

NATALIE COLE: 1950-2015
An intimate look into the late singer's life

CAN ADELE SCALP THE SCALPERS?
Inside the brutal battle to crush the secondary market

Billboard

2016 PREDICTIONS ISSUE

Zayn Malik's Own Direction

Getting real with 1D's dashing defector, in the midst of a bold R&B rebirth, as he dishes ('It was like a f—ing machine') and declares his freedom: 'I'm not censoring myself anymore'

PLUS Mick Jagger talks up *Vinyl*, Scooter Braun's K-pop rap queen, Marc Anthony's mogul makeover

January 16, 2016 | billboard.com



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- ROLLING STONE

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- NPR

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- ENTERTAINMENT WEEKLY

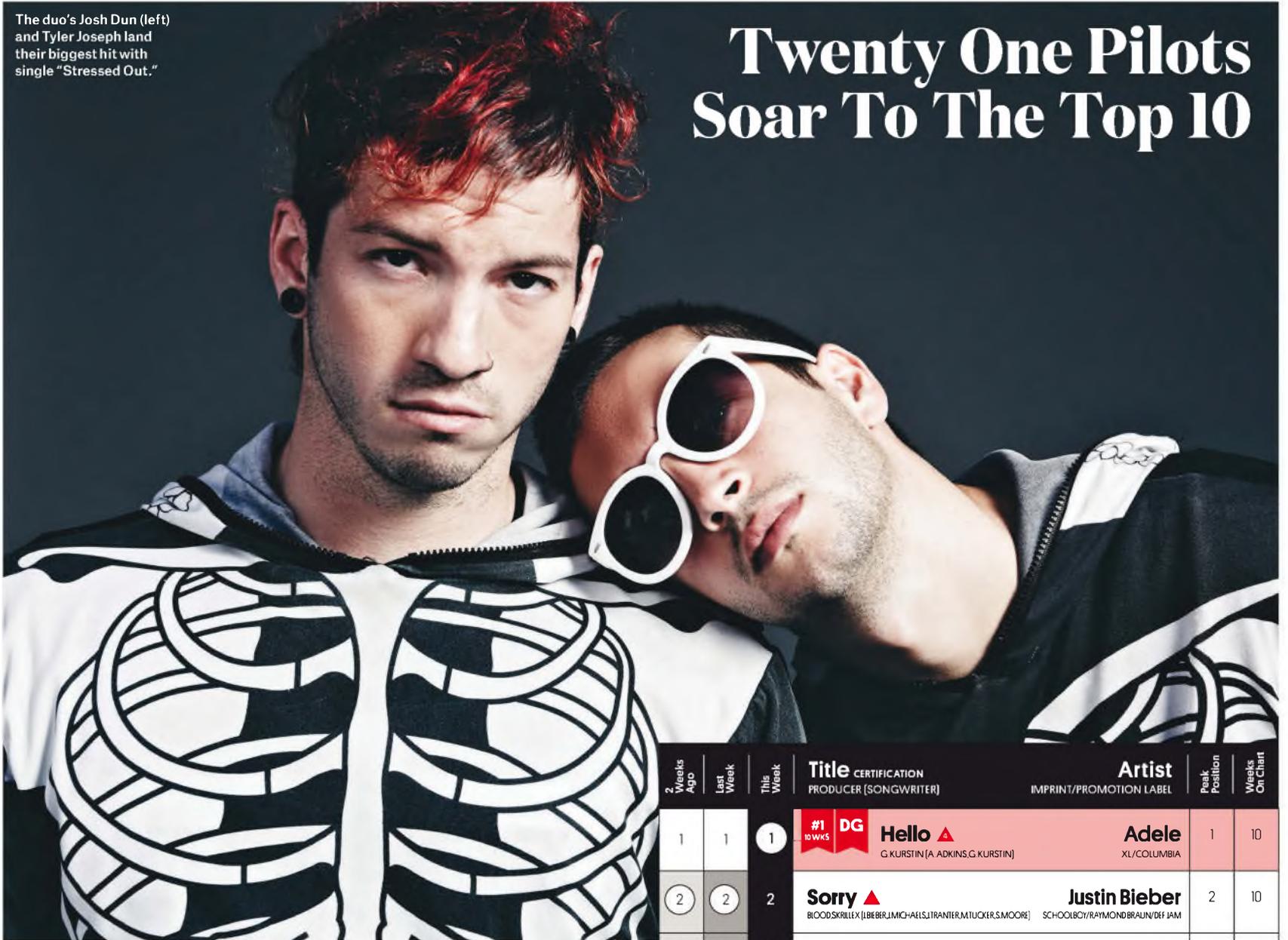
BEST ALBUMS OF 2015:

American Songwriter, Associated Press, Billboard, Boston Globe, Entertainment Weekly, Exclaim, Fresh Air, Garden & Gun, Huffington Post, iTunes, KCRW, Magnet, MOJO, NEWSDAY, NME, NPR, PASTE, Rolling Stone, SPIN, The Los Angeles Times, The New York Times.



billboard HOT 100

The duo's Josh Dun (left) and Tyler Joseph land their biggest hit with single "Stressed Out."



Twenty One Pilots Soar To The Top 10

TWENTY ONE PILOTS touch down in the top 10 of the Billboard Hot 100 for the first time as "Stressed Out" flies 13-9 on the Jan. 16 chart. The pop-alternative duo's wistful, rap-influenced track zoomed to 159,000 downloads sold (an increase of 95 percent) in the week ending Dec. 31, 2015, according to Nielsen Music. It holds at No. 4 on the Digital Songs chart while rising 14-12 on the Radio Songs tally (59 million in audience, up 8 percent) and 26-20 on the Streaming Songs list (7.1 million U.S. streams, up 9 percent). The single also rules the Hot Rock Songs chart for a second week and continues to cross over, pushing 14-13 on the

Mainstream Top 40 airplay tally. "Stressed Out" is from Twenty One Pilots' album *Blurryface*, which became the Ohio act's first No. 1 upon its debut atop the Billboard 200 in June 2015. (The set soars 11-3 on the Jan. 16 list and has sold 592,000 copies to date.) "The album has been a consistent seller," says **Mike Easterlin**, GM at Fueled by Ramen/Roadrunner Records. "We knew the fan base was growing rapidly and that if we got a big radio song, all bets were off." Meanwhile, **Adele's** "Hello" crowns the Hot 100 for a 10th straight week. In the list's 57-year history, the ballad is just the 31st of 1,048 total chart-toppers to reign for double-digit weeks. —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 DG Hello ▲	G. KURSTIN [A. ADKINS, G. KURSTIN]	Adele XL/COLUMBIA	1	10
2	2	2	Sorry ▲	BLOODSKRILLEX [J. BIEBER, J. MICHAELS, J. TRANTER, M. TUCKER, S. MOORE]	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	2	10
4	3	3	Love Yourself	BENNY BLANCO [E. C. SHEERAN, B. LEVIN, J. BIEBER]	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	3	7
3	4	4	Hotline Bling ▲	NINETEEN85 [A. GRAHAM, P. JEFFERIES, T. THOMAS]	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	22
5	5	5	What Do You Mean? ▲	MDLJ BIEBER [J. BIEBER, J. BOYD, M. LEVY]	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	18
9	8	6	Stitches ▲	DAYLIGHT, J. T. GEIGER II, D. PARKER [D. PARKER, J. T. GEIGER II, D. KYRIAKIDES]	Shawn Mendes ISLAND/REPUBLIC	4	32
6	6	7	Same Old Love	STAR GATE, BENNY BLANCO [T. HERMANSEN, M. SERIKSEN, B. LEVIN, C. ATCHISON, R. GOLAN]	Selena Gomez INTERSCOPE	6	16
8	7	8	Here ●	POPOKAWUD, S. KOLE [A. CARACCILO, A. WANSEL, W. ELDER, C. TILLMAN, H. HAYES, S. T. GERONG, C. R. T. GERONG, C. J. LAM]	Alessia Cara EP/DEF JAM	7	22
19	13	9	Stressed Out ●	MELI ZONDO [T. JOSEPH]	twenty one pilots FUELED BY RAMEN/RRP	9	15
10	10	10	Like I'm Gonna Lose You ▲	C. GELBUDA, M. TRAINOR [M. TRAINOR, J. WEAVER, C. SMITH]	Meghan Trainor Feat. John Legend EPIC	8	26

Billboard Hot 100

48

YO GOTTI
Down in the DM



Memphis rap veteran Gotti, 34, lands his highest-charting bit.

"Down in the DM" is about social media's more risqué side. What inspired it?

It was a true-life situation, of course. One of my homies was Snapchatting and telling me how it worked. He was giving me the rules because I was new to it — how to check my DMs [direct messages], how to take screenshots. I was sitting at the [studio] console, hearing the beat in the background but listening to my little homie at the same time, and it came together.

This is your highest-charting song yet. Did you think it would explode the way it has? I knew it was special because it was one

of those records that I did in probably 15 minutes. It just felt good.

Why do you think people love it so much?

It's the reality of the time. The world is so social media-driven. If you look around, all you see is people on their phones, in their own world. You go in the club, you see girls taking selfies and Snapchatting. Even though there are a thousand people in the club, it's all about selfies and Snapchats. "Down in the DM" is like the soundtrack to what they're already doing. I just said what everybody wanted to say, but hadn't said yet.

—DAN RYS



36 **CHARLIE PUTH**
One Call Away

The pop singer-songwriter scores his third top 40 Hot 100 hit, fueled by this ballad's 192 percent vault to 103,000 units sold. (For more on Puth, see page 45.)

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
7	9	11	The Hills ▲	MANOJ LANGLOJA TESFAYE A. BALSHE E. NICKERSON LANGLOJA	The Weeknd	XO/REPUBLIC	1	32
11	14	12	679	PEOPLES WJ MAXWELL A. COSME JR. JOEY B. GARCIA	Fetty Wap Feat. Remy Boyz	RGF/300	4	27
13	12	13	Jumpman ▲	METRO BOOMIN DWILBURN WAYNE A. GRAHAM	Drake & Future	A-1/FREEBANDZ/YOUNG MONKEY CASH MONEY/EPIC/REPUBLIC	12	15
17	23	14	Ex's & Oh's ▲	D. BASSETT ELLE KING D. BASSETT	Elle King	RCA	10	26
22	24	15	SG White Iverson	POST MALONE A. POST T. ROBERTS	Post Malone	REPUBLIC	15	17
14	17	16	On My Mind ▲	MAX MARTIN ELLE GOULDING MAX MARTIN S. KOTICHA SALMANZADEH	Ellie Goulding	CHERRY TREE/INTERSCOPE	13	15
16	16	17	Antidote ▲	WONDAGURL ESTROUNDO J. WEBSTER E. COSHUN INDEEVAN MIERLO T. BRENNER C. D. GUY MICHELSON MOVISION H. STEINWEISS	Travis\$ Scott	GRAND Hustle/EPIC	16	17
23	22	18	AG Wildest Dreams ▲	MAX MARTIN S. ELLBACK T. SWIFT MAX MARTIN S. ELLBACK	Taylor Swift	BIG MACHINE/REPUBLIC	5	19
27	19	19	Watch Me ▲	BOLO DA PRODUCER T. B. MINGO R. L. HAWK	Silento	BOLO/CAPITOL	3	45
12	15	20	In The Night	A. PAYAM MAX MARTIN THE WEEKND A. TESFAYE A. BALSHE MAX MARTIN S. KOTICHA P. SVENSSON A. PAYAM	The Weeknd	XO/REPUBLIC	12	8

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
20	18	21	Don't	DOPE BOI B. TILLER B. STEWART I. HOLLINS JR. M. CAREY J. DUPRI B. M. COX J. AUSTIN	Bryson Tiller	TRAPSOUL/RCA	18	14
26	20	22	Roses	THE CHAINSMOKERS A. TAGGART E. MENCEL	The Chainsmokers Feat. ROZES	DISRUPTOR/COLUMBIA	20	11
30	27	23	Confident ●	MAX MARTIN J. A. MAX MARTIN S. KOTICHA ISALMANZADEH D. IOVATO	Demi Lovato	SAFHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	21	13
15	21	24	Can't Feel My Face ▲	A. PAYAM MAX MARTIN A. TESFAYE MAX MARTIN S. KOTICHA P. SVENSSON A. PAYAM	The Weeknd	XO/REPUBLIC	1	30
21	25	25	Die A Happy Man ●	DHUF J. FRASURE THOMAS RHETT S. M. DOUGLAS JOE LONDON	Thomas Rhett	VALORY	21	15
32	31	26	Perfect	J. BUNETA J. SHAIKIN A. THERRS H. STYLES L. J. LOMMON J. BUNETA J. K. HINDLIN J. P. N. S. HATIKUN A. MCDONALD	One Direction	SYCO/COLUMBIA	10	11
31	29	27	Trap Queen ▲	T. FADD W. J. MAXWELL T. FADD	Fetty Wap	RGF/300	2	50
46	33	28	I Know What You Did Last Summer	N. ZANCANELLA D. VOST THE WORLD S. MENDES C. CABELLO J. Z. MISHLAN N. ZANCANELLA W. WITHERS JR.	Stawn Mendes & Camila Cabello	ISLAND/REPUBLIC	28	7
34	32	29	Break Up in A Small Town ●	Z. CROWELLS M. CANALLY S. HUNT Z. CROWELLS M. CANALLY	Sam Hunt	MCA NASHVILLE	29	13
42	41	30	See You Again ▲	D. FRANK C. PUTH A. CEBAR J. FRANK S. A. CEBAR THOMAS Z. PUTH	Wiz Khalifa Feat. Charlie Puth	UNIVERSAL STUDIOS/ATLANTIC/REP	1	43
41	42	31	Hide Away ●	NOISE CASTLE III G. BARLETTA B. MCLAUGHLIN B. NEUBILL	Daya	ART BEATZ	31	15
28	26	32	Say It	POFORO J. PETERSON A. WANG S. LAWH THE HALL N. COLE BRIT G. CHAMBERS	Tory Lanez	MAD LOVE/INTERSCOPE	26	11
25	28	33	Lean On ▲	D. SNAKE D. PLO J. S. GUESS K. M. ORSTED W. E. G. RICH A. C. ONE W. PENITZ P. M. C. K. S. P. E. R.	Major Lazer & DJ Snake Feat. MO	MAD DECENT	4	39
51	37	34	My House	J. CARLSSON D. L. LARJ CARLSSON R. GOLAN M. D. BORRERO R. HAMMOND	Flo Rida	POE BOY/ATLANTIC	34	8
40	36	35	Me, Myself & I	M. KENAN C. ANDERSSON G. GILLUM M. KENAN C. R. ANDERSSON L. EDWARDS T. BARNES B. KOHN B. REXHA	G-Eazy x Bebe Rexha	G-EAZY/RYG/BFG/RCA	35	9
60	57	36	One Call Away	D. FRANK M. PRIME J. FRANK S. CARTER M. A. MCDONALD B. S. ISAAC C. PUTH M. PRIME	Charlie Puth	ARTIST PARTNERS GROUP/ATLANTIC	36	5
52	34	37	Hit The Quan	BUCK NASTY R. M. COLEBERT J. R. C. M. WILLIAMS	iLoveMemphis	PALEM TREE/RUSH HOUR/RECORDS	15	20
45	44	38	Again	PEOPLES S. H. Y. BOOGS W. J. MAXWELL B. GARCIA E. J. TIMMONS	Fetty Wap	RGF/300	33	21
33	35	39	Focus	MAX MARTIN NIYA S. KOTICHA P. SVENSSON SALMANZADEH A. GRANDE	Ariana Grande	REPUBLIC	7	9
37	46	40	Locked Away ▲	DR. LUKE CIRKUT THOMAS THOMAS GOTTWALD H. RWATER T. TENNILLE	R. City Feat. Adam Levine	KEVOSABE/RCA	6	24
47	43	41	Cake By The Ocean	M. LARSSON R. FREDRIKSSON R. FREDRIKSSON M. LARSSON TRANTER J. JONAS	DNCE	REPUBLIC	41	11
62	39	42	Hands To Myself	MATTMAN & ROBIN I. TRANIER J. MICHAELS R. FREDRIKSSON M. LARSSON MAX MARTIN	Selena Gomez	INTERSCOPE	39	4
36	40	43	No Role Modelz	D. BARNES C. COLE B. BARNES M. H. HEMON P. A. BECARD J. HOUSTON S. STEVENSON S. STEVENSON S. STEVENSON	J. Cole	DREAMVILLE/ROCKNATION/COLUMBIA	36	20
29	50	44	Burning House ▲	J. BHASKER T. JOHNSON C. COCHES S. T. JOHNSON J. BHASKER	Cam	ARISTA NASHVILLE	29	25
35	45	45	Where Ya At ▲	METRO BOOMIN N. DWILBURN L. WAYNE A. GRAHAM	Future Feat. Drake	A-1/FREEBANDZ/EPIC	28	24
48	51	46	Exchange	THE MEXICANS B. TILLER M. HERNANDEZ M. JOHNSON J. HALL	Bryson Tiller	TRAPSOUL/RCA	46	10
55	54	47	When We Were Young	A. RECHTSCHAID A. ADKINS T. JESSO JR.	Adele	XL/COLUMBIA	22	6
57	52	48	Down In The DM	BEN BILLIONS SCHIFF M. MIMS M. KHALED DIEHL LEWIS	Yo Gotti	COCAINE MUZK/EPIC	48	5
39	49	49	Where Are U Now ▲	S. KRILLEX D. PLO J. S. MOORE T. W. PENITZ J. BIEBER J. BOYD K. RUBIN WARE	Skrillex & Diplo With Justin Bieber	MAD DECENT/OWSLA/ATLANTIC	8	44
77	66	50	Stand By You	J. LEVINE R. PLATTEN ANTONOFF J. WILLIAMS J. LEVINE M. MORRIS	Rachel Platten	COLUMBIA	50	7

