b>CELINE DION</b> THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS NOV. 1-2, 4, 15-16, 18-19, 22, 25-26	40,658, 42,280 TENSHOWS SIX SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
4	\$4,723,300 (\$6,343,008 AUSTRALIAN) \$148.85/\$52.05	<b>COLDPLAY, LIANNE LA HAVAS, JESS KENT</b> SUNCORP STADIUM, BRISBANE, AUSTRALIA DEC. 6	49,604 SELLOUT	LIVE NATION
5	\$3,752,610 (\$5,282,024 NEW ZEALAND) \$142.02/\$49.66	<b>COLDPLAY, LIANNE LA HAVAS, JESS KENT</b> MT SMART STADIUM, AUCKLAND, NEW ZEALAND DEC. 3	39,644 SELLOUT	LIVE NATION
6	\$3,089,001 \$705/\$155/\$105/\$59.50	<b>REBA MCENTINE &amp; BROOKS &amp; DUNN</b> THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS NOV. 30, DEC. 2-3, 7, 9-10	23,813, 25,355 SIX SHOWS TWO SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
7	\$1,069,789 \$76/\$36.75	<b>TRANS-SIBERIAN ORCHESTRA</b> BMO HARRIS BRADLEY CENTER, MILWAUKEE, WIS. DEC. 11	17,627 SELLOUT	FRANK PRODUCTIONS, LIVE NATION
8	\$1,052,170 (\$832,860) \$101.02/\$63.17	<b>RED HOT CHILI PEPPERS, BABYMETAL</b> SSE HYDRO, GLASGOW, SCOTLAND DEC. 8	12,240 12,363	REGULAR MUSIC
9	\$930,988 \$145/\$94/\$64/\$44	<b>STEVIE NICKS, THE PRETENDERS</b> AMERICAN AIRLINES CENTER, DALLAS OCT. 30	9,409 10,299	LIVE NATION
10	\$923,156 \$178.50/\$148.50/ \$88.50/\$68.50	<b>MARC ANTHONY</b> AMERICAN AIRLINES CENTER, DALLAS OCT. 15	8,764 SELLOUT	LIVE NATION
11	\$841,149 \$151/\$111/\$86/\$46	<b>106.1 KISS FM JINGLE BALL: MEGHAN TRAINOR &amp; OTHERS</b> AMERICAN AIRLINES CENTER, DALLAS NOV. 29	12,573 13,720	HEART MEDIA
12	\$823,082 (\$2,780,534 REAIS) \$177.61/\$32.56	<b>Z FESTIVAL: DEMI LOVATO, ANITTA, TIAGO IORC &amp; OTHERS</b> ALLIANZ PARQUE, SAO PAULO, BRAZIL DEC. 10	12,784 13,400	MOVE CONCERTS
13	\$748,688 \$174.50/\$94.50/ \$74.50/\$44.50	<b>MAXWELL &amp; MARY J. BLIGE, RO JAMES</b> AMERICAN AIRLINES CENTER, DALLAS DEC. 2	9,589 10,219	LIVE NATION
14	\$694,410 \$85/\$35	<b>PENTATONIX, US THE DUO</b> AMERICAN AIRLINES CENTER, DALLAS NOV. 20	11,995 SELLOUT	AEG LIVE
15	\$526,259 \$85/\$35	<b>PENTATONIX, US THE DUO</b> XCEL ENERGY CENTER, ST. PAUL, MINN. OCT. 26	9,323 10,081	AEG LIVE
16	\$513,278 (\$413,510) \$62.06/\$31.03	<b>ELVIS IN CONCERT</b> MANCHESTER ARENA, MANCHESTER, ENGLAND NOV. 24	8,615 8,894	KENNEDY STREET, 3A ENTERTAINMENT
17	\$509,877 \$60.75/\$40.75	<b>FIVE FINGER DEATH PUNCH &amp; SHINEDOWN, SIXX:A.M., AS LIONS</b> KFC YUM! CENTER, LOUISVILLE, KY. NOV. 18	9,215 SELLOUT	FRANK PRODUCTIONS, NS2, CMOORE LIVE
18	\$476,520 (\$383,030) \$62.20/\$31.10	<b>ELVIS IN CONCERT</b> FIRST DIRECT ARENA, LEEDS, ENGLAND NOV. 18	8,128 SELLOUT	KENNEDY STREET, 3A ENTERTAINMENT
19	\$469,086 \$75.50/\$37.50	<b>TRANS-SIBERIAN ORCHESTRA</b> BOK CENTER, TULSA, OKLA. DEC. 1	7,214 9,145	LIVE NATION
20	\$463,801 \$85/\$35	<b>PENTATONIX, US THE DUO</b> SCHOTTENSTEIN CENTER, COLUMBUS, OHIO OCT. 30	8,241 12,191	AEG LIVE
21	\$453,726 (\$364,310) \$62.27/\$31.14	<b>ELVIS IN CONCERT</b> SSE HYDRO, GLASGOW, SCOTLAND NOV. 17	7,065 8,065	KENNEDY STREET, 3A ENTERTAINMENT
22	\$453,210 \$75/\$52.50/ \$39.50/\$29.50	<b>PENTATONIX, US THE DUO</b> INFINITE ENERGY CENTER, DULUTH, GA. NOV. 16	7,381 7,652	LIVE NATION
23	\$445,838 (\$359,950) \$61.93/\$30.97	<b>ELVIS IN CONCERT</b> GENTING ARENA, BIRMINGHAM, ENGLAND NOV. 22	7,708 8,100	KENNEDY STREET, 3A ENTERTAINMENT
24	\$414,621 \$75/\$34.50	<b>TRANS-SIBERIAN ORCHESTRA</b> VERIZON ARENA, NORTH LITTLE ROCK, ARK. NOV. 30	7,263 9,300	BEAVER PRODUCTIONS
25	\$405,949 (\$544,244 CANADIAN) \$63.40/\$26.11	<b>PENTATONIX, US THE DUO</b> AIR CANADA CENTRE, TORONTO NOV. 7	8,726 12,597	AEG LIVE
26	\$405,276 \$85/\$29.50	<b>PENTATONIX, US THE DUO</b> BON SECOURS WELLNESS ARENA, GREENVILLE, S.C. NOV. 15	6,556 7,257	AEG LIVE
27	\$391,398 \$85/\$35	<b>PENTATONIX, US THE DUO</b> PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. NOV. 6	6,218 6,622	AEG LIVE
28	\$391,292 (\$,027,305 PESOS) \$77.90/\$38.95	<b>KRAFTWERK</b> LUNA PARK, BUENOS AIRES NOV. 23	6,455 7,750	MOVE CONCERTS
29	\$374,792 \$80/\$30	<b>PENTATONIX, US THE DUO</b> PRUDENTIAL CENTER, NEWARK, N.J. NOV. 10	6,636 11,750	AEG LIVE
30	\$374,490 \$85/\$35	<b>PENTATONIX, US THE DUO</b> LIACOURAS CENTER, PHILADELPHIA NOV. 13	5,897 8,174	AEG LIVE
31	\$354,735 \$60.75/\$55.75	<b>FIVE FINGER DEATH PUNCH &amp; SHINEDOWN, SIXX:A.M., AS LIONS</b> BIG SANDY SUPERSTARS ARENA, HUNTINGTON, W. VA. DEC. 3	5,782 SELLOUT	FRANK PRODUCTIONS, NS2, CMOORE LIVE
32	\$353,859 (\$278,992) \$61.52/\$50.10	<b>KORN &amp; LIMP BIZKIT, MADBALL</b> SSE HYDRO, GLASGOW, SCOTLAND DEC. 14	5,845 6,154	LIVE NATION
33	\$351,395 (\$1,203,370 REAIS) \$110.96/\$27.74	<b>NEW ORDER</b> ESPAÇO DAS AMÉRICAS, SAO PAULO, BRAZIL DEC. 1	6,726 SELLOUT	MOVE CONCERTS
34	\$330,447 \$60.75/\$40.75	<b>FIVE FINGER DEATH PUNCH &amp; SHINEDOWN, SIXX:A.M., AS LIONS</b> BON SECOURS WELLNESS ARENA, GREENVILLE, S.C. DEC. 5	5,935 7,632	FRANK PRODUCTIONS, NS2, CMOORE LIVE
35	\$323,930 (\$255,395) \$82.44/\$31.71	<b>CULTURE CLUB, KID CREOLE &amp; THE COCONUTS</b> SSE ARENA, LONDON DEC. 14	5,850 6,200	3A ENTERTAINMENT