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THIS WEEK'S MOST POPULAR TUNES, AS MEASURED BY MEDIA-AUDIENCE IMPRESSIONS, AS MEASURED BY NIELSEN MUSIC. SALES, CUMULATIVE, AS COMPILATED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY OTHER MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE RE-RELEASED TITLES, OR SONGS RECEIVING WIDE AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2016, PROMOTIONS 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
68	48	51	Bet You Can't Do It Like Me		DLOW	DLOW	45	8
			NUN MAJOR (D. SIMMONS)					
53	56	52	Back Up		Del Loaf	Feat. Big Sean ROCKSAYS (D.M. TRIMBLE, K.A. ADAMS, S.M. ANDERSON, C. COSEBERRY) BGM/COLUMBIA	47	13
61	60	53	Home Alone Tonight		Luke Bryan	Feat. Karen Fairchild J. STEVENS, J. STEVENS (J. STEVENS, C. TAYLOR, J. DREYER, I. CECELI) CAPITOL NASHVILLE	53	6
44	55	54	Adventure Of A Lifetime		Coldplay	PARLOPHONE/ATLANTIC	39	8
79	68	55	Irresistible		Fall Out Boy	DCCD2/ISLAND/REPUBLIC	55	7
66	65	56	Gonna Know We Were Here		Jason Aldean	BROKEN BOW	56	12
70	61	57	Big Rings		Drake & Future		52	15
59	59	58	I'll Show You		Justin Bieber		19	9
64	53	59	Back To Sleep		Chris Brown		53	3
80	71	60	New Americana		Halsey	ASTRALWERKS/CAPITOL	60	14
58	64	61	Stay A Little Longer		Brothers Osborne	EMI NASHVILLE	58	13
86	83	62	Good To Be Alive (Hallelujah)		Andy Grammer	S-CURVE/HOLLYWOOD	62	3
54	58	63	WTF (Where They From)		Missy Elliott	Feat. Pharrell Williams THE GOLD MIND/ATLANTIC	22	8
71	69	64	I Got The Boy		Jana Kramer	ELEKTRA NASHVILLE/WAR	64	12
73	70	65	I Love This Life		LoCash	REVIVER	65	10
94	79	66	Right Hand		Drake		58	16
78	63	67	Best Friend		Young Thug	300/ATLANTIC	63	6
67	67	68	Used To Love You		Gwen Stefani	MAD LOVE/INTERSCOPE	52	7
65	62	69	The Fix		Nelly	Feat. Jeremih RECORDS	62	14
-	100	70	Get Ugly		Jason Derulo		70	2
84	76	71	Come Get Her		Rae Sremmurd	EARMUNJA/INTERSCOPE	56	16
89	82	72	Downtown		Macklemore & Ryan Lewis	Feat. Eric Nally, Melle Mel, Koolhae & Grandmaster Caz WARNER BROS.	12	19
92	75	73	Dessert		Dawin	CASABLANCA/REPUBLIC	73	4
-	86	74	RGF Island		Fetty Wap	RGF/300	57	12
63	74	75	Gonna		Blake Shelton	WARNER BROS. NASHVILLE/WMIN	54	16
87	97	76	Dibs		Kelsea Ballerini	BLACK RIVER	76	9
95	90	77	Sorry Not Sorry		Bryson Tiller	TRAPSOUL/RCA	77	3
81	73	78	Save Dat Money		Lil Dicky	Feat. Fetty Wap & Rich Homie Quan CMSN/ADA	71	10
-	94	79	Really Really		Kevin Gates	BREAD WINNERS ASSOCIATION/ATLANTIC	79	2
98	96	80	Hollow		Tori Kelly	SCHOOLBOY/CAPITOL	80	3

31



DAYA
Hide Away

Pop singer **Daya**, 17, scores her first top 40 Billboard Hot 100 hit as her debut single, "Hide Away," surges 42-31. With 86,000 sold in the week ending Dec. 31, 2015, it has moved 506,000 downloads to date, according to Nielsen Music. The song also is the first top 40 entry for indie label Artbeatz, co-founded by **Steve Zap** and **Gino Barletta**. During a writing camp in early 2015, Barletta, **Brett McLaughlin** and **Britten Newbill** penned the cut and thought Daya "would be perfect for it," says Zap. "I knew that we had something special on our hands." —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
96	92	81	Beautiful Drug		Zac Brown Band	JOHN VARVATOS/REPUBLIC/BMG/SOUTHERN GROUND	81	6
91	88	82	Backroad Song		Granger Smith	WHEELHOUSE	82	4
83	87	83	Blase		Ty Dolla \$ign	Feat. Future & Rae Sremmurd ATLANTIC	63	16
76	85	84	Top Of The World		Tim McGraw	MCGRAW/BIG MACHINE	73	12
		85	Watch Out		2 Chainz	DEF JAM	85	1
		86	Purpose		Justin Bieber		43	7
		87	Smoke Break		Carrie Underwood	19/ARISTA NASHVILLE	43	18
75	78	88	Lay It All On Me		Rudimental	Feat. Ed Sheeran MAJOR TOMS/BIG BEAT/ATLANTIC	48	13
-	77	89	Liquor		Chris Brown		60	17
-	98	90	Let It Go		James Bay	REPUBLIC	90	2
-	99	91	Stick Talk		Future	A-1/FREEBANDZ/EPIC	91	2
		92	Mr. Misunderstood		Eric Church	EMI NASHVILLE	92	1
82	84	93	The Feeling		Justin Bieber	Feat. Halsey SCHOOLBOY/RAYMOND BRAUN/DEF JAM	31	7
		94	Break On Me.		Keith Urban	HIT RED/CAPITOL NASHVILLE	94	1
-	80	95	Zero		Chris Brown		80	2
		96	Jugg		Fetty Wap	Feat. Monty RGF/300	86	6
69	72	97	You Should Be Here		Cole Swindell	WARNER BROS. NASHVILLE/WMIN	69	3
		98	We Went		Randy Houser	STONE CREEK	98	2
		99	Confession		Florida Georgia Line	REPUBLIC NASHVILLE	99	1
93	93	100	Play No Games		Big Sean	Feat. Chris Brown & Ty Dolla \$ign GOOD/DEF JAM	84	9



68
GWEN STEFANI
Used to Love You

The song rises 11-10 on the Adult Top 40 airplay chart, becoming **Stefani's** first top 10 title on the tally since "The Sweet Escape," which reached No. 2 in 2007.



70
JASON DERULO
Get Ugly

The third single from **Derulo's** album *Everything Is 4* roars with a 230 percent jump to 39,000 sold. The set also re-enters the Billboard 200 (at No. 100) after a two-month absence.

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, and ranked by album sales and track sales as compiled by Nielsen Music. All rights reserved.
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ENTERTAINMENT**

Contents

THIS WEEK

Volume 128 / No. 1

Jidenna photographed Dec. 12, 2015 in Brooklyn. For an exclusive interview and behind-the-scenes video of the star on what being a "Classic Man" means, go to Billboard.com or Billboard.com/ipad.

ON THE COVER

Zayn Malik photographed by Miller Mobley on Nov. 30, 2015 at Pad90210 in Los Angeles. Malik wears a Coach coat and Tom Ford shirt.



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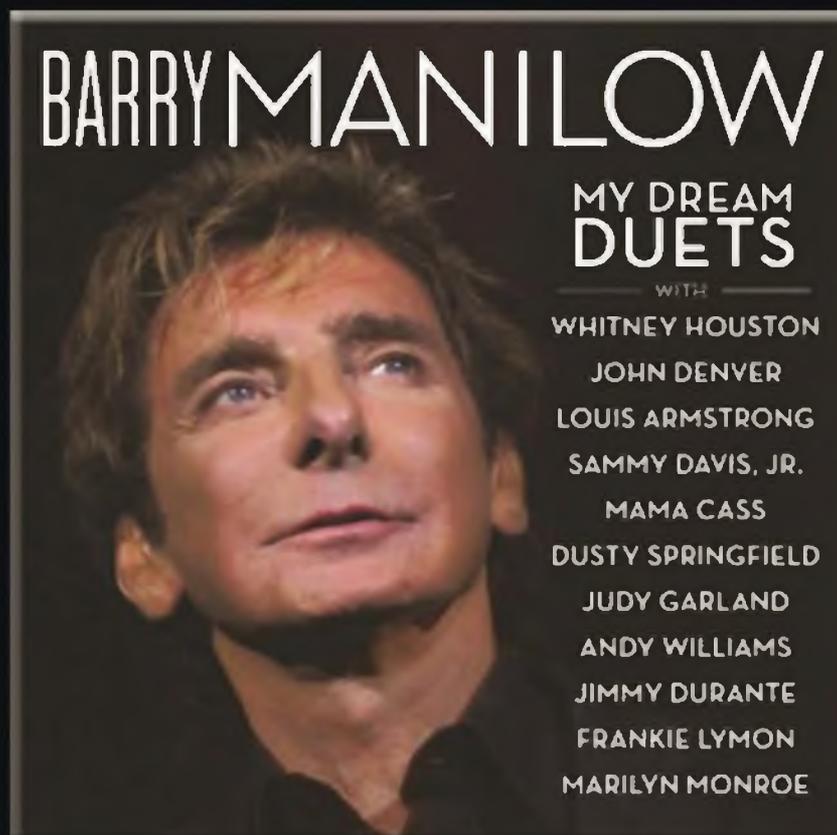
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- Elias Leight, Billboard

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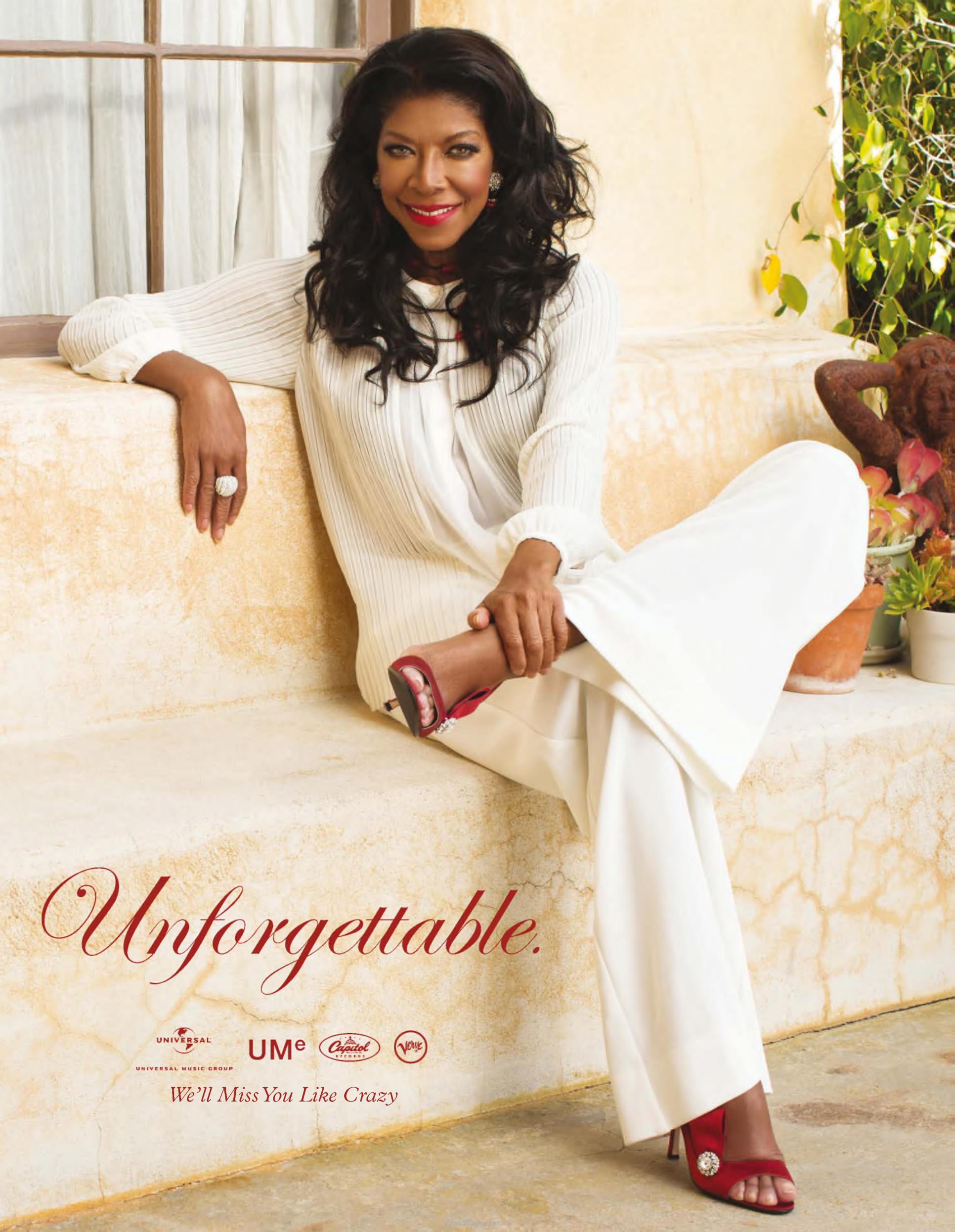
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BRUCE SPRINGSTEEN, ADELE BATTLE THE TICKET BOTS

AS DEMAND FOR A HOT TOUR OUTPACES SUPPLY, FRUSTRATED FANS FACE JACKED-UP “SPEC PRICING” BY SECONDARY SELLERS

BY RAY WADDELL

W

WHEN BRUCE SPRINGSTEEN devotees noticed on Dec. 4 that seats for an as-yet-unannounced anniversary tour for *The River* were already up for sale on secondary-market sites like StubHub — with markups of five to 10 times face value — furor around the practice of ticket resales reignited in an Internet instant. At issue: frustrated fans shut out from seeing artists like Springsteen and Adele, whose North American tour sold out in minutes, and a concert industry that is being challenged to level the playing field.

Although such complaints have been common well before the 2000 launch of StubHub, the United States’ biggest ticket reseller with 20 million visitors to its website per month, the growth of “spec” (or speculative) selling has led to an investigation by New York Attorney General **Eric Schneiderman**, whose office contacted resellers StubHub, TicketNetwork and Vivid Seats. Calling the practice “too common,” one old-school ticket broker says “it’s like shorting the market with stocks — selling an option that you don’t have.” (Springsteen management did not respond to a request for comment.)

“We don’t allow [spec selling] on any of our sites,” says **Jared Smith**, president of North America for Ticketmaster. “It’s one of the leading

contributors to fan confusion in the market.” But there’s only so much primary ticket sellers (those making the initial transaction) can do to battle “botting” — automated “bots” that use computer code to make repeated purchases and jump to the front of the virtual queue.

So far, anti-botting results have been mixed despite “tremendous investments,” says Smith. “For the Adele on-sales alone, our data-science team blocked more than 1 million [bot] attempts.” StubHub, too, says it is anti-botting. “We shut down bot use on a daily basis,” says president **Scott Cutler**.

Some artists — like **Eric Church** — are taking matters into their own hands and identifying offending resellers. “One seller in North Carolina has, through his syndicate,

THE OVER UNDER



Twenty-three years after their final show together, **Axl Rose** and **Slash** will reunite Guns N’ Roses at Coachella in April.



Robert Sillerman’s SFX Entertainment feels the heat as it is forced to repay a \$10 million advance to Spotify.



As the 2016 presidential election nears, former Obama campaign analyst **Michael Simon** signs on as a senior advisor at CBS Radio.

bought over 20,000 tickets to Eric Church shows since 2012,” says **Fielding Logan** of Church’s management team at QPrime South. “We started canceling every purchase he and his associates made during the 2014 Outsiders Tour. What happened? They stopped buying Eric Church tickets.”

Other potential solutions include paperless ticketing (where the purchaser’s ID and credit card must be presented for admittance), which has been shown to impede reselling, and fan club presales, as Adele did with artist discovery/fan club ticketing firm Songkick. The company denied thousands of bot purchase attempts, most successfully in North America, by flagging suspected resellers and sending fans a unique code for the ticket queue.

Ironically, it is often the artists’ attempts to keep prices reasonable that creates an attractive reselling proposition — and not just for fans looking to offload an extra ticket at above face value. Spec sales, for example, can serve as a way to determine pricing by gauging interest. The trick is finding the sweet spot of what the market will bear without being cost-prohibitive. Concerts West took that approach by “flex pricing” **The Rolling Stones’** 2015 Zip Code Tour. Promoters scrutinized sales patterns in a market and then priced the best seats high enough so that the risk was greater and the reward less for secondary-market profiteers. The Stones ended 2015 with the highest per-show gross: \$7.3 million.

“We manage it in a way so that the money goes to the artists, not to the brokers,” says Concerts West co-president **John Meglen**, calling the strategy “better for our industry, the artist and the audience.”

Live music is slowly moving toward the dynamic-pricing model used by airlines and other industries, but inevitably some artists will resist pricing at market value, wanting to be perceived as inclusive and not greedy. Still, StubHub, TM+ (Ticketmaster’s secondary-ticket marketplace) and secondary sellers are here to stay, and Logan says there is a bright side to a scenario that reveals a \$75 ticket is actually worth \$175: “For artists who want to eliminate scalping, it’s great info to have and to use on future tours.” ●



Spotify CEO Daniel Ek

Spotify’s \$150M Legal Tangle

Cracker frontman David Lowery leads a class action lawsuit claiming the streaming service hasn’t secured publishing rights to scores of songs. How did it get so ugly?

BY GLENN PEOPLES

Copyright infringement is usually associated with novice music services or illegal download sites. So why has Spotify, the leading music subscription service with more than 70 million users and an \$8 billion-plus valuation, become the target of a \$150 million class action lawsuit led by **Cracker’s David Lowery**? Because it doesn’t always know which publishers should be paid for the music it streams.

Spotify recently as much as admitted this. On Dec. 23, 2015, it announced it would “build a comprehensive publishing administration system [to fix the] missing, wrong or incomplete” data needed to properly pay publishing royalties. Other services have the same problem. National Music Publishers’ Association head **David Israelite** says unmatched royalties are an issue for “any company doing interactive streaming.”

For publishers, purchases result in mechanical royalties that are paid by record labels, which

must match their recordings to the associated songwriters and pay the publishers accordingly. In contrast, streaming royalties are paid by the streaming service, shifting the administrative burden to companies like Spotify. Both purchases and on-demand streams require mechanical licenses and Spotify does not have publishing licenses for every song that it streams — or in some instances,



Lowery

only secured clearances for portions of the publishing split.

The problem came up recently, when digital distribution and monitoring company Audiam alleged that Spotify was underpaying publishing royalties on streams of Victory Records songs. Audiam compares the royalty statements of record labels and matches them against the mechanical royalty statements received by publishers. In the case of Victory, which owns its master recording and publishing rights, Audiam claimed Spotify had not paid

royalties on 53 million streams.

In spite of the controversy, most parties would like to work it out amicably. The majors, which have equity in Spotify, want to get paid unmatched royalties while not impeding the growth of the streaming market. “Just because we’re right doesn’t mean the best solution is to enforce our rights and shut them down,” says Israelite.

To impose damages “could trigger mutually assured destruction,” says one industry source. That may explain why some publishers are trying to reach a deal with Spotify through the NMPA that would pay back royalties in return for forgoing legal action.

The industry knows it needs a database with information on publishers, songwriters and royalty splits for every sound recording. The last effort, the Global Rights Database, failed in 2014. But companies don’t yet agree on metadata standards and how a database would be created and funded. Until that is solved, Spotify won’t be the last company sued for copyright infringement. ●

2015 NIELSEN MUSIC REPORT

STREAMS DOUBLE, SALES DROP

Adele's massive return highlights an up-and-down year

BY ED CHRISTMAN

ADELE'S 25 DIDN'T ARRIVE until late in the fourth quarter, but its presence made 2015 a robust year for music consumption. The Columbia release sold 7.4 million copies (according to Nielsen Music), which, combined with track-equivalent albums (whereby 10 tracks equal one album) and stream-equivalent albums (one album equals 1,500 streams), comes to more than 8 million units in total activity. Sony Music still lagged behind leader Universal Music Group by nearly 10 percent — 38.5 percent album-plus-TEA market share for UMG versus Sony's 29.5 percent — while the indie sector led overall in label ownership, claiming 34.4 percent.

Meanwhile, streaming nearly doubled in growth a year after officially offsetting music sales for the first time. Of the top 10 most consumed albums, **The Weeknd's** *Beauty Behind the Madness* leads with 850 million streams, followed by **Drake's** *If You're Reading This, It's Too Late*, which logged 749 million. Total streams at year-end 2015 equaled 317.2 billion, up 93 percent from 164.5 billion in 2014.

Formats that lost ground in 2015 included digital tracks (down 12.5 percent), digital albums (off 2.9 percent) and physical albums (an 8.3 percent drop), but vinyl albums spiked 30 percent from 2014 numbers. As for where U.S. consumers buy music, the only sectors to show growth were nontraditional merchants, such as online stores, concert venues and retailers like Urban Outfitters, where sales increased by 6.2 percent. ●

For genre charts, detailed analysis and more, go to Billboard.com.



ADELE, 25

TOP ALBUMS

Adele's third album, 25, shattered previous sales records right out of the gate, and since its Nov. 20 release, has moved an average of 1.24 million copies per week.

			DISTRIBUTION LABEL	TOTAL UNITS	ALBUM SALES	CONSUMPTION UNITS
1	Adele	25	Columbia	8,008,000	7,441,000	567,000
2	Taylor Swift	1989	Big Machine Label Group	3,105,000	1,993,000	1,111,000
3	Justin Bieber	Purpose	Def Jam	2,225,000	1,269,000	955,000
4	Ed Sheeran	X	Atlantic Group	2,206,000	1,162,000	1,045,000
5	The Weeknd	Beauty Behind the Madness	Republic	2,045,000	862,000	1,183,000
6	Drake	If You're Reading This It's Too Late	Republic	1,919,000	1,142,000	777,000
7	Meghan Trainor	Title	Epic	1,795,000	1,007,000	788,000
8	Sam Smith	In the Lonely Hour	Capitol	1,741,000	1,018,000	723,000
9	Sam Hunt	Montevallo	UMGN	1,378,000	757,000	621,000
10	Fetty Wap	Fetty Wap	Atlantic Group	1,295,000	254,000	1,041,000



Justin Bieber (above) claimed victory over **One Direction**, scanning 1.3 million copies of *Purpose* versus 1D's *Made in the A.M.*, at 743,000 units.



Taylor Swift's 1989 led 2014 in album sales with 3.7 million units, and was the second-biggest-selling U.S. album in 2015 with 2 million units.



MARK RONSON'S "UPTOWN FUNK!" (featuring Bruno Mars)

TOP DIGITAL SONGS

The two best-selling digital tracks were all released in 2014 but made their greatest charts impact in 2015. Reigning supreme: Mark Ronson's Bruno Mars-assisted hit, which spent 14 weeks atop the Billboard Hot 100.

			LABEL	TOTAL SALES
1	Ed Sheeran	"Thinking Out Loud"	Atlantic Group	3,976,000
2	Wiz Khalifa featuring Charlie Puth	"See You Again"	Atlantic Group	3,801,000
3	Adele	"Hello"	Columbia	3,712,000
4	Maroon 5	"Sugar"	Interscope Geffen A&M	3,343,000
5	Walk the Moon	"Shut Up and Dance"	RCA	2,986,000
6	Fetty Wap	"Trap Queen"	Atlantic Group	2,730,000
7	OMI	"Cheerleader"	Columbia	2,698,000
8	The Weeknd	"The Hills"	Republic	2,586,000
9	Taylor Swift featuring Kendrick Lamar	"Bad Blood"	Big Machine Label Group	2,580,000



A Dec. 24 streaming surprise capped off another year of solid vinyl sales for **The Beatles'** top mover, *Abbey Road*. The 1969 LP sold 50,000 units.

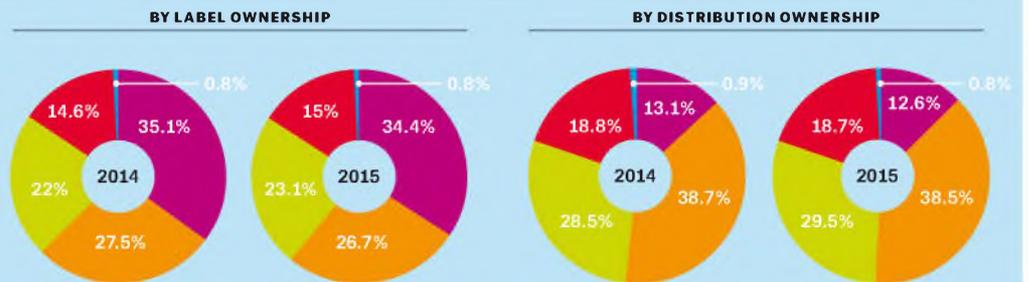


Fetty Wap's "Trap Queen" generated the most plays among interactive streaming services, with 616.5 billion streams in 2015.

ALBUM-PLUS-TEA DISTRIBUTOR MARKET SHARE

Recorded-music giant Sony tallied nominal growth year over year. UMG's distribution might dropped a tick to 38.5 percent, while Sony's market share grew by 1 percent.

■ Indies
 ■ Universal Music Group
 ■ Sony Music
 ■ Warner Music Group
 ■ Under review



FROM THE DESK OF

FOUNDER, RECORDS LLC

Barry Weiss

In his first interview as a “major-label refugee,” the former Jive boss on his deal with SONGS, data-driven A&R and Adele

BY SHIRLEY HALPERIN

PHOTOGRAPHED BY JAI LENNARD

BARRY WEISS’ ROOTS IN THE music business run deep. His father, **Hy Weiss**, was among the industry’s more colorful early players, producing and releasing hit records in the 1950s and 1960s and eventually selling his Old Town label to Atlantic in 1970. Son Barry also saw a music company grow firsthand, joining Zomba Publishing founder **Clive Calder** in launching Jive Records in 1982 at the age of 23. Some 15 years into Weiss’ tenure there, the BMG-backed label would have off-the-charts success with such acts as **Britney Spears**, **Justin Timberlake** and **Chris Brown**, even breaking the album sales record with **’N Sync**’s *No Strings Attached* in 2000 — a feat that held until **Adele**’s *25* in 2015.

In 2004, BMG merged with Sony, and seven years later, Weiss exited the Sony system and moved to Universal, where he oversaw East Coast operations for Island and Def Jam. But three years after taking the job, he left a free agent or, as he says, “a major-label refugee.” Newly independent, the 56-year-old married father of two grown sons (the younger, **Michael**, works for Spears’ manager **Adam Leber** at Maverick) decided to launch RECORDS, a joint venture with New York-based SONGS Publishing (**Lorde**, **The Weeknd**) announced in February 2015 that has scored hits with **Nelly**’s “The Fix” and **ILoveMemphis**’ “Hit the Quan,” which reached No. 15 on the Billboard Hot 100.

A small but nimble operation of six full-time staffers with the distribution might of Sony RED, RECORDS has no job titles (“**David Geffen**-style — politics pollute the creative process,” says Weiss) and considers itself still “in beta.” He adds: “I’m in the game and feel optimistic, but I won’t be gratified until we have real critical mass with a great artist roster.”



“I never feel like I’m beyond learning. You always have to evolve,” says Weiss, photographed Dec. 21, 2015 at his office in New York.

In figuring out the next steps after exiting Universal, what was your thinking?

That I wanted to get back to the music and the artists. I realized that this is my passion, but it’s also my hobby — I don’t play golf, and how much can you exercise? I love this, for better or for worse. I took a lot of meetings and was thinking about how to re-enter in a somewhat unconventional manner so I’m not just another record guy.

What did you see in SONGS?

Matt Pincus and **Ron Perry**. Matt is super smart and strategic, and Ron is a great creative guy — they’re young, fresh and doing things differently. Also, SONGS is the closest thing I’ve seen to what Zomba was, but they didn’t have a recorded-music component, like Jive did. Still, there is a very active publishing company with strong A&R there that really adds value.

The music industry is more data-driven than ever before. How does that affect the way you do business?

Data is being used for A&R purposes — both pre-emptively, in terms of what to sign, and as a postmortem evaluation of a project — but it doesn’t change the fact that you have to apply gut instincts and ears in the process. Data should be part of your analysis.

How is RECORDS’ approach to A&R different from that of the majors?

There’s oversigning and overmarketing at the major-label level, and it’s hard to focus on that amount [of acts]. I don’t know how much can really fit in the pipeline. It’s an inventory approach, and we’re trying to avoid that here. Our goal is quality over quantity: Work fewer records with longer-term tenacity.

Adele’s 25 broke the record previously held by ’N Sync while you were running Jive. Did you see that coming?

Absolutely not. It’s a miracle, an otherworldly scenario. She is touching people who haven’t bought music in probably 10 years. It’s like **Barbra Streisand** reinvented overnight on steroids. I wish we could say a rising tide lifts all boats, but I don’t know where it goes from here.

Did your dad pass down pointers that you still apply?

Lots. Don’t have the ego, let the artist be front and center; a hit record is like a tennis ball in water — you can’t keep it down; stay close to the music and the artist.

Anything you miss about the majors?

The infrastructure — [how] you pressed a button and everything moved. But I never had a problem doing heavy lifting or rolling up my sleeves. I could be macro or micro. I’m finding this cathartic, challenging and energizing at the same time. ●

- 1 Dan Charnas’ hip-hop history *The Big Payback* adorns a table in Weiss’ office. Weiss credits “many years of experience in rap music and dealmaking” for signing **ILoveMemphis**.
- 2 A gift to commemorate the 25th anniversary of **A Tribe Called Quest**’s debut album, *People’s Instinctive Travels and the Paths of Rhythm*.
- 3 RECORDS’ work-in-progress offices are shared with SONGS, which received these gold plaques from the Canadian performing-rights organization **SOCAN**.



NOTED

12-22



Dick Clark Productions president **Mike Mahan** and his wife, Brooke Horrell Mahan, welcomed son Calvin in Los Angeles.

12-23



Justin Prager, Vevo director of programming and content, became engaged to **Lauren Schneider**, Island Records senior vp publicity, in Brooklyn.

12-24



Anthony Tolson, a bassist who performed with **Ne-Yo** and **Young Jeezy**, was shot and killed in Detroit. He was 33.

12-26



William Guest, a member of **Gladys Knight & The Pips**, died in Detroit of congestive heart failure. He was 74.

DJ Ruckus proposed to supermodel **Shanina Shaik** on his cousin **Lenny Kravitz's** private beach in the Bahamas.

12-28



Stephen "Stevie" Wright, the frontman for Australian rock outfit **The Easybeats**, died of unknown causes. He was 68.

Ian Fraser Kilmister, aka **Lemmy**, the lead singer and bassist of **Mötörhead**, died following a battle with cancer. He was 70.

Reggaeton duo **Zion & Lennox** signed an exclusive recording contract with Warner Music Latina.

12-29



Former *Glee* star **Mark Salling** was arrested in Los Angeles on charges of possession of child pornography.

1-1



The Voice season-nine winner **Jordan Smith** announced his engagement to fiancée **Kristen Denny** on Instagram.

1-3



Louis Vuitton named **Jaden Smith** the new face of the brand's womenswear campaign for its spring/summer 2016 collection.



Smith

1-4



Backroad Anthem lead singer **Craig Strickland** was found dead, after his family reported him missing on Dec. 27, while on a hunting trip on Kaw Lake in Oklahoma. He was 29.

1-5



Australian-born impresario **Robert Stigwood**, who managed **Cream** and **The Bee Gees** and produced rock musicals *Saturday Night Fever* and *Grease*, died of unknown causes. He was 81.

Universal Music Group appointed **Ashley Newton** president of Capitol Music Group and executive vp creative/special projects at UMG. Newton previously served as president of Columbia Records.



Newton

Justin Timberlake signed on to executive-produce original music for DreamWorks Animation's *Trolls*, as well as voice a character in the film.

The American Association of Independent Music (A2IM) named **Richard James Burgess**, former Smithsonian Folkways head, as CEO.

Columbia Records elevated **Ayelet Schiffman** to senior vp rhythm and dance promotion.

Kobalt appointed **Rob Cerrito** as GM of Kobalt Label Services U.S. He previously served as senior vp promotion for rock formats at Prospect Park Management's in-house label.

1-6



New West Records named **Tom Osborn** vp marketing, based in Nashville. Osborn previously held roles at Kobalt and Anti-/Epitaph.

Sony Music Nashville elevated **Taylor Lindsey** to senior director of A&R.

BIRTHDAYS

Jan. 9

Paolo Nutini (29)
A.J. McLean (38)
Dave Matthews (49)
Jimmy Page (72)
Joan Baez (75)

Jan. 10

Shawn Colvin (60)
Pat Benatar (63)
Rod Stewart (71)

Jan. 11

Mary J. Blige (45)

Jan. 12

Zayn Malik (23)
Raekwon (46)
Rob Zombie (51)

Jan. 14

Dave Grohl (47)
LL Cool J (48)
T Bone Burnett (68)



Stigwood (second from right) with The Bee Gees in 1977.



7
DAYS
on the
SCENE

T HIT!

SCHOOL OF ROCK
THE MUSICAL

ALFIE BOE BRINGS IT HOME TO BROADWAY
Les Misérables

Disney

planet fitness



Luke Bryan, who performed "That's My Kind of Night," told *Billboard*, "This is my kind of night!" adding that he "never would have imagined I would've had the opportunity to play here, so [this is] definitely a bucket-list experience."



DICK CLARK'S NEW YEAR'S ROCKIN' EVE



NEW YORK, DEC. 31
 "I THINK THAT WAS THE MOST EYES that me and **Wiz** [Khalifa] ever had on us," **Charlie Puth** told *Billboard* of performing "See You Again" for the 44th annual *Dick Clark's New Year's Rockin' Eve With Ryan Seacrest* in an uncharacteristically warm Times Square. The ABC telecast, which reached an average of 9.8 million viewers (according to Nielsen), rang in 2016 with acts including **Carrie Underwood**, **Elle King** and **Demi Lovato**, who performed "Confident" while boyfriend **Wilmer Valderrama** snapped photos. Meanwhile in Los Angeles, **Fergie** hosted the *Billboard Hollywood Party*, where **One Direction** and **Joe Jonas' DNCE** were among the groups that kept the bash going. —MICHELE AMABILE ANGERMILLER



Lovato during *Dick Clark's New Year's Rockin' Eve* in Times Square.



1 One Direction's Harry Styles. **2** Underwood. **3** "This has been, without a doubt, the most insane year of my life," noted King. **4** Puth (left) posed with Vanilla Ice. **5** From left: 5 Seconds of Summer's Luke Hemmings, Calum Hood, Michael Clifford and Ashton Irwin. **6** Khalifa.

Women In Music

NEW YORK, DEC. 11

"THE MUSIC INDUSTRY, IT'S LIKE A F-IN' BOYS CLUB that we just can't get into ... sorry, Grandma," **Lady Gaga** declared during her Woman of the Year acceptance speech at *Billboard's* annual Women in Music event. "To be here today means that I'm recognized for my songwriting and for my legacy," she continued, teary-eyed as fiancé **Taylor Kinney**, grandmother **Angelina** and parents **Joe** and **Cynthia Germanotta** sat before her. "And that's why tonight is so important. Women provide a wisdom to music that is very unique ... And more importantly because we're all equal." Empowerment and gratitude were the sentiments echoed throughout the two-hour-long ceremony, which was hosted by **Savannah Guthrie** and **Tamron Hall** of NBC's *Today* and aired on Lifetime for the first time in its 10-year history. Among the highlights: **Brittany Howard's** moving performance of "Joe"; the heartfelt remarks of Women in Music's Executive of the Year, Universal Music Publishing Group chairman/CEO **Jody Gerson**; and the standing ovation legendary country artist **Loretta Lynn** received from an audience that included actor **Paul Rudd**, **Tony Bennett**, **Alicia Keys**, **Martina McBride** and a who's who of industry power players. Most visibly moved by the experience, however, was **Missy Elliott**. Thanking everyone from **Timbaland** to her mother to her late friend and former collaborator **Aaliyah**, the Innovator Award recipient spoke of her 20-plus years in the business, noting, "I stand here for all the women who may have been told, 'You don't fit the mold, you're not good enough, you won't make it.'" Though the tears flowed freely, so did the laughs as she took a moment to wipe the fake lashes out of her eyes. **Ciara**, who introduced Elliott, later noted the experience was "one of the coolest moments of my life." —BROOKE MAZUREK



"Why should it be wrong to be emotional in a business that's all about expressing emotions?"

—EXECUTIVE OF THE YEAR
JODY GERSON



2 Elliott (right) posed for selfies with Breakthrough Artist Tori Kelly after the telecast wrapped. 3 From left: Trailblazer Award recipient Lana Del Rey with *Billboard* editor-in-chief Tony Gervino and Lynn. 4 Hailee Steinfeld, who wore Marc Jacobs, presented her Fifth Harmony friends with the Group of the Year Award. 5 Woman of the Year Gaga (right) with Janice Min, president/chief creative officer of Guggenheim Media's Entertainment Group. 6 Fifth Harmony during the quintet's performance of "Worth It" and Destiny's Child's "Independent Women Part 1." 7 Bennett was seated at Gaga's table alongside her family and friends. 8 Sony/ATV Music Publishing chairman/CEO Martin Bandier with *Today's* Hoda Kotb.