## Coldplay Cruises To Success

Among the five highest-grossing concert engagements on the latest Boxscore chart, **Coldplay** (above) owns four of them, based on box-office revenue reported from a trek through Australia and New Zealand during December. The 12-day stint was the final 2016 leg of the world tour that began last spring. Concerts in North and South America, Europe and Asia preceded the Oceania run that included sold-out shows in Melbourne, Sydney, Brisbane and Auckland (The tour is on break until March 31, when it starts up again in Asia, continuing through October.)

Melbourne's Etihad Stadium produced the best box-office results from the December slate of shows, earning the No. 1 ranking with \$8.9 million in ticket sales from 103,482 sold tickets for shows on Dec. 9 and 10. Sydney fans also had two chances to see the tour with concerts set at Allianz Stadium on Dec. 13 and 14. With an \$8.8 million gross and an attendance count reaching 97,356, the Sydney engagement follows in the second slot. Performances at Brisbane's Suncorp Stadium and Mt Smart Stadium in Auckland also chart, landing at Nos. 4 and 5.

The band visited the same four venues in 2012 during the final days of the Mylo Xyloto Tour. Grosses that year were about 6 percent higher overall, but the 2016 trek had an 18 percent increase in the number of sold tickets. The A Head Full of Dreams Tour ranked at No. 3 on *Billboard's* list of the top 25 tours of 2016. —Bob Allen

BOXSCORE: The top-grossing concert as reported by promoters, venues, managers and booking agents. Boxscore chart is submitted to [billboard.com](http://billboard.com). DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Charts Legend on [billboard.com/biz](http://billboard.com/biz) for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.