- 1 Marcie Allen
- 2 Jennifer Breithaupt
- 3 Maureen Ford
- 4 Natalia Nastaskin
- 5 Sara Clemens
- 6 Debra Rathwell
- 7 Kelli Turner
- 8 Tamara Hrivnak
- 9 Elizabeth Matthews
- 10 Martha Henderson
- 11 Ali Harnell
- 12 Ethiopia Habtemariam
- 13 Anya Grundmann
- 14 Caroline Yim
- 15 Katie Vinten
- 16 Sarah Moll
- 17 Sarah Stennett
- 18 Jess Besack
- 19 Sharon Dastur
- 20 Allison Kaye
- 21 Wendy Goldstein
- 22 Lori Badgett
- 23 Michelle Jubelirer
- 24 Deborah Curtis
- 25 Lia Vollack
- 26 Jacqueline Saturn
- 27 Ann Sweeney
- 28 Dawn Soler
- 29 Allison Jones
- 30 Samantha Kirby Yoh
- 31 Jennifer Knoepfle
- 32 Shirley Rodriguez
- 33 Sas Metcalfe
- 34 McKee Floyd
- 35 Marlene Tsuchii
- 36 Marsha Vlastic
- 37 Michele Anthony
- 38 Jody Gerson
- 39 Carole Kinzel
- 40 Dana DuFine
- 41 Heather Moosnick
- 42 Carianne Marshall
- 43 Jenna Adler (Class of 2014)
- 44 Julie Greenwald
- 45 Lee Anne Callahan-Longo
- 46 Doneen Lombardi





9



14



15



"Music was the single thing that kept me going in my life, my music education, my discipline. It was a warm blanket on my darkest days."
—WOMAN OF THE YEAR
LADY GAGA

10



"It is such an honor to be in this room with all you wonderful, powerful women!"
—POWERHOUSE HONOREE
BRITTANY HOWARD

16

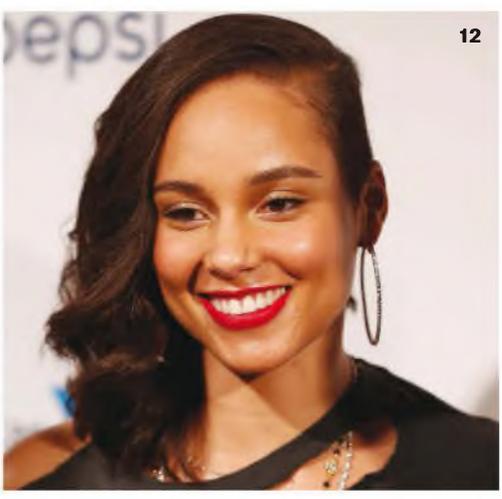
17



From left: Interscope Geffen A&M chairman/CEO John Janick, Diane Warren and Universal Music Group executive vp U.S. recorded music Michele Anthony with Gaga's parents, Joe and Cindy Germanotta.



11



12



13



18



19



20

9 Ciara. 10 Gaga during her performance of "Til It Happens to You," which she co-wrote with Diane Warren for the 2015 documentary *The Hunting Ground*. 11 Presenter Rudd with Chart-Topper honoree Selena Gomez. 12 Presenter Keys. 13 Interscope Geffen A&M vice chairman Steve Berman (left) and Sony Music Entertainment chairman/CEO Doug Morris. 14 Hosts Guthrie (left) and Hall of NBC's *Today*. 15 Lady Antebellum's Hillary Scott (left) and ABC News/*Good Morning America* entertainment producer Monica Escobedo. 16 Powerhouse honoree Howard of Alabama Shakes. 17 Lovato. 18 Rising Star honoree Kelsea Ballerini wore a Luciano Balderrama dress. 19 From left: Guggenheim Media Entertainment Group president John Amato, Greenberg Traurig chairman of global media and entertainment group Joel Katz, Glassnote Entertainment Group founder/president Daniel Glass and Creative Artists Agency partner and managing director/head of music Rob Light. 20 BET Networks chairman/CEO Debra Lee (left) with SB Projects president Allison Kaye.

1: MICHAEL SETO. 2, 6, 8, 10, 13-20, POLAROID: NICHOLAS HUNT/GETTY IMAGES. 3, 5, 11: TAWNI BANNISTER. 4, 7, 12: BRIAN ACH/GETTY IMAGES. 9: JAMES DEVANEY/WIREIMAGE.

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'WE'RE NOT HERE TO DISAPPEAR'

AlunaGeorge's frontwoman waited for years for the band's single to chart — and now swears it won't be a one-hit wonder

BY JEFF WEISS

PHOTOGRAPHED BY RAINER HOSCH

FOR ALUNA FRANCIS, LEAD singer of **AlunaGeorge**, the British electronic duo's recent crossover success is of epic — even religious — proportions. “It feels like Moses has parted a river and I’m standing on one side of it, like, ‘No way!’” says the 28-year-old, sitting cross-legged and barefoot in a warehouse studio on the east side of Los Angeles. “I’m worried that the water is going to fall back over me and I’m going to drown. It’s weird.”

“Weird” is a word that Francis frequently taps to describe her world — perhaps fitting for someone who in 2015 had a 2-year-old **DJ Snake** remix of her band's 4-year-old song “You Know You Like It” become her breakout single and one of the most unlikely hits of the year (peaking at No. 13 on the Billboard Hot 100). The track's late-bloomer success is framing Francis and her producer-bandmate **George Reid**, 28, for bigger pop stardom in the new year. But she insists that they have a lot of work to do.

“No, I don't think we've crossed over — we have to bring a lot more music,” says Francis while fiddling with a hair clip. “We're not trying to be a one-hit wonder. We're not here to disappear.”

“I'm worried the water is going to fall back over me and I'm going to drown!” says Francis of AlunaGeorge's unexpected success. Francis was photographed Dec. 14, 2015 at The Forge in Los Angeles. For exclusive video of her discussing the duo's new album, go to Billboard.com or Billboard.com/ipad.

The Heart

THE PULSE
OF MUSIC
RIGHT NOW



Francis reveals to *Billboard* that she and Reid (who's retreating to more of a behind-the-scenes role) are putting the finishing touches on an untitled sophomore album due March 25. The LP includes production from EDM stars **Flume** and **Zhu**, whose previous collaboration with Francis, "Automatic," is still hovering at No. 27 on the Jan. 16 Hot Dance/Electronic Songs chart. There are also guest vocals from, among others, rising dancehall star **Popcaan**, who's featured on lead single "I'm in Control," which will be released Jan. 22 after premiering on the BBC radio show of dance-music tastemaker queen **Annie Mac**.

Interscope, the group's label home, is betting on AlunaGeorge to be the next **Disclosure**, an obvious comparison prompted by Francis' star turn on the British garage revivalists' 2013 single "White Noise." And in many ways, the success of Disclosure and other EDM-pop stars one would find on the same Spotify playlist (**Diplo**, **Skrillex**, **Zhu**, **Flume**) creates a context where AlunaGeorge's crossover makes sense. So it's no surprise the aforementioned names all have recruited Francis to sing on their tracks. "When we first came out, we didn't fit into a genre," she says. "But I guess we do now. I turned to George recently, like, 'Dude, we can still do what we want to do, because other people like it now!'"

Francis' outsider sensibilities trace back to her childhood in rural Hertfordshire, England. The daughter of an Indian yoga teacher and a Jamaican photographer, she describes her alienated early years as the only person of color at her school with her favorite word: "I never understood why I felt so... weird. When I moved to London I realized, 'Oh, I'm not weird — I'm just black and an artist!'"

About eight years ago, Francis flunked out of art school and settled full-time in London to make music, squatting in an abandoned building. She cycled through a series of bands and low-paying jobs, including a stint as a foot masseuse-reflexologist, which she liked because "it didn't make me feel dead inside," she says. "People always went away feeling better."

During the waning days of Myspace, Francis linked up with Reid, who was then making beats in his bedroom, and things finally clicked. The idea

was to pair spacey, off-kilter electro production with traditional pop song structure to create futuristic R&B, like a modern-day **Aaliyah** and **Timbaland**. Early critical success came after the duo signed to Tri Angle, the British indie best known for avant-garde electronic producers **How to Dress Well** and **Clams Casino**. Shortly after "White Noise" broke in the United Kingdom, AlunaGeorge released its debut album, *Body Music*, on Island in 2013 and

[men]: It's like, 'Beat me at chess' — that's sexy to me," says the currently single Francis. As a woman, "being in control, being the boss, doesn't always have to be, 'What a bitch. She's so angry.'"

AlunaGeorge's new album will have less of an emphasis on the electronic sounds that anchored *Body Music*. "I wanted to bring back more live instrumentation," says Reid over the phone. "You can get lost in a world in a synths." The direction is



From left: Francis with Reid at the Reading Festival in 2013 and with Disclosure at the 2014 BRIT Awards.



snared two top 40 U.K. hits with the original "You Know You Like It" and "Attracting Flies." But the act didn't find U.S. chart success until the producer of "Turn Down for What" came calling.

"They've got their own sound, and they're in no rush to duplicate whatever else is out there," DJ Snake says of AlunaGeorge. "I instantly fell in love with [Francis'] style and delivery."

It's easy to see why he was so impressed: Francis has the lithe 5-foot-11 frame and high-set cheekbones of a runway model (she was a guest at several high-profile London and Paris fashion shows in 2015), while her voice and stage presence are filled with London street swagger and the blunt confidence of a budding diva. "I'm brutally honest — to my detriment sometimes," says Francis with a shrug. On "White Noise," she sings about striking back at a hurtful lover; the battle-of-the-sexes new single "I'm in Control" demands intellectual prowess from prospective suitors. "You have to challenge

apparent in the swooning Philadelphia soul-infused ballad "Mediator," or "In My Head," a burbling, minimalist dancefloor burner with what Reid calls "50 Cent strings." "The first record was a good blueprint," he says, "but I wanted to move on a little bit."

After having a 4-year-old song become ubiquitous, Francis is excited to unveil the band's evolution. "2016 is two years too late!" she says of the album's release, which will come just days before AlunaGeorge performs at Coachella. "I've been ready for so long to get new music out. These are songs you need to hear when you feel like crap and have to get yourself together. I hope some of them can become anthems to people's daily lives."

Still, she seems slightly skeptical that music that started out so left-field could ever wind up firmly in the mainstream. "We had this unplaceable sound — glitchy beats with pop songs over them," says Francis. "They're just weird. What do you do with that?" ●

OVERHEARD

BY SELMA FONSECA

THEY CAME, THEY SUNNED, THEY ROCKED

Some of the biggest names in music joined the usual contingent of moguls, oligarchs and celebrities on the exclusive Caribbean island of St. Barts during the holiday season



- 1. DO BRAZIL RESTAURANT** Prince performed at Russian billionaire Roman Abramovich's annual New Year's Eve party.
- 2. BONITO RESTAURANT** "Blurred Lines" singer Robin Thicke and his model girlfriend, April Geary, who were fixtures on the scene, enjoyed a romantic dinner on Dec. 30.
- 3. EDEN ROCK HOTEL** On Dec. 28, Thicke humbly cleared a table of unfinished drinks so that he and Geary could sit near the bar.

- 4. GOUVERNEUR BEACH** Justin Bieber and Machine Gun Kelly played Leonardo DiCaprio's New Year's party at a private villa.
- 5. THE LOVE BOAT** Harry Styles and Kendall Jenner fueled romance rumors when they were photographed kissing on a yacht on Dec. 31.
- 6. LE TOINY HOTEL** DiCaprio hung with Def Jam co-founder Rick Rubin and U2 manager Guy Oseary at hip-hop mogul Russell Simmons' Dec. 28 holiday party.

"When your ideas are clear, you can write music rapidly," says Morricone (inset) of his work on *The Hateful Eight*, which stars (from left) Kurt Russell, Jennifer Jason Leigh and Bruce Dern.



How The West(ern) Was Scored

Composer Ennio Morricone, 87, returns to his roots with Quentin Tarantino's *Hateful Eight*

BY ROBERT LEVINE

QUENTIN TARANTINO'S *THE HATEFUL EIGHT* (released Dec. 25 by The Weinstein Company) is the first western that legendary Italian film composer **Ennio Morricone** has scored in decades. But anyone expecting the spooky, avant-garde soundtracks he did for **Sergio Leone**'s epic spaghetti westerns *The Good, the Bad and the Ugly* in 1966 and *Once Upon a Time in the West* in 1969 will be surprised.

"It would have been absurd to write something of that sort!" asserts Morricone, who is talking from Rome, through a translator, and seems almost offended by the idea of repeating himself. The soundtrack for *The Hateful Eight* (starring **Samuel L. Jackson** and **Kurt Russell**) has all the surging drama of Morricone's best work, but it also features the creeping dread of horror-movie music, with none of the whistles, whip-cracks or other odd instrumentation the composer's revered western scores are famous for. "The music I wrote for Leone is almost 50 years old — this is totally different," he adds. "I always try to give each director his own specific musical location, if you will."

At 87, with more than 500 film and TV soundtracks — plus enough commercial appeal to conduct orchestras on arena tours in Europe — Morricone is the *eminence grise* of scoring. He and Tarantino are a match made in film-geek heaven: the director inspired by the grindhouse aesthetic and the composer behind the music to many of the classics that defined it. Tarantino has long touted his Morricone obsession, citing him as an inspiration for the music in *Pulp Fiction* and using parts of his old scores in *Kill Bill* and *Death Proof*. "Morricone is the maestro — he's the top, as far as I'm concerned," he tells *Billboard*. He asked Morricone to score *Inglourious Basterds*, but the composer turned him down. They finally collaborated

when Morricone wrote a song for *Ljango Unchained*. Despite being quoted in 2013 as saying he didn't like the way Tarantino utilized his music — complaining he "places music in his films without coherence" — Morricone today insists he was taken out of context. "I love the way he used my music. I only criticized one scene [in *Ljango*] where there was incredible violence."

Tarantino didn't formally discuss *The Hateful Eight* with Morricone until June, on the day before the composer presented the director with two prizes at the David di Donatello Awards in Rome. "I read the script and it was a masterpiece," says Morricone. "He has this ability to have violence that comes so suddenly and is so weirdly absurd that it becomes something else."

By then, Tarantino had finished shooting the film, and Morricone agreed to write a main theme and give Tarantino material he had written for **John Carpenter**'s *The Thing* that was never used. Morricone ended up writing 25 minutes of original music in a month, recording it in July in Prague with the **Czech National Symphony Orchestra**, as Tarantino looked on, beaming with pride. "When your ideas are clear," says Morricone, "you can write music quite rapidly." (In December, the Academy of Motion Picture Arts and Sciences determined that the soundtrack will be eligible for the best original score Oscar. Morricone received an honorary award in 2007, but has never won for original score.)

With another European arena tour slated for early 2016, the composer has no intention of retiring soon. "A film composer is heard but he's not seen; we don't see the reaction of the public to our music," he says. "Only when we perform it can we see whether the truth we wanted to convey with the music is there. I love my job." ●

MUSICIANS WHO LOVE MORRICONE

The maestro has some surprising fans in the pop world



Metallica has used Morricone's "The Ecstasy of Gold," part of his unforgettable score for *The Good, the Bad and the Ugly*, as introductory music for its concerts for decades. It also appears on the band's 1999 album *S&M*.



Jay Z sampled part of Morricone's score from the 1983 French film *Le Ghetto* for "So Ghetto" in 1999 and looped portions of "The Ecstasy of Gold" on the Nas-dissing title track to 2002's *The Blueprint 2: The Gift & the Curse*.



Celine Dion sung original lyrics over Morricone's "Deborah's Theme" (from 1984 film *Once Upon a Time in America*) to create "I Knew I Loved You" for 2007 tribute LP *We All Love Ennio Morricone*, which also featured Bruce Springsteen.

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER



Lopez

Anderson

Gomez

Brown

"It's like, don't write us off at a certain point in our lives. We have so much to offer."

—JENNIFER LOPEZ

The 46-year-old singer-actor talking about being an inspiration to working women over 40 on NBC's *Today*.

"I was glad I didn't have to do a scene with them. I would have been bright red and sweating the entire time."

—SELENA GOMEZ

The pop singer to *Rolling Stone* about her role in film *The Big Short*, which stars Ryan Gosling and Brad Pitt.

"OK, partner, we're doing this as long as you are my vp! Harbaugh/Wale 2020! You with me?"

—JIM HARBAUGH

The University of Michigan football coach replying to Wale after the rapper endorsed him for president on Twitter because "he just wins things."

"It was a beautiful sound. They barked for five minutes. That was one of the happiest moments of my life."

—LAURIE ANDERSON

The performance artist to *The New York Times* on what was billed as her first show for dogs in Sydney, which she brought to New York on Jan. 4.

"My one dream in life is to have my tits out at a Guns N' Roses concert. I shall fulfill this dream."

—AMBER ROSE

The model-author tweeting about the rock band's just-announced reunion at Coachella.

"I'm going to be hella rich after all the lawsuits I file [against] these crazy individuals who keep lying on my name."

—CHRIS BROWN

The R&B singer responding on Instagram to allegations that he assaulted a woman in Las Vegas.

"Motörhead is over, of course. Lemmy was Motörhead. But the band will live on in the memories of many."

—MIKKEY DEE

The Motörhead drummer on legendary frontman Ian "Lemmy" Kilmister's recent death, in an interview with Swedish publication *Expressen*.

THE REAL-LIFE 'BREAKS'

VH1's new TV movie *The Breaks* depicts New York's rap industry circa 1990. But unlike *Empire*'s over-the-top drama, the film (inspired by Dan Charnas' book *The Big Payback: The History of the Business of Hip-Hop*) is filled with characters who closely mirror real-life movers and shakers



Suave anti-rap radio man **Sampson** (Russell Hornsby, left) is no doubt inspired by late WBLS icon **Frankie Crocker**, who pioneered the urban contemporary format.



David (David Call), a lowly radio employee who clashes with Sampson over rap, channels **Charnas**, a one-time WBLS intern who co-wrote and -produced *The Breaks*.



Flamboyant manager **Barry Fouray** (Wood Harris) has lots in common with **Russell Simmons**, who in his early days was known for bucket hats, clubbing and cocaine use.



Juggy (Evan Handler), David's shady, string-pulling record-executive dad, seems to be partly inspired by notorious Roulette Records mogul **Morris "Mo" Levy**.



Tristan "Mack" Wilds tells *Billboard* his character **Deevee**, a rising producer, is "supposed to be like a young **DJ Premier**," the rap icon who scored the VH1 movie.

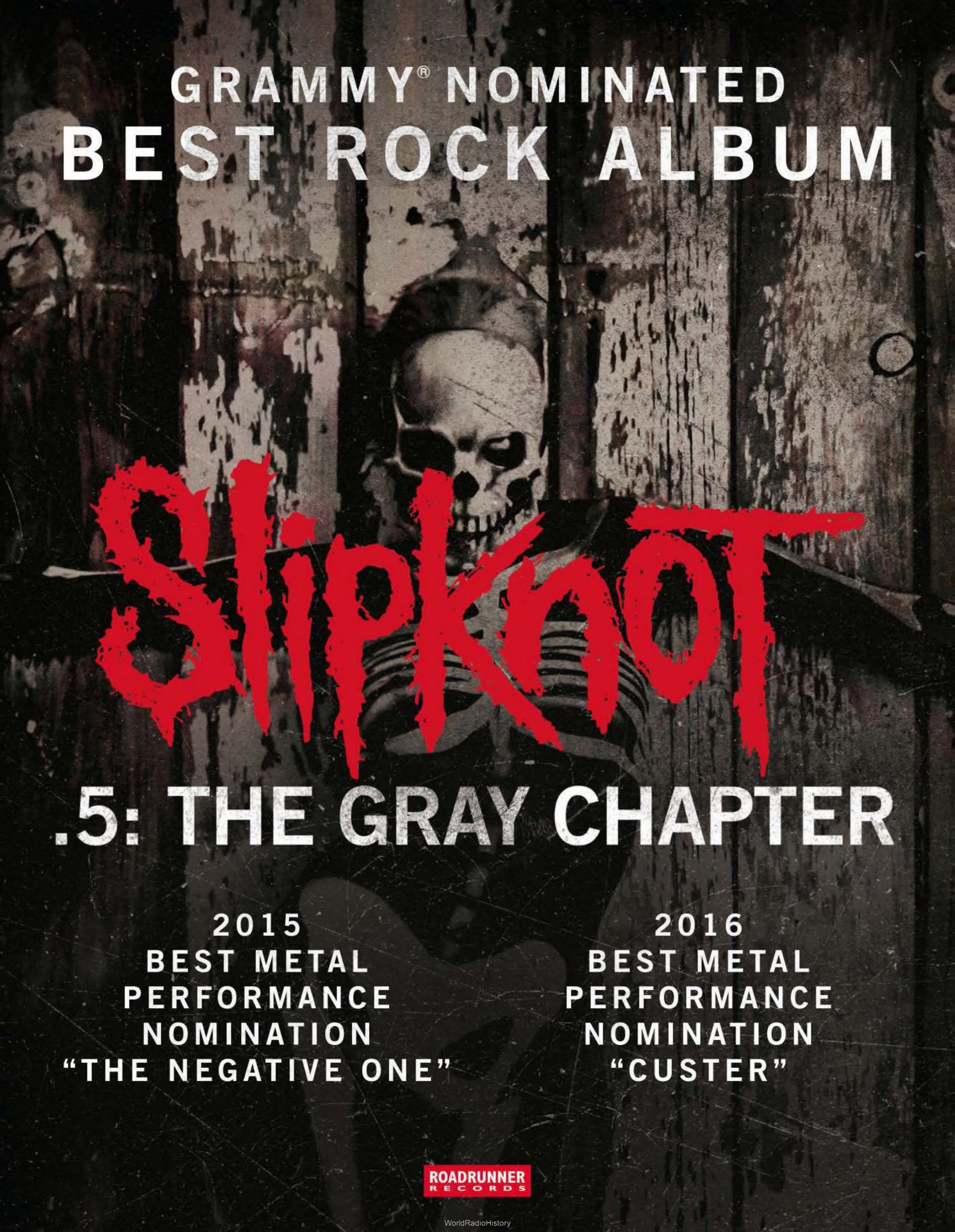


Door-girl **Rachel Greenbaum** (Annalaina Marks) is a ringer for **Jessica Rosenblum**, a manager/club promoter who worked with Diddy and Funkmaster Flex.



—ALEX GALE

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PERFORMANCE
NOMINATION
"THE NEGATIVE ONE"

2016
BEST METAL
PERFORMANCE
NOMINATION
"CUSTER"

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RECORDS**

On Her: HELLESSY silk Sandra blouse, \$850, Jason pants with tassels, \$720, and Diana fringed scarf, \$280; hellessy.com. EDDIE BORGIO Dahlia silver orb and sphere earrings, \$300; eddieborgio.com. GEORG JENSEN silver Infinity bangle, \$550; georgjensen.com. CHLOE GOSSELIN Aconite sandals, \$685; barneys.com. On Him: DOLCE & GABBANA bird-print blazer with lapels, \$3,495, piped silk shirt, \$995, and polka-dot trousers, \$1,475; dolcegabbana.com.

Style

*The Gear,
The Looks,
The Trends*

Music's New Pajama Party

Chic silk sets favored by Rihanna and Jared Leto prove this look is not just for the bedroom

BY SHANNON ADDUCCI
PHOTOGRAPHED BY HANNAH WHITAKER



A take on the trend that veers away from the buttoned-up tuxedo look. On Him: 3.1 PHILLIP LIM pine striped unconstructed trench, \$895, and tapered elastic waist trousers, \$495; 31philliplim.com. Vintage necklaces and scarf. GIUSEPPE ZANOTTI DESIGN black suede loafers with leather knot and gold detail, \$845; giuseppezanottidesign.com.

On Her: ADEAM silk pleated Karate dress, \$1,795; adeam.com. FOUNDRÆ Cascade gold ear cuff, \$1,295, and gold triangle earring, \$575; foundrae.com. EDDIE BORGO gold Collage rings, \$200; eddieborgo.com. GIUSEPPE ZANOTTI DESIGN black satin Lady mule, \$750; giuseppezanottidesign.com.

THE HOUSE SHOE STEPS OUT

In the six years since Kanye West debuted velvet Stubbs & Woottons with jeans, designers have proved there is a slipper for everyone, anytime, anyplace



STUBBS & WOOTTON
Men's Mermaid
Merman slippers, \$495;
stubbsandwootton.com

DEL TORO
Women's Bronze
Farfalla velvet
slippers, \$425;
deltoroshoes.com

**CHIARA FERRAGNI
COLLECTION**
Women's Glittered
Flirting slippers, \$310;
chiaraferragnicollection.com

LOUIS LEEMAN
Men's silk tassel
Grosgrain slippers,
\$785; louisleeman.com

MUSIC'S MOST ICONIC JAM(MIE) SESSIONS

From the bed to the stage and then onto the red carpet, musicians consistently seek the comfort of PJs



**JOHN LENNON
AND YOKO ONO, 1969**

The newlyweds staged a bed-in in the presidential suite of the Hilton Amsterdam during their honeymoon to protest the Vietnam War. They wore plain white button-down pajama sets while speaking with the press for up to 12 hours each day.



**MICK JAGGER AND
ROD STEWART, 1974-75**

In the mid-'70s, oversized striped pajamas came into vogue — The Rolling Stones' Jagger performed onstage in them, and English rocker Stewart wore them for a now-iconic series of portraits by photographer Ian Dickson.



TLC, "CREEP," 1994

Teenage dreams were made of the jewel-toned, oversized and under-buttoned silk pajamas that flapped in the wind during the R&B group's Matthew Rolston-directed video. Their accessory of choice? Matching silk overcoats, of course.



RIHANNA, 2012

Leave it to bad gal RiRi to lead the charge of turning pajamas into red-carpet-worthy high fashion. She made headlines when attending the Japan premiere of her *Battleship* film in this blue and gold Emilio Pucci look.



**SELENA GOMEZ AND
JARED LETO, 2015**

Contrast piped pajamas as streetwear went mainstream when Selena Gomez sported navy Derek Rose London pajamas in Paris and Jared Leto rocked a Gucci satin pajama shirt at the LACMA Art+Film Gala.

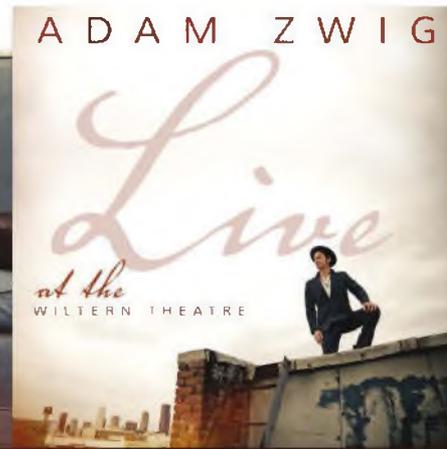
—JASON CHEN

PHOTOGRAPHS: JEFFREY MATTIOLI; STUBBS & WOOTTON: VELVET SLIPPER; COURTESY OF DEL TORO; DEL TORO: COURTESY OF CHIARA FERRAGNI; SLIPPER: COURTESY OF LOUIS LEEMAN; LENNON: BENTLEY ARCADE PHOTO/GETTY IMAGES; JAGGER: RICHARD MCGIFFER/REUTERS; JAGGER AND STEWART: IAN DICKSON/REDFERNS/GETTY IMAGES; TLC: COURTESY OF SONY MUSIC ENTERTAINMENT; RIHANNA: JON SADOWSKI/REX USA; LETO: DAVID LIVINGSTON/GETTY IMAGES

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"BLACK ROSE IS A MASTERPIECE AND THE WORLD IS
CONFIRMING WHAT ALL OF US ALREADY KNEW"

iTunes

"SHAME RANKS AMONG THE STRONGEST
PERFORMANCES OF TYRESE'S CAREER"

billboard

#1 BILLBOARD 200 ALBUMS

#1 TOP R&B/HIP-HOP ALBUMS





"I'm not trying to sell this on a mass scale. It's just something I needed to do," says Malik of his forthcoming solo album. He was photographed Nov. 30, 2015 at Pad90210 in Beverly Hills. Styling by Jason Rembert. Malik wears a Gucci jacket, IRO shirt, Ksubi jeans, AllSaints boots and Foundwell necklace.

2 0 1 6



THE **PREDICTIONS** ISSUE

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

'I'M NOT CENSORING MYSELF ANYMORE'

In 2015, **ZAYN MALIK** abruptly quit One Direction, broke off a fairy-tale pop-star engagement and overdid the hair dye. Now, as he wraps up his long-simmering creative statement — a suave, cred-building solo album, due in early spring — the boy band outlier aims to prove that he has been his own man all along

BY **CHRIS MARTINS** PHOTOGRAPHED BY **MILLER MOBLEY**



Malik wears a Sandro jacket, Tom Ford shirt, AllSaints jeans, Emanuele Biccocchi bracelet, Maison Margiela ring, Foundwell necklace, bracelet and ring. For an exclusive behind-the-scenes video shot in the Hollywood Hills, go to Billboard.com or Billboard.com/ipad.

Zayn Malik is standing in a dimly lit studio, spliff hanging from his lips and whiskey tumbler in hand.

“My fans are giving me shit every day,” he says. “Like, ‘Where the f— is your music? You’ve been at it for months. Give us something.’” It’s around 9 p.m. the Monday after Thanksgiving, and the 22-year-old is indeed about to give up something, though not to his adoring public — they’ll have to wait for a solo album due early this spring on RCA. The four others here at Los Angeles’ Record Plant are part of Malik’s team, and even they seem surprised at how little the slinky, propulsive music he plays has to do with anything recorded by One Direction, the band he abruptly left eight months ago, setting off a convulsion of online lament including accusations of treason and upsetting hashtags like #CuttingForZayn. In fact, the beat of shadowy, au courant R&B track “She” drives so hard that Malik, grooving intensely, sloshes liquor onto his arm. He quickly grabs a tissue and self-consciously dabs his wrist.

If Malik’s goal in leaving One Direction was to escape the kind of superfame attainable only by boy bands with obsessed, social media-armed admirers, he has failed. From the moment he quit — Wednesday, March 25, 2015 at 6:30 a.m. ET — the singer pegged as the group’s quiet and mysterious one saw his every move dissected across countless platforms. The most retweeted message of 2015? Bandmate Harry Styles wishing him “love” when Malik announced his exit. The second? Malik calling the first 1D song without him “sick” (in a good way).

To devotees of 1D — which by March had sold 6.5 million albums in the United States (according to Nielsen Music), amassed 224 million YouTube views and, on its 2014 tour, grossed \$290 million (according to Billboard Boxscore) — the only thing more fascinating than the boys are their relationships to one another. (A small library’s worth of soft- and hardcore fan fiction attests to that.) It’s a bond that Malik himself can’t break, although he gently distances himself from his former colleagues — and less gently, their music. “I genuinely enjoyed [the band] and did whatever I could to be myself within that, but it’s just not where I sit as a musician,” he says. “The other boys’ taste was generally indie rock. It’s good music, but I don’t

f— with it. That was never cool where I was from.”

In 1D, Malik was known as the “Bradford Bad Boy” for his working-class hometown. And indeed, there’s little outwardly posh or precious about him. You can hear the North of England in his speech, where “other boys” becomes “uvah boyce.” His hair juts off of his head at a near-perfect 45 degrees, but since going solo he has shaved it once and changed the color five times (it’s gray today). Tattoos pour from his snug black tee, which, like his tight blue jeans and matte black boots, bears no logos. No amount of ink, hair dye or facial scruff — today, he’s what you might call inadvertently bearded — can obscure the glow of his innate gorgeousness.

In other words, Malik looks every bit the hipster heartthrob. And judging from his music, he’s poised to impress the dominant music geeks of the day, who care less about guitar-slingers than artful practitioners of beats and atmosphere, like Drake and The Weeknd. Finely wrought details stand out: the sour synth of “BeFour,” a sweep of strings in “It’s You,” the whip-crack snare of “Wrong Place.”

“It doesn’t feel like choreographed pop,” says RCA chairman/CEO Peter Edge. “It’s widely rumored that Harry is working on a record, and I’m sure it won’t sound like 1D, exactly. But it feels like maybe Zayn’s further along, musically.” Malik’s voice gives each song its center. It’s a pleasantly rough thing, intimate and warm, but capable of striking falsettos. His bandmate Liam Payne “would always give me credit in terms of vocal ability,” says Malik modestly.

Those pipes fit the man, who combines an easygoing sincerity with flashes of ambition. As his manager Sarah Stennett puts it, he’s “incredibly sensitive, but also very alpha.” Private but not shy, Malik is more or less the “normal 22-year-old” he said he wanted to be in his farewell from the band — frank, easily moved to laughter, occasionally impatient, frequently stoned — but more of a striver than a dreamer.

He has gone to unusual lengths in pursuit of his muse, for one. “We went camping for a week in the Angeles Forest — set up a generator and a tent so we could track in the woods,” says producer James “Malay” Ho (who has become Malik’s main

collaborator, Malay believes, due to his Grammy-winning work on Frank Ocean’s *Channel Orange*). “It was the complete opposite of what he’d been doing. We had the gas grill, BB guns, bows and arrows. It was a shittin’-in-the-woods-type thing.”

Looking ahead to his debut LP — and the much-fretted-over hiatus that 1D intends to begin in March — Malik downplays any rivalry between himself and his old mates. “There are no sides to pick,” he says. “We’re not going head-to-head.”

Still, Malik’s not sure he’ll have “four friends for life,” as he wrote when he quit. “The truth of it is,” he says carefully, “you can think one thing about a situation and the total opposite can happen. I had every intention of remaining friends with everybody, but I guess certain phone numbers have changed and I haven’t received calls from a lot of people. I’ve reached out to a few of them and not got a reply. Certain people have pride issues, but it’s stuff you overcome in time.”

IN NOVEMBER 2014, MALIK MISSED A ONE Direction concert and interview with NBC’s *Today* in Florida, officially due to a stomach bug. (Matt Lauer prompted an online backlash by mentioning “rumors of substance abuse” by Malik, which Malik promptly denied.) Four months later, he cried onstage in Hong Kong. The next day he left the tour due to “stress,” and the following week he was gone for good. Meanwhile, his two-year engagement to Little Mix’s Perrie Edwards also seemed to be splintering. There were photos of Malik holding hands with another woman in Thailand days before the show in China. By August, he had broken that off, too.

After all that, Malik knew what he had to do. “I went home,” he says. “I seen my mum, who cooked me some great food. I ate for three weeks because I’d lost so much weight in the band. I seen my sisters and put my dad’s sheepskin on — I walked around and everyone thought I was him. Nobody bothered me. It was good for my soul to be back in Bradford.”

Malik was born in 1993, the second of four children, the rest girls. His birth name, Zain Javadd Malik, means “beautiful, generous king” in Arabic.

His father, Yaser, is British Pakistani, and raised his son on a diet of Usher, R. Kelly, 2Pac, Biggie and classic reggae like Gregory Isaacs. His mother, Trisha Malik (nee Brannan), is Irish-English but adopted her husband's Muslim faith and worked for a time as a halal chef at a local elementary school.

The family rented an apartment in the Victorian row houses of Bradford's East Bowling district. Malik has said he didn't fit in at his first two schools because of his mixed heritage. Still, he was precocious: He joined choir at 8 or 9 in order to meet girls and discovered he loved to sing. He also took the lead in school plays — most famously, thanks to YouTube, Danny Zuko in Tong High's production of *Grease*.

Malik's old teachers have told the media he was "a model student," but he's not so sure: "I was a different person then," he says. "I was 17 and like, 'F— the world!' I thought I was 2Pac and I'm really not." He laughs, but he almost missed his 2010 tryout for *The X Factor*, where 1D would take shape, because he wanted to sleep in.

Malik auditioned with Mario's "Let Me Love You" only to be eliminated during the show's boot camp stage — he seemed nervous, initially refusing to do choreography. But *X Factor* creator-judge Simon Cowell paired him with four other washouts who didn't much care for dancing either — Styles, Payne, Niall Horan and Louis Tomlinson — creating a sort of 'N Sync spliced with pub-band DNA.

One Direction finished third, but its obvious talent and puckish chemistry paid dividends. Its 2011 album *Up All Night* was the first debut by a British band to bow at No. 1 on the Billboard 200. The act has made an LP a year since and toured aggressively in between — in June, *Forbes* put the group's annual earnings at \$130 million. In 2015, Cowell admitted that the group was "100 percent overworked." Stennett calls her client's old job "grueling" and compares it to being in the army. As Malik himself says, "It was like a f—ing machine going constantly."

"We weren't allowed to say certain things, or word [lyrics] the way we would" want to, says Malik. "I'd sit and wonder, 'If the fans knew how it worked, what would they think?' My argument was: People are more intelligent than that. They want to hear what's

real, so why don't we write some stuff that we're actually going through?"

What's unique about Malik's fame, even in the context of 1D's rabid following, is that Malik is Muslim in an increasingly hostile Western culture. He declines to discuss his faith, and it's easy to understand why. When he tweeted "#FreePalestine" in 2014, he was bombarded with hate and at least one death threat. Web trolls suggest vile conspiracy theories, like the infamous "Boy Band Jihad" essay by extreme right-wing pundit Debbie Schlussel. He even has been broadsided by left-leaning institutions like *The Huffington Post* (which illustrated a tweet about ISIS and Western culture using his photo) and Bill Maher (who compared him, in a joke, to one of the Boston bombers).

Malik may "feel a lot for his heritage," says Fariha Roisin, author of a recent *Matter* article about

"I'D WONDER, 'IF THE FANS KNEW HOW IT WORKED, WHAT WOULD THEY THINK?'"