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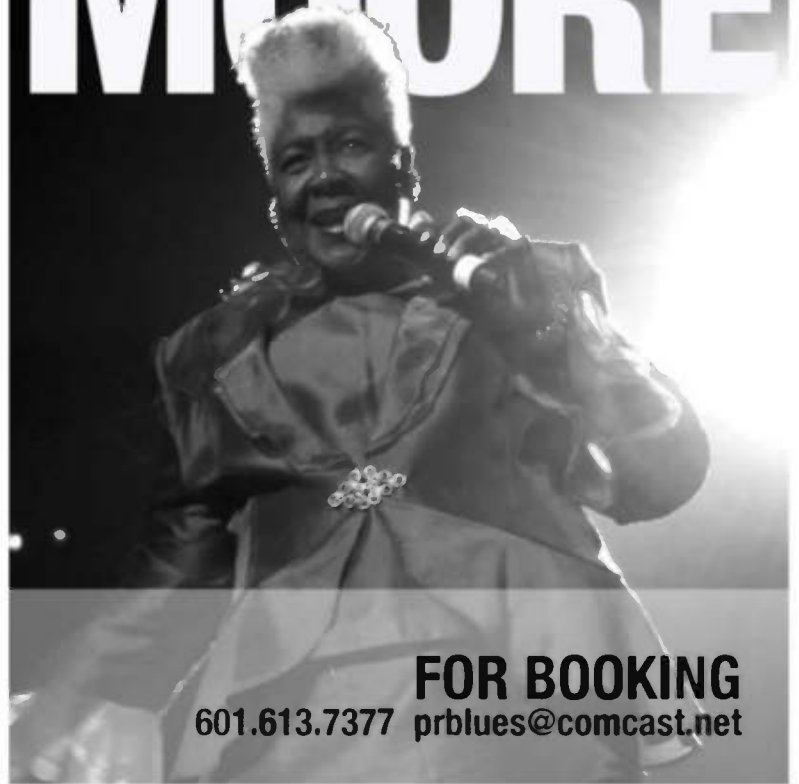
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# COOL

REWINDING  
THE  
CHARTS

McCartney (left)  
and Jackson  
in a recording  
studio in 1983.

## 34 Years Ago MACCA AND MICHAEL MADE A PERFECT POP COMBO

Michael Jackson and Paul McCartney scored two hit duets in 1983, but their friendship soured two years later

LIGHTNING STRUCK TWICE IN 1983 for Michael Jackson and Paul McCartney. The pop icons teamed up to achieve the rare feat of scoring two hit duets in little more than a year — with the first, “The Girl Is Mine,” rocketing to No. 2 on the Billboard Hot 100 on Jan. 8, 1983.

The collaboration between the former Beatle and the ex-Jackson 5 singer — who each had built enduring solo careers — came about, as the song’s producer, Quincy Jones, told *Billboard*

in 2009, simply because “Michael and I just wanted to work with Paul.” Jones suggested the song’s subject of two men squabbling over a woman, and Jackson, who was 24 at the time, wrote the tune while watching cartoons with McCartney, who was 40.

Jackson and McCartney did even better with their next duet, “Say Say Say,” which hit No. 1 on the Hot 100 for six weeks in late 1983. It was featured on McCartney’s *Pipes of Peace* album, which

included a third duet, “The Man.”

Despite their chemistry in the studio, the pop stars’ relationship deteriorated in 1985 after Jackson acquired the ATV Music Publishing catalog, which included rights to the Beatles songs written by McCartney and John Lennon. McCartney, who, ironically, had counseled Jackson on the value of owning publishing rights, also had sought to purchase the catalog. They never collaborated again, but McCartney — who still tours and records — had only kind words to say when Jackson died suddenly in 2009 at the age of 50 due to a fatal combination of medications in his system. “He was a massively talented boy-man with a gentle soul,” said McCartney. “His music will be remembered forever, and my memories of our time together will be happy ones.”

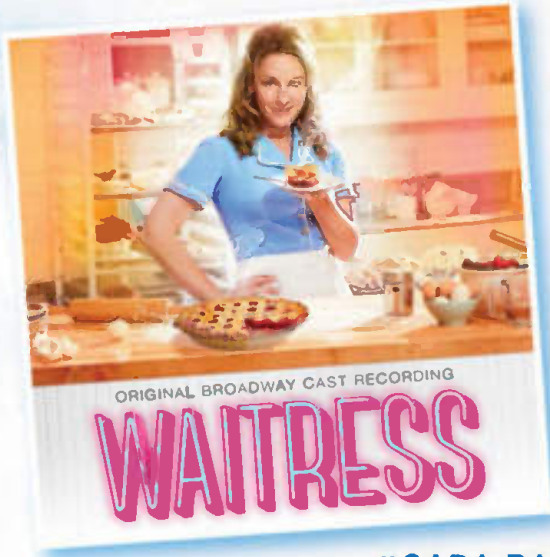
—TREVOR ANDERSON



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