Malik's bicultural status. "But he isn't defined by his otherness and hasn't whitewashed himself, either. Islamophobia affects the way we view ourselves — there's a fear of being open about who you are. He has experienced persecution whenever he has said anything political, so what do you do in that situation? You remove yourself." After four years of being the person of color in 1D — where, he has acknowledged, the dark and mysterious role was partly foisted upon him — Malik seems content to do as he pleases and let people make of that what they will. If he has a life strategy these days, he says, it's "just trust your instincts, and keep your friends close."

IN SEPTEMBER 2015, MALIK MOVED TO LOS ANGELES, where "there's not a lot of negative energy going around." Before he did anything else with his Bel Air "bungalow," he began recording in the unfurnished rooms — "with the sliding-glass

doors open and the microphone in the backyard, underneath the stars," recalls Malay. And then he started decorating. "I like to graffiti my house," says Malik. "The garden goes up three stories into the mountain. There are these walls that look white from one side, but when you walk up the stairs, the inside is all graffiti. I painted 'Fresh Prince' on one."

At home, he likes to cook the way his mother taught him. "I have about six of her signature dishes down, and I'll pull them out for the ladies when I need to." Malik has been spotted with model Gigi Hadid, and while he maintained in November that they're "just good friends," by late December they had posted a selfie of themselves snuggling. He knows what he's looking for in a relationship: "I need a challenge. Also, I like girls that are a bit chunky in certain areas — the nice areas. I like a fuller woman. I enjoy an intellectual conversation as well, where someone can construct a sentence beyond what hair and makeup they're wearing, and talk about something political or about the world. I like an opinion."

For all the female attention he absorbs and brooding sensitivity he projects, Malik remains, in many ways, an average bro. At one point, I say, "I'm sure your fans tell you stories. Have you learned anything from the girls who admire you about the challenges they face particular to women?" Not really, it turns out. From his vantage, the mechanics of fame are simple: "I was raised by a lot of women, so there's nothing any fan girl could've ever taught me about any woman," he says. "I fully understood every person who'd come and see the band, because I have crazy aunties and crazy sisters who would fan-girl over actors. If people can't have something, they want it."

Still, Malik has a new gratitude for his fans, and more patience when it comes to stuff like posing for photos. "It's a bit different now because they're there for just me," he says. "I can't jump in a car and be like, 'Yeah! Just take a picture with one of them boys.' I want to do it now."

In general, Malik is thankful for the newfound control over his life. He might eventually install "an obstacle course or skate park" at his house (he once fell off a ramp skateboarding with Justin Bieber and broke his ankle). But for now, "I base the day

ZAYN'S NEW DIRECTION

MARCH 25, 2015



Announces he's leaving One Direction. "All the love as always," Harry Styles responds, in what becomes 2015's most retweeted message.

APRIL 17

Accepts a trophy at the Asian Awards in London, where he thanks 1D and also debuts a buzz cut.

JUNE 6

Dyes his hair green, one of many hues he'll try out in 2015.

JULY 2

#100DaysSinceZaynLeft hashtag trends on Twitter.



JULY 13

Producer Naughty Boy leaks footage of Malik covering "No Type," resulting in a falling out between the two collaborators.



JULY 29

Signs with RCA Records, tweeting: "I guess I never explained why I left, it was for this moment to be given the opportunity to show you who I really am! #realmusic #RCA!!"

AUG. 1



His congrats to 1D on its first Malik-free tune, "Drag Me Down," becomes the second-most retweeted message of the year.



"I have to be a little bit more mature as a person because I ain't got, like, three lads that I'm going to chill with in a hotel room and do some dumb shit." Malik wears an AllSaints shirt, Ksubi Jeans, Emanuele Bicocchi bracelet, Maison Margiela ring, Foundwell necklace, bracelet and ring.

around whatever I'm feeling at that point," he says. Back at his English country home, "I might write. I might paint. I might have a barbecue. I might chill in the tepee." A good day in Los Angeles starts with guerrilla home decor — "I'm doing a collage wall with Polaroids, drawings, paintings and all kinds of crazy stuff" — and includes some casual dining (he names Fat Sal's, the Hollywood deli co-owned by Jerry Ferrara, *Entourage's* Turtle) and ends up in the smoky room where he now sits, lit by red string lights and glowing monitors.

"I'll come down here and record maybe seven songs a night," he says from the far side of a mixing board, eyes getting more slit-like as the night progresses. "That's because I'm enjoying what I'm doing. I'm not censoring myself anymore, so I'm not tired. I love it." When he gets frustrated or angry, he hits the studio instead of a punching bag or doing "some bullshit where I'm drunk, tagging 'F— this life' on a wall" (as he did at home in England). He even smokes pot with a degree of ambition — Malik only burns sativa (the more energizing, cerebral strain of marijuana), because it's "creative weed."

When it comes to *Made in the A.M.*, the fifth and perhaps final 1D album, recorded without him and released about two weeks before our talk, Malik admits he hasn't even heard it. "Nah," he says. "I'll be honest. I thought the first single was quite cool. I heard the second single and" — he screws up his face — "yeah, I didn't buy the album."

Asked what he accomplished as a member of the group, and he offers an inscrutable, possibly ironic answer: "Status. The capability to restrain certain things I would want to do. I also learned it's good to keep friends. Because you don't know when you're going to make new ones, so you should probably just keep the old ones."

Malik is much clearer on what he has discovered about himself since going solo: "I'm incredibly disciplined. I realized I can push myself through situations I might not necessarily want to do, but can overcome by being in the moment. No matter what, I can smile and do whatever I got to do." And then he does smile, flashing a small, not entirely un-boy-band-like grin. ●

AUG. 4



Reps confirm that Malik has ended his two-year engagement to Little Mix singer Perrie Edwards.

AUG. 7

"Studio time... J" Malik tweets, delighting fans eagerly awaiting his solo work.



AUG. 16



Hangs out with Method Man (left) and Redman. "They're really sick people," says Malik. "I went to their gig and it was amazing."

AUG. 17

Calls Calvin Harris a "dickhead" on Twitter after the two have an argument over artist rights and streaming.



SEPT. 1

Appears on the cover of *Interview* magazine's "#Me" issue.



SEPT. 10



Begins sharing a bunch of fan art, including the above portrait.

NOV. 22



Spotted out with model (and Taylor Swift squad member) Gigi Hadid after the American Music Awards, sparking rumors of a romance. —ERIN STRECKER

Jagger with Cannavale on the set of *Vinyl*. "Making a TV series is a bit analogous to touring because you've got so many departments with so many people [involved]," says Jagger. Inset, from top: Cannavale in a club scene in the pilot episode; cast members Juno Temple (left) and James Jagger.



Mick Jagger Will Rock Primetime

The Rolling Stone talks crazy label bosses, the mob and working with his son James and pal Martin Scorsese on HBO's *Vinyl*, a wild trip through the druggy, sexy music business of the '70s

BY FRANK DIGIACOMO

THAT WAS A HUGE MUSICAL MOMENT, especially in New York," says Mick Jagger. "You had all of this interplay." He's talking about the mid-1970s, when the blues-fueled metal of Led Zeppelin coexisted with the gender-bending glam rock of New York Dolls, disco and the early strains of punk and hip-hop.

As a witness and survivor of the decade's excesses, the Rolling Stones frontman, 72, says that 20 years ago, he sold his friend, filmmaker Martin Scorsese, on an idea for a movie about the record industry during that period. That film eventually morphed into *Vinyl*, a TV series that will debut Feb. 14 on HBO.

Jagger and Scorsese — who directed the pilot, set in 1973 New York — are among the show's executive producers, along with showrunner

Terence Winter, who previously collaborated with Scorsese on the HBO series *Boardwalk Empire*. *Vinyl* depicts no-inhibition-era New York much as *Boardwalk Empire* rendered Prohibition-era Atlantic City, N.J. — by mixing real characters and events (in the pilot, actors play the Dolls and Zeppelin's Robert Plant, John Bonham and ferocious Zeppelin manager Peter Grant) with fictional ones. Richie Finestra, for example, is the cocaine-hoovering founder and head of the invented American Century Records, portrayed by Bobby Cannavale in an unforgettable haircut.

Organized crime also plays an occasionally bloody role. "There was money to be made in what became the music industry, and the mob wanted a piece of it," Scorsese tells *Billboard*,

adding, "Wherever money's being made, violence is going to happen."

Jagger spoke to *Billboard* about the outlandish label bosses he has encountered during his career and his 30-year-old son James Jagger's portrayal of Kip Stevens, the sneering frontman of the show's fictional raw rock group The Nasty Bits. (Jagger *films* fronted British punk band Turbogeist, which is on hiatus while he pursues his acting career.)

Was your idea for *Vinyl* triggered by any specific experience?

Not really. I just thought it would be good to have these characters in the record business because there are so many crazy people and then make it go through different periods. In the series we do flashbacks, but in the movie we had a lot of flash-forwards, too. Who knows, we might do that in the series in the future.

You were close to Ahmet Ertegun. Are any of the characters infused with his spirit?

I was very close to Ahmet, and the company I probably saw the most of from the inside was

Atlantic in that period. I wouldn't say *Vinyl* is based on Atlantic. Ahmet wasn't at all like the Richie character, but that's the company I knew best. It was relatively small when I was there. That informed me when it came to the part in the pilot where Richie sells his label to the Germans. Atlantic was sold to Warner Bros. during that time period. [In the movie], Richie was going to become this corporate person, which, who knows, could still happen.

The meetings with the German buyers suggest the music industry still harbored hostility over World War II. There also is a



scene in which Peter Grant rants about his grandmother still having "shrapnel in her arse from a Nazi buzz bomb."

There's a lot of that in there, yeah. I mean, it's 1973 — Jewish people in New York, and obviously the Peter Grant character, were still raw, so to speak.

The label bosses don't come off well.

They were so wacky that it was hard to write up how mad they were in real life and expect people to actually believe that a businessperson could behave like that.

You must have a personal experience you can recount.

A lot of them, but all you need to do is read the book from [CBS Records CEO] Walter Yetnikoff [*Howling at the Moon: The Odyssey of a Monstrous Music Mogul in an Age of Excess*]. Walter's a wonderful guy, but in that period he was completely off his head. I once went to meet him at lunchtime. I was sober, and I found out later he was completely out of his mind. I wondered why he wasn't making a lot of sense.

"It was hard to write how mad label bosses were and expect people to believe a businessperson could behave like that."

There is some darkly comic Scorsese violence in the pilot that involves a record promoter. Is that based on an actual event?

Whether it went down as depicted 100 percent I'm not going to claim or say, but there was definitely a seamy side to promotion, and organized crime was part of it in those days.

What happens when you and Scorsese disagree on something?

I'm bigger than him. We haven't had any spats or anything, but obviously, there's a huge committee involved. I had never done a TV series before — I've only been involved in movies — and it's a totally different animal. You've got so many writers and directors involved.

Your son James plays the lead singer of The Nasty Bits. Was that a part you had in mind for him?

No, but when I saw the role was being created, I thought, "Well, wait a minute. They're looking for a guy who likes this kind of music, can play it and can act as well." He loves that kind of music — that kind of screaming racket. Not that I've got any objections to it, but I mean, he's really into that. So I thought I'd put James into the mix. I'm very pleased with him.

What do you miss about the industry during the time that *Vinyl* takes place?

It seemed anything was possible at that point. Creating any kind of music and mixing up any kind of music and making it into something that people wanted to hear was possible then. Of course, there was a lot of dreck. When I go through all the songs of the period, there are a lot of wonderful things, but there's also so much crap it's unbelievable. And that was one of the things we debated: how much crap music are we going to have in the show because we want to represent the period. We don't want to make out that the '70s was only Marvin Gaye and James Brown and Bob Marley. It wasn't. It was full of rubbish.

The pilot makes a running joke of England Dan & John Ford Coley, who had a hit with "I'd Really Love to See You Tonight" in 1976.

I'm not saying anything. There were even worse things. When you look back at what the big-selling records were, it's hilarious. I found that all very amusing, but I kept saying to the music supervisor that there was too much dreck [on the soundtrack]. We had long discussions about how much dreck we could have. ●

Insiders Forecast 2016

"I'm looking forward to even more of a breakdown of genres — collaborating or combining different styles of music." TINASHE

"There will be a continued focus on creating better music services that provide unprecedented choices for listeners. We will also see major brands engaging more fans with music as they attempt to cut through the clutter of today's digital lifestyle. We see those label and artist partnerships evolving to be far more creative connections between brand, artist and listener."

RICH RILEY, CEO, SHAZAM

"As first-generation virtual reality starts to release, we're going to get an initial taste of how VR will eventually redefine our industry."

ADAM LEBER, MANAGER

"Hopefully quality and substance will continue to emerge from real artists with strong visions."

BRANDON CREED, MANAGER



➤ **ARTIST TO WATCH**

Maren Morris Will Become Nashville's Next Breakout Pop Star

ONE OF THE HIGHLIGHTS ON 25-YEAR-OLD Maren Morris' sure-footed self-titled EP from 2015 is a song called "80's Mercedes." So it is only natural to scan for a vintage Benz when you're meeting the country singer-songwriter at a pub in her East Nashville neighborhood. But you'll be disappointed: "No, I have a Prius," she says, perched on a stool. "But I'd love to have a white convertible like Richard Gere's in *American Gigolo*."

Like the rest of her EP, the song is a canny blend of country and pop-culture references, guitars and programming, groundedness and breezy irreverence from a Texas native with a clearly defined vantage point and a delicate nose ring.

Her as-yet-untitled Columbia Nashville full-length album is one of 2016's most anticipated country releases, and she's bracing herself for a whirlwind year. "I'm in a window right now," she says. "I'm not in the teenybopper bracket, and I'm not in the 30-plus bracket. The fan response has been really widespread, age-wise."

After more than a decade of performing at honky-tonks, rock clubs and amateur wrestling matches in her home state, the daughter of hair salon owners moved to Nashville three years ago, which was, she says, "exactly the right time." Morris fell in with talented friends, including Kacey Musgraves and Brothers Osborne, started writing for other artists and, last summer,

Morris photographed by Robby Klein on Dec. 15, 2015 at Le Sel in Nashville. For exclusive video of Morris sharing her New Year's resolutions, go to Billboard.com or Billboard.com/ipad.



self-released five songs to Spotify.

“I wanted to see, in a Russian roulette way, ‘Do these songs hold weight to anybody besides me?’” she says. “The response that came in was astounding. I thought there was a glitch when they told me that in two or three weeks ‘My Church’ hit a million streams.”

The stats motivated Columbia Nashville to snatch up Morris and quickly plan an album. “With streaming services, the walls have come down a bit on genres,” she says. “So I never really set out to make a country record or a pop record. I just wanted to make it mine. And this may seem self-indulgent, but I’ve been rocking out to the mixes in my car.”

The Prius, that is.

—JEWLY HIGHT



CL onstage in Berkeley, Calif., in 2015.

» ARTIST TO WATCH

CL Will Successfully Blend Rap Grit With K-Pop Sparkle

BACK IN APRIL 2013, SUPERMANAGER Scooter Braun was in South Korea to see Psy, the viral K-pop artist he reps in North America, and caught opening act 2NE1, one of K-pop’s most obsessed-over girl groups. After the show, he wound up drinking soju and trading advice on romance with CL (nee Lee Chae-rin), 2NE1’s magnetic rapper-singer. Not long after, says CL, Braun “emailed me and was like, ‘Let’s do this’” — meaning, essentially, make her a superstar in America, too. “It was so out of the blue,” she says over the phone from Seoul, speaking with the polish of someone who has been famous since she was a teenager (not to mention perfect Valley Girl diction). “We didn’t really talk about work. We would argue about love, life, relationships.”

Since then, CL, 24, has split her time between Seoul and Los Angeles, where she recorded her as-yet-untitled-and-unscheduled 2016 solo debut. She also released the singles “Doctor Pepper” (with Riff Raff and Diplo) and “Hello Bitches,” which falls somewhere between M.I.A.’s “Bad Girls” and the Rihanna album fans

have been waiting on for all these years. (CL just calls it “raw.”) In the video, CL sports violet hair and leather and is flanked by a group of dancers with names like “Binki Boo” and “Vanilla Ice,” who make the room shake with their stomps and throw animated liquor at the camera.

The video is chaotic, but CL remains mesmerizing throughout. For an idea of exactly how cultish a following she already has in the United States, one need only go to YouTube for the reaction videos posted after “Hello Bitches” dropped. Celebratory Jell-O shots are taken. Shouts of “Slay, queen!” are heard. Vloggers, like, literally die.

With the cast of characters — from New Jersey moll to Harajuku princess to Hot Topic chola — she adopts, CL is like Nicki Minaj, if Minaj were more interested in dominating social media rather than other rappers. “I always wanted to do my solo album in English, because I grew up listening to a lot of pop artists and English-based songs,” says CL, “but you can’t really do that in Korea, so...” So, in other words, she’s ready to take on America.

—ANNA PEELE

MORRIS: HAIR AND MAKEUP BY MEGAN THOMPSON AT AMAX TALENT. ON-SITE PRODUCER: ANNA RIGGINS. CL: TIM MOSENFELDER/GETTY IMAGES.

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MARC ANTHONY WILL EMPOWER LATIN MUSIC ARTISTS — AND ATHLETES

Marc Anthony — actor, producer and top touring artist — aims in 2016 to take on another title: mogul. His Magnus Media — which he launched last April as an entertainment, branding, marketing, social media and content development company — is poised to become the Latin Roc Nation, with Anthony in the Jay Z role.

"This [company] was born out of frustration," says Anthony, 47. "I don't think there's anyone in the industry that I don't know, and whenever we went over the state of the business, I realized they were missing a lot of opportunities."

Those opportunities lay mostly, of course, in music — Magnus' roster includes Gente de Zona, Venezuelan duo Chino & Nacho, radio personality Enrique Santos and Alejandro Sanz (signed to a strategic marketing deal). But the company, which looks to empower Latinos in the U.S. marketplace, has astutely targeted professional sports as well. In November, Anthony (who purchased a stake in the Miami Dolphins in 2009) launched the Magnus Sports division. Its first client: Cincinnati Reds pitcher Aroldis Chapman, who was signed through a joint-venture deal with Praver Shapiro Sports Management.

In early 2016, Magnus plans to finalize deals with six to 10 other baseball players and will announce a partnership with another sport. Anthony sees athletes and entertainers as similarly — which is to say, hugely — influential in the Latin world. Though as Magnus (which Anthony launched with Michel Vega, a longtime friend and former head of Latin music at William Morris Endeavor) grows, he will look beyond Latin music: "We are going to grow our influencer list. We are building out the sports division. And we are focused on establishing new distribution platforms." Spoken like a true mogul. —LEILA COBO



Puth photographed by Austin Hargrave on Dec. 3, 2015 at Atlantic Studios in Los Angeles. For exclusive video of Puth talking about wanting to inspire bullied kids and more, go to Billboard.com or Billboard.com/ipad.



» ARTIST TO WATCH

Charlie Puth Will Lay Siege To The Hot 100

JUST OVER A YEAR AGO, CHARLIE PUTH WAS a Berklee College of Music grad living at home with his parents in New Jersey. Now, at 24, he's one of the world's fastest-rising pop singer-songwriters, with a gated house in the Hollywood Hills, Grammy and Golden Globe nominations and a hit — Wiz Khalifa's "See You Again" — that spent 12 weeks at No. 1 on the Billboard Hot 100 in 2015. "It has all happened stupid fast," he says with a chuckle. Today Puth is in New York after a late night with his new buddy Selena Gomez, cutting a song for his debut album, *Nine Track Mind*, out Jan. 29. "It's called 'We Don't Talk Anymore,'" says Puth, sitting in his hotel's restaurant. "Everyone knows what Selena has gone through, so she inspired it in a way."

Puth moved to Los Angeles to pursue songwriting in September 2014, having scored a publishing deal on the back of some popular YouTube videos (they also got him on *Ellen*). His first day in town, his publishing company set him up with a session that resulted in his current Hot 100 hit "Marvin Gaye," featuring Meghan Trainor. The next day, he met with the producer-DJ Frank E, who wasn't entirely delighted to be saddled with the new kid. But within 10 minutes, the pair had come up with most of "See You Again." With Khalifa onboard, the song was a perfect fit for the climactic scene in *Furious 7* — the studio sent out the song to everyone from Chris Brown to Jason Derulo but Puth's demo vocal worked best. "They all nailed it," Puth says. "But even Wiz was like, 'I like this kid's voice — he sounds the realest.'"

Since then, he has performed on everything from *The Tonight Show Starring Jimmy Fallon* to *Saturday Night Live* with Khalifa. Puth doesn't smoke weed, to preserve his falsetto, so at one rehearsal the MC brought him a special gift. "He was like, 'Fool, put this in your tea!'" says Puth. "I was like, 'Why do I feel relaxed all of a sudden?' It was liquid THC!" Puth had his own major TV moment in November, when he and Trainor — definitely just friends — made out during their "Marvin Gaye" performance at the American Music Awards. "There are 19 performers there. What were we going to do to stand out?" he explains.

On *Nine Track Mind* — which features a songwriting assist from his hero Max Martin on "Then There's You" — Puth spikes his hooky sound with elements from his conservatory training. And he has been thinking about his first solo tour, launching this year, and navigating fame. "I went on a promotional tour all over the world and I saw all these beautiful girls — I didn't kiss any," he says. "I didn't have time!" After a beat, he adds, "Well, I kissed some. But you know what I mean."

—JONATHAN RINGEN

RAPPERS WILL TAKE OVER TV



In *My Friend 50*, a millennial joins **50 Cent's** inner circle. The Curtis Jackson and Will Packer-produced Fox comedy pilot unfolds documentary-style.



Common kicks off a two-year HBO deal and delivers an as-yet-untitled scripted Showtime drama that follows the struggles and successes of a young African-American man.



In the 10-episode FX comedy *Atlanta*, **Donald Glover** will write, executive-produce and star as manager of a rap duo navigating the titular city's scene.



Nicki Minaj will tell her Cinderella story in a half-hour ABC comedy. She is set to appear, narrate and executive-produce.



Queen Latifah plays a beauty salon owner and surrogate mother to an Atlanta girl group in this Fox pilot created by Lee Daniels. Benjamin Bratt is also onboard.



Chris "Ludacris" Bridges executive-produces *The Down Beat*, a CBS show that trails a former business mogul recruiting at-risk teens for high school marching bands.



Former Das Racist rapper **Heems**, who lives with his Indian-American parents in the New York borough of Queens, has inspired the Fox sitcom pilot *Eat Pray Thug*. —ADELLE PLATON

Premiere dates still being determined.



Malone, whose 2016 resolution is to "eat more salad."

» ARTIST TO WATCH

Post Malone Will Turn Kanye's Co-Sign Into A Career

EMERGING ARTISTS WHO SCORE VIRAL hits can often pinpoint the source of their success, like a Vine dance craze or a superstar's Twitter co-sign. But for Syracuse, N.Y.-raised Post Malone, whose breakthrough hit "White Iverson" flooded radio in 2015 with its gentle singsong topline and floating backbeat, the reason for going viral is still confounding.

"I guess I just got lucky," says the 20-year-old born Austin Post, who uploaded the track to SoundCloud in February, when it exploded, accruing 2.7 million listens in three months. "Iverson," which reached No. 22 on the Billboard Hot 100, is odd but broadly appealing: Malone harnesses hip-hop and pop alike by crooning in a rap flow, chanting new slang like "saucin'" (a term for having swagger) and referencing NBA star Allen Iverson — Malone named the song after he got cornrows (he's white), Iverson's signature look.

Malone's output since "Iverson" has been slow — he has released only one official single, "Too Young" — because he has been steadily recording his untitled debut album, scheduled for March on Republic, which signed him in August 2015. He has worked with Issues frontman Tyler Carter, Illangelo (The Weeknd) and 1st, who helped produce "Iverson," but he already landed his dream collaboration when Kanye West invited him to appear on the song "Fade," possibly included on his repeatedly delayed *Swish*.

"He's really intimidating and intense, and recording music with him is one of the scariest things I've ever done in my life," admits Malone.

It hasn't all been a fairy tale. New York radio DJ Charlamagne Tha God grilled him during an on-air interview for appropriating black culture. Malone shrugs off the criticism. "A lot of people don't want to see you be happy," he says. "I try to stay off the Internet unless I'm drunk, it's late and I have some funny stuff to say. You can't pay attention to it."

—STEVEN J. HOROWITZ



Sideman (left) and Knox photographed by Jeremy Liebman on Dec. 15, 2015 at YouNow's headquarters in New York.

Insiders Forecast 2016

"Artists will be more prone to show their vulnerability and less so their materialistic gains."

MIKE GUIRGUIS, MANAGER



Paul

YouNow Will Live-Stream Tomorrow's Stars

WE'RE GOING TO BUILD A STAGE HERE, WITH A TIMES SQUARE background, and stream out of it," says YouNow CEO/founder Adi Sideman, 45, gesturing at his new office's view of flashing midtown billboards one Tuesday evening, glass of scotch in hand. "We already have record labels and artists reaching out for album releases." It's a fittingly ambitious setting for a company reshaping how musicians find audiences — and poised, in 2016, to launch some stars of its own.

Today Sideman is joined by Hailey Knox, a 17-year-old singer-songwriter with 48,000 fans on the app, who is taking a break from recording her debut EP with S-Curve Records. The label signed her in part because of her YouNow following. Founded in 2011, the app is a live-streaming platform — like Twitter's Periscope and the video game-oriented Twitch — that has been especially successful helping new acts connect with fans. Listeners access the app, says Sideman, more than 100 million times per month. It's "an unusually valuable asset," attests S-Curve GM Milo Pacheco. The key for artists, says Knox: "Be as entertaining as you can. I once put 30 hats on my head."

Sideman — whose teen band got some radio play in Israel, where he grew up ("It was late-'80s white rap") — worked on user-generated video startups for 20 years before founding YouNow (he sold his company kSolo Karaoke to Myspace for an undisclosed amount in 2006). YouNow's active user base drove a recent \$15 million post-Series B round of funding that included investors like Comcast and Broadway Video. *America's Got Talent* uses it to host virtual auditions and in October 2015, Pentatonix played a YouNow showcase to a crowd of 100,000.

YouNow musicians are making money, too, through a partner program in which users buy "gold bars" to spend as tips. Tips and likes help artists in YouNow's promotional rankings and in finding viewers, and unlike YouTube (which it is not affiliated with), it doesn't take massive numbers to earn meaningful revenue. Brent Morgan, a folksy 27-year-old guitarist from Alabama, quit teaching to pursue YouNow full time. He has more than 35,000 fans and his income, he says, "goes up 30 percent every month."

In 2016, YouNow intends to bring musicians and listeners even closer, with features including the ability to split screens with guests and take "virtual selfies" with fans. "My personality comes out more easily" on YouNow than when she performs live, says Knox — music, surely, to Sideman's ears.

—KYLE CHAYKA



LaPolt

Arbagey

"As consumer use of music streaming mirrors TV and film viewing habits on services like Hulu and Netflix, new fans will discover older artists' catalogs."

JARED PAUL, MANAGER

"The industry will finally get onboard with streaming's potential. Managers and artist reps will rely more on data and analytics to help leverage their way to success."

DINA LAPOLT, ATTORNEY

"Hip-hop dominance is sure to continue as we see the blurring of musical genres spearheaded by such artists as Future, Kendrick Lamar and Travis Scott."

JOEY ARBAGEY, EXECUTIVE VP A&R, EPIC

» ARTIST TO WATCH

Jidenna Will Be Pop Music's Most Iconic (And Bearded) Dandy

JIDENNA, THE BROOKLYN SINGER WHOSE FIRST LP ON Janelle Monae's Wondaland Records arrives in 2016, was at his label's studio when he learned "Classic Man," his electro-R&B ode to vintage dress and suave masculinity, had received a Grammy nomination for best rap/sung collaboration. His first dilemma: whom to take. "I've been plotting," he says. "We'll see if I get rejected." His next: how to upgrade his look for the red carpet. "I'm sure somebody is going to be like, 'You should switch it up, get a bit more dapper.' Or maybe not! Maybe I'll come in a sweatsuit. Sweatpants and a hat."

Born Jidenna Mobisson, the 30-year-old recorded his first album as a final project at Massachusetts' Milton Academy, where he rapped in a group called The Black Spades. He turned down a record deal to study at Stanford, and there his professor Philip Zimbardo, the psychologist behind the infamous Stanford prison experiment, taught him the power of fashion. "We had an experiment where we had to dress like somebody else every day for five days," he recalls. "I'd come in Abercrombie & Fitch one day. Another day I'd be in a varsity jacket like a jock guy."

Jidenna didn't adopt his current style until the 2010 death of his father, a dapper Nigerian professor who helped design Africa's first personal computer. "It was my way of grieving, initially," he says. "People thought 'Classic Man' was processed. But then they realized, 'Oh, this guy actually is that man, and he actually dresses like that.'" The song, built on a sample of Iggy Azalea's "Fancy" and featuring Wondaland labelmate Roman GianArthur, was a breakout hit in 2015, reaching No. 22 on the Billboard Hot 100. In June, he performed it with Monae at the BET Awards, designing his wardrobe and dozens of placards to invoke the era of Jim Crow. "I wanted to make sure I was a walking poster, almost like a ghost of a past," he says. "America is haunted by an apparition steeped in slavery, and I wanted to remind everyone that, 'Yo, we've got to handle this.'"

In December, Jidenna released the single "Long Live the Chief," his first since "Classic Man." His forthcoming album, still untitled, will combine elements from the music he has been feeling — lately, Tame Impala, Drake and Taylor Swift, a formula that boils down to "funk, class, a little bit of magic, a little bit of spice." "It's going to sound and feel like 'The Adventures of Classic Man,'" he says. "What does he do when he's not in a suit? What are the ends of his days? Where does he travel? I want to give people the multiple dimensions that make me, as a man and as an artist." —NICK MURRAY



Insiders Forecast 2016

"DJs will continue to push themselves. Where is the female DJ who really moves the needle? I bet we find her in 2016."

CHRIS BOOKER, RADIO PERSONALITY

"A major tech company or a cell provider will make a multibillion-dollar play for one of the few independent streaming companies. They are extremely valuable marketing tools." DOUG DAVIS, ATTORNEY

"Next year will be big for amazing voices where there's not too much production going on, just raw, pure voices that have a lot of character. Also, Alessia Cara is going to completely kill it." TOVE LO



Sewell

Davis

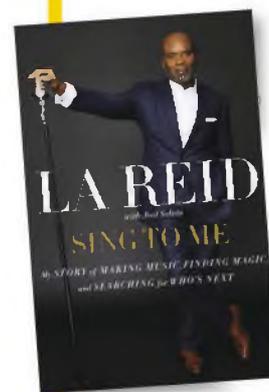


Jidenna photographed by Eric Ryan Anderson on Dec. 12, 2015 in Brooklyn. For exclusive video of the singer-rapper discussing his "Classic Man" style, go to Billboard.com or Billboard.com/ipad.



"Independent artists will increasingly release music as they make it. Releasing singles every month or two keeps them constantly engaged with their fans." NIC HARCOURT, RADIO PERSONALITY/MANAGER

"It would be nice to see rock come back in a fresh way, like Kings of Leon or The Killers did when they broke out. We haven't had a great rock band in a while." CONRAD SEWELL



L.A. REID'S MEMOIR WILL BE THE MUST-READ MUSIC-BIZ TOME

In this excerpt, Reid meets Rihanna for the first time

At Island Def Jam, Jay Z, whom I'd hired to be president of Def Jam, became one of my great teachers. When he first brought Rihanna into the office for an audition in February 2005, we worked like a team.

I first laid eyes on her in the hallway. I didn't know she was a singer or anything, just a pretty girl standing outside somebody's office. Then Jay Z burst into my office.

"You have to see this girl," he said.

We went back to his office and he introduced me. She was a startlingly beautiful 17-year-old from Barbados. She opened her audition with a Beyoncé song, singing, but the whole time piercing me with these laser eyes. I saw her determination, her commitment. I saw someone who was going to be a big star someday. My head was spinning. She sang another song, "Pon De Replay," that would become her first hit. After she was done, I looked at Jay Z.

"Don't let her leave the building," I said. I left it to Jay Z's guys to close the deal, and she signed her contract that day. After signing Rihanna, Jay Z and his team did the A&R for her first album, and I had nothing to do with it. The funny thing about Rihanna's success was that we signed two girls at that time — Rihanna and a lovely young lady named Teairra Mari. We had an in-house company showcase and Beyoncé happened to be there with Jay Z. Teairra Mari, Rihanna, a four-girl group called Black Butterfly and Ne-Yo performed. At the label, we thought Teairra Mari would be the big star. We spent more time on her, did more work on her, paid more attention to her. Rihanna already had a hit with "Pon De Replay," but we still thought it was the other girl. A bell went off for me, however, when, after the showcase, Beyoncé came up to me. "That Rihanna girl," she said, "she's a beast."



Antonio "L.A." Reid is chairman/CEO of Epic Records.

Excerpted from *Sing to Me: My Story of Making Music, Finding Magic, and Searching for Who's Next* by L.A. Reid with Joel Selvin. © LaCoCo LLC. Published with permission of HarperCollins.

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The 69-year-old legend's 25th album is filled with songs about death, and doom.

Bowie Flirts With Death (Musically)

THE NEW DAVID BOWIE RELEASE, *Blackstar*, begins with an execution, and from there the tidings only get grimmer. His 25th studio album features just seven songs, but they serve up a veritable Grand Guignol of dread, death, even dismemberment.

Blackstar opens with the sprawling title track, whose scene is laid in a candlelit villa where "On the day of execution/ Only women kneel and smile." Images of sadomasochism and castration flicker through the lyrics in "Tis a Pity She's a Whore"; "Lazarus" is narrated from beyond the grave, by a ghost who drops his cellphone from heaven to the earth below, presumably adding to the body count. There's a straight murder ballad, "Sue (Or in a Season of Crime)," and a menacing song delivered largely in Nadsat, the lingo spoken by the teenage thugs in Anthony Burgess' *A Clockwork Orange*. ("Choodesny with the red rot/Libbilubbing litso-fitso," Bowie hisses.) The album ends with the churning "I Can't Give Everything Away," which seems to offer some relief from the bleakness, until you listen more closely: "The blackout hearts, the flowered news/With skull designs upon my shoes." The reaper wears a skate-rat's high-tops, and he's tiptoeing up behind you.

It's tempting to say Bowie is channeling the zeitgeist, filling songs with the fury and foreboding of the scourged world of 2016. (Bowie reportedly told Donny McCaslin, the jazz saxophonist whose quartet forms the core of the backing group on *Blackstar*, that the title track is about ISIS.) On the other hand, for Bowie, such subject matter is nothing new. From the ill-fated astronaut of "Space Oddity" to the lovers covering beneath flying bullets in "Heroes," much of his greatest music has been streaked with violence and doom.

In any case, a listener may leave the precise meaning of the album to Bowie's most dedicated decipherers. What grips your attention on *Blackstar* is not sense but sound — the rumble, snarl and screech

of the music, which is as potent as any he has produced in quite some time. (It's far more focused than *The Next Day*, Bowie's appealing but mushy 2013 comeback.) Much has been made of his choice of jazz collaborators, but to call this album jazz is as wrong as it would be to call it art rock, or funk, or electronica — though all of those styles and more are stirred into the mix. *Blackstar* is unmistakably a band record, showcasing a talented group of musicians who are comfortable navigating the songs' harmonically twisty byways. Together with Bowie's intrepid longtime right-hand man, producer Tony Visconti, they give the record a distinctively eerie, muscular stamp.

You can hear that chemistry on the title track, which justifies the sprawl of its nine-plus minutes, moving from a stuttering intro bolstered by McCaslin's honking sax into a plangent soul ballad and then a sinister, groaning coda. The combined effect is goth, in the sense that Chartres Cathedral is goth: The song is a grand edifice, ornamented with spires and gargoyles, with towering vaults beneath which the music echoes and howls.

Nothing on *Blackstar* quite matches the majesty and weirdness of that opener, but

nearly everything comes close. Special credit goes to the rhythm section, bassist Tim Lefebvre and drummer Mark Guiliana, who lock into Bowie's grooves, tilting the music in the direction of spooky funk. Then there's guitarist Ben Monder, who plays the Robert Fripp role impressively on songs like "Lazarus" and the lovely "Dollar Days" with a lyrical combination of delicacy and clatter.

Bowieologists already are likening the album to his great Berlin experiments *Low* or "Heroes." It's to Bowie's credit that the comparisons don't quite fit. *Blackstar* is its own strange, perverse thing, the latest move in a boundlessly unpredictable career. Bowie turns 69 on its release date, Jan. 8, yet he remains as committed to novelty as anyone in pop. He also remains a powerful and effective singer, displaying the full range of his tricks on *Blackstar* — whispering, warbling, shrieking and dropping into his most romantic baritone-Bowie croon to deliver lyrics like "I want eagles in my daydreams and diamonds in my eyes." That line is one of the more hopeful on a discomfiting record, an album that keeps you riveted even when — especially when — it creeps you out.

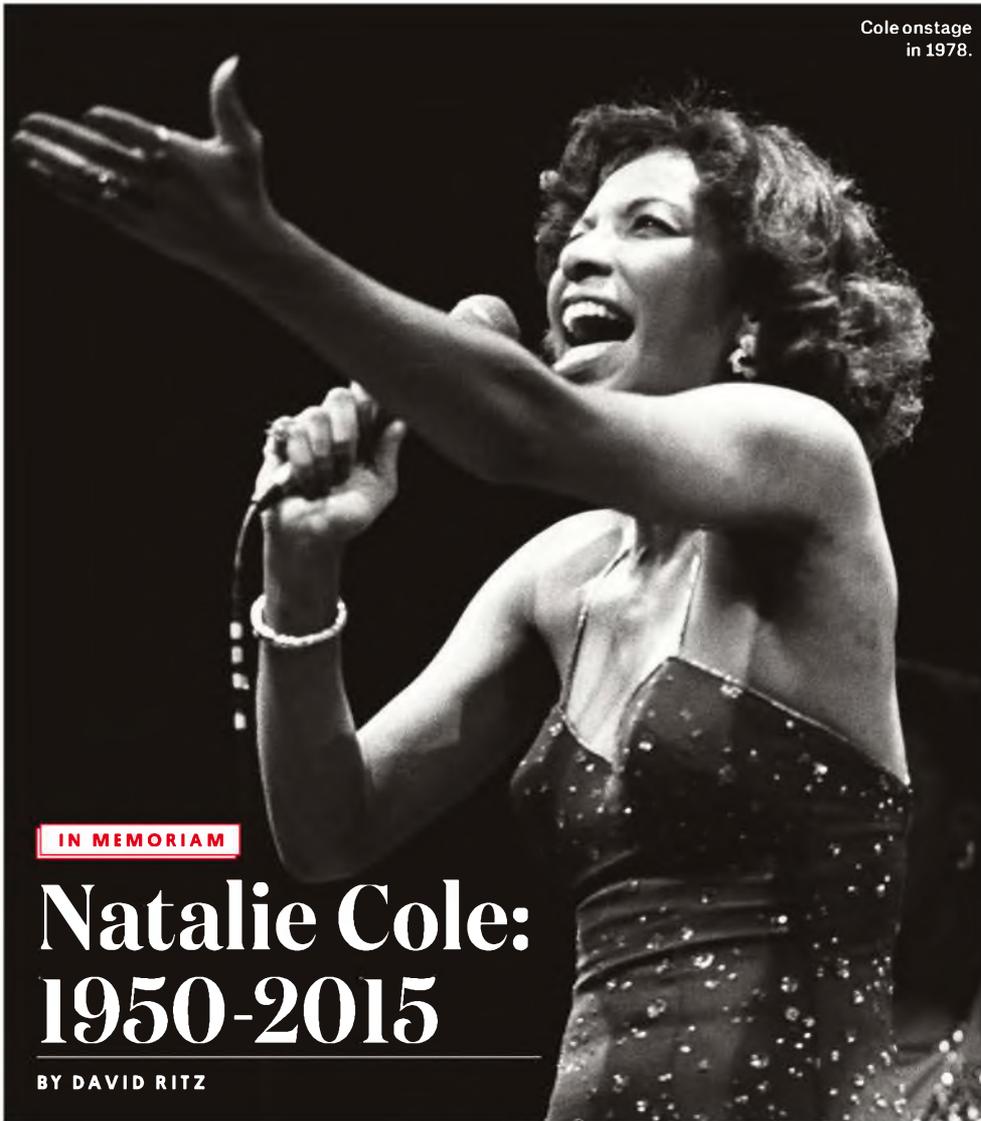
—JODY ROSEN

Reviews

★★★★☆



DAVID BOWIE
Blackstar
Columbia



IN MEMORIAM

Natalie Cole: 1950-2015

BY DAVID RITZ

IN THE LIFE OF NATALIE COLE, DEATH — especially early death — was a recurrent theme. When she and I collaborated in 2010 on a memoir about her near-death experience a year earlier, in which she received a kidney transplant, she was unflinchingly candid.

“I feel as though death has always been at my door,” she said. “My father died at age 45 in 1965 ... High on dope, I nearly died in a Las Vegas hotel fire when I was 32. The love of my life, my musical mentor and first husband, Marvin Yancy, died of a stroke in 1985 when he was only 34. That same year, my dear cousin Janice, who had seen me through a successful rehab, died at age 33. Then we lost my wonderful brother Kelly when he was only 36. And in 2009, only hours before my transplant, the person I was closest to in all the world, my sister Cookie, died of cancer at 64.”

You’d think such a litany of loss would lead to depression and fear. But in working with Natalie I detected no negativity. Hers was a spirit of optimism, courage and insatiable curiosity. It was her curiosity, in fact, that shaped the narrative of our writing project. She wanted to do more than explain how her years of intravenous drug use led to hepatitis C, doing grave harm to her liver

and eventually rendering her kidneys inoperative. More importantly, she insisted we tell the story of her kidney donor, Jessica Karina, the young woman who died during childbirth. She was intent in showing how Jessica’s loving relationship to her older sister Patty paralleled that of Natalie and Cookie. As soon as she was well enough, Natalie sought out her donor family. In person, she offered them gratitude and friendship.

In interviewing the family, I learned a piece of the story that Natalie had neglected to tell me. It was Patty’s Aunt Esther, a nurse in the dialysis unit frequented by Natalie, who made the connection. “I understand why people in dialysis are short-tempered and angry,” said Esther. “They’re afraid. But not Natalie. She had this amazingly cheerful disposition. No matter how uncomfortable the procedures, no matter how often she came for treatment — and she usually came three or four times a week — she was caring and polite to everyone. She wanted to know how I was doing, whether I was having a good day. She had such a good heart that I couldn’t

help but love her. So when I heard she needed a kidney around the same time of my niece’s death, I knew that Jessica, who was a giving woman, would be a perfect match.”

The match worked for several years. Natalie went back to work. Her appearance at the Hollywood Bowl in 2009 was a triumph. She recorded a hauntingly brilliant new album, *Natalie Cole en Espanol*, that received three Latin Grammy nominations. She toured widely, her voice as supple and soulful as ever. But while her bravery never failed, her body gave way on the last day of 2015. She was only 65.

When I spoke to her this past spring, she had intimations that something was amiss. “It all goes back to the hep C that was dormant for 25 years and then suddenly came alive,” she said. “I could whine, ‘Why me?’ I denounced drugs. I got sober. I found God. Well, I love God. And I know that God’s love isn’t about crying over the past or fretting about the future. God’s love lives in the present, and presently I’m happy to accept everything that happened, is happening and will happen. Besides, I finally got to record in Spanish. Jessica was Salvadorean, and because Jessica is now part of me, I feel closer than ever to Latino music. The first song I sang was one I heard when I was 8. Dad did it on his Spanish album.”

She was referring to “Acercate Mas,” first recorded on Nat “King” Cole’s *Cole Espanol* from 1958 and revisited as a father-daughter duet on *Natalie Cole en Espanol*.

“So many things have happened in my life,” she reflected, “but the death of my father remains the most painful. When he died, I fell apart. For years, I ran from his memory. I even ran from his music. But it wasn’t until I found the courage to sing the music associated with my father that I found my deepest peace and greatest satisfaction. ‘Acercate Mas’ means ‘Come closer.’ The fact that even in Dad’s death we have grown closer brings me a beautiful comfort. It makes me think we ascribe too much severity to death. Spirit doesn’t die. Music doesn’t die. And the love that links spirit to music knows nothing about death. That spirit, that music, that love is eternal.” ●

David Ritz is co-author, with Natalie Cole, of *Love Brought Me Back: A Journey of Loss and Gain* (Simon & Schuster, 2010).

Cole’s Biggest Hot 100 Hits

1

“I’VE GOT LOVE ON MY MIND”

No. 5 peak on
April 30, 1977

2

“THIS WILL BE”

No. 6 peak on
Nov. 22, 1975

3

“PINK CADILLAC”

No. 5 peak on
May 7, 1988

4

“MISS YOU LIKE CRAZY”

No. 7 peak on
July 8, 1989

5

“OUR LOVE”

No. 10 peak on
April 15, 1978

Natalie Cole’s top 10 Billboard Hot 100 hits chart is based on actual performance on the weekly Billboard Hot 100 through Jan. 9. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. Due to changes in chart methodology, certain eras are weighted to account for different chart turnover rates during various periods.

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CHARTS



NUMBERS: SWIFT'S 'WOODS' BOWS

Taylor Swift premiered the music video for her sixth single from 1989, "Out of the Woods," on Dec. 31, 2015, during ABC's broadcast of *Dick Clark's New Year's Rockin' Eve With Ryan Seacrest*. Surprise: It looks like another huge hit.

282%

Since the Jan. 16 Streaming Songs chart's tracking week ended Dec. 31, the video's full impact will be felt in the Jan. 23 issue. But for the Jan. 16 tally's tracking frame, "Woods" was already up 282 percent in domestic streams, to 577,000.

6

"Out of the Woods" could earn Swift her sixth top 10 single on the Billboard Hot 100 from 1989, assuming the song follows in the footsteps of the album's previous five official singles — three of which reached No. 1.

57

Meanwhile, 1989 spends a 57th week in the Billboard 200's top 10, nearing the 58 weeks that Swift's 2008 album *Fearless* spent in the region. She's the only act to log two sets with 50-plus weeks in the top 10 since 1963. —KEITH CAULFIELD



Adele's 25 maintains its domination of the Billboard 200.

TOMORROW'S HITS

'INTRO'-DUCING RUTH B

Ruth B got a head start on what's likely to be a busy 2016 with the release of her debut EP, *The Intro* (Columbia), which entered the Dec. 19, 2015 Heatseekers Albums chart at No. 4. Now the 20-year-old Canadian singer-songwriter, who boasts nearly 2 million followers on Vine, is in promo mode: Her single "Lost Boy" is at radio, and she'll play shows beginning Feb. 18 at New York's Le Poisson Rouge.



Ruth B

THE NEW 'GIRL'

99 Souls' mashup "The Girl Is Mine" (Resilience/Columbia), which is bubbling under Dance Club Songs and is No. 15 on the Official U.K. Singles chart, sports a pair of high-profile features: *Destiny's Child* and *Brandy*. The track blends a sample of the former's "Girl" with new vocals from the latter, who reprises her 1998 *Monica* duet (and 13-week Billboard Hot 100 No. 1) "The Boy Is Mine."

CHART BEAT

Remake Rushes In **Haley Reinhart** debuts at No. 25 on Adult Contemporary with her recording of "Can't Help Falling in Love." The former *American Idol* contestant's cover marks the seventh version of the classic love song to hit AC. **Elvis Presley** first charted the song with a six-week reign in 1962, while **UB40**'s version charted last (No. 11, 1993). Reinhart's remake initially found exposure via its placement in a commercial for Extra gum. "I wanted to make it sound as if I was talking or whispering to a loved one next to me — that kind of vibe," Reinhart recently told *Billboard* of the intimate cover. —GARY TRUST



↑
42%
THIS WEEK
POST MALONE'S
"WHITE IVY"
STREAMS
9.3 MILLION



↑
134%
THIS WEEK
ANDY GRAMMER'S
"GOOD TO BE ALIVE"
SALES
53,000



↑
13%
THIS WEEK
JAMES BAY'S
"LET IT GO"
STREAMS
1.1 MILLION



New Year, Same Story: Adele Nets Sixth Week At No. 1

25 continues to rule the Billboard 200 after Christmas, even as acts including Fetty Wap and Bryson Tiller score big gains thanks to sales and gift cards

BY KEITH CAULFIELD

A

FAMILIAR FACE CROWNS THE BILLBOARD 200 as **Adele** holds court at No. 1 for a sixth week with her seemingly unstoppable 25. The set earned 363,000 equivalent album units in the week ending Dec. 31, 2015 (down 70 percent), according to Nielsen Music. Of that sum, 307,000 were pure album sales (down 73 percent).

It's the icing on 25's blockbuster 2015: The album has sold 7.44 million copies in the United States through the week ending Dec. 31, easily making it the top-selling album of the year — and the biggest seller of any calendar year since 2004, when **Usher**'s *Confessions* sold 7.98 million.

25 is the first album to tally its first six weeks at No. 1 since **Susan Boyle**'s *I Dreamed a Dream* (Dec. 12, 2009, through Jan. 16, 2010). It's also the first set released since 2001 to move more than 300,000 copies in each of its first six weeks on sale. The last album to do so was **Creed**'s *Weathered*, which blew through

300,000-plus copies in each of the first six weeks following its release on Nov. 20, 2001.

Adele leads a chart that sees a lot of movement this time of year, thanks to digital gift card redemptions and post-holiday sale pricing. Among the albums that are benefiting from the gift card rush — almost surely spurred by young, digital-savvy consumers — are **Twenty One Pilots**' *Blurryface* (zooming 11-3 with 79,000 units; up 33 percent), **Fetty Wap**'s self-titled album (climbing 21-5 with 70,000 units; up 69 percent) and **Bryson Tiller**'s *Trapsoul* (surging 33-10, a new peak, with 53,000 units; up 59 percent).



As the holidays fade away, many seasonal titles depart the list, replaced by a whopping 64 re-entries. Among the few holdovers is **Pentatonix**'s *That's Christmas to Me* (4-23; down 77 percent). As expected, it finishes 2015 as the top-selling holiday

album (632,000) for a second straight year. (It moved 1.14 million units in 2014.) With few A-list stars releasing new Christmas albums in 2015, the sector saw significant shrinkage. *That's Christmas to Me* is the smallest-selling No. 1 holiday album of a calendar year since 2005, when **Il Divo**'s *The Christmas Collection* sold 544,000. In addition, total seasonal album sales in 2015 fell 20 percent, to 7.2 million. ●

'HEAD' OF THE PACK

After breaking through as guitarist for hard-rock supergroup **California Breed**, newly solo **Andrew Watt** scores his first chart hit with "Ghost in My Head" (John Varvatos/Republic), which rises 39-36 on the Mainstream Rock airplay chart. His recent EP of the same name features **Red Hot Chili Peppers'** **Chad Smith** on drums.

—KEITH CAULFIELD, GARY TRUST
and KEVIN RUTHERFORD



MARKET WATCH

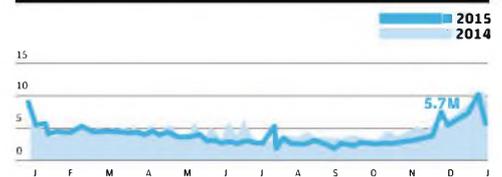
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week*	5,696,000	2,725,000	28,570,000
Last Week	10,366,000	2,171,000	17,119,000
Change	-45.1%	25.5%	66.9%
This Week Last Year	9,878,000	3,486,000	36,311,000
Change	-42.3%	-21.8%	-21.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales

	2014	2015	CHANGE
Albums	257,021,000	241,391,000	-6.1%
Digital Tracks	1,102,454,000	964,761,000	-12.5%
Store Singles	2,912,000	3,217,000	10.5%
Total	1,362,387,000	1,209,369,000	-11.2%
Album w/TEA*	367,266,400	337,867,100	-8.0%

*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Album Sales



Sales by Album Format

	2014	2015	CHANGE
CD	140,816,000	125,557,000	-10.8%
Digital	106,468,000	103,334,000	-2.9%
Vinyl	9,189,000	11,924,000	29.8%
Other	548,000	575,000	4.9%

Sales by Album Category

	2014	2015	CHANGE
Current	130,503,000	118,509,000	-9.2%
Catalog	126,518,000	122,830,000	-2.9%
Deep Catalog	104,217,000	102,394,000	-1.7%

Current Album Sales



Catalog Album Sales



Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending Dec. 31, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.



Billboard Artist 100

January 16
2016
billboard



NO. 20
The Beatles

Beatlemania reignites as the Fab Four flies #9-20 on the Artist 100, reaching a new high. This follows the arrival of the band's catalog on streaming services (see pages 60 and 66 for details).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART						
1	1	1	#1 ADELE	XL/COLUMBIA	1	48	15	22	19	ARIANA GRANDE	REPUBLIC	1	77						
2	2	2	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	78	61	49	20	THE BEATLES	APPLE/CAPITOL/UME	20	11						
4	4	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	79	26	20	21	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	79						
3	3	4	THE WEEKND	XO/REPUBLIC	1	64	5	7	22	PENTATONIX	RCA	2	23						
8	6	5	TAYLOR SWIFT	BIG MACHINE/BMLG	1	75	30	24	23	ED SHEERAN	ATLANTIC/AG	1	79						
14	11	6	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	37	24	21	24	ALESSIA CARA	EP/DEF JAM	15	19						
9	9	7	ONE DIRECTION	SYCO/COLUMBIA	2	79	31	34	25	G-EAZY	G-EAZY/RVG/BPG/RCA	8	9						
10	10	8	FETTY WAP	RGF/300/AG	3	47							22	22	26	THOMAS RHETT	VALORY/BMLG	7	48
7	8	9	SELENA GOMEZ	INTERSCOPE/IGA	2	66							22	22	26	THOMAS RHETT	VALORY/BMLG	7	48
13	14	10	SHAWN MENDES	ISLAND	2	47							39	28	27	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	66
11	18	11	FUTURE	A-1/FREEBANDZ/EPIC	1	24							34	31	28	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	56
12	5	12	CHRIS BROWN	RCA	1	79							43	44	29	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	79
19	16	13	BRYSON TILLER	TRAPSOUL/RCA	13	14							35	33	30	ELLE KING	RCA	14	23
16	15	14	MEGHAN TRAINOR	EPIC	1	77							29	26	31	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	10
17	18	15	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	63							18	32	32	COLDPLAY	PARLOPHONE/ATLANTIC/AG	5	43
38	29	16	FALL OUT BOY	DCD2/ISLAND	2	69							40	36	33	TRAVIS SCOTT	GRAND HUSTLE/EPIC	6	17
23	24	17	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	50							86	40	34	JASON DERULO	BELLUGA HEIGHTS/WARNER BROS.	4	77
20	17	18	SAM HUNT	MCA NASHVILLE/UMGN	5	77	62	50	35	MAROON 5	222/INTERSCOPE/IGA	1	79						
								91	36	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	36	10						

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 Next Big Sound. See charts.legends@billboard.com for complete rules and explanations. © 2016 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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BEATLES: FIONA ADAMS/GETTY IMAGES; BOB DYLAN: BOBBY BRIDGEMAN; FLO RIDA: TOM VAN SCHIEVEN; SIA: MARY ELLEN MATTHEWS; HELLIE WILLIAMS: RAY/VEEVA; CHRIS GOSWAMI; BLESSOM BERTROSKI

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, with social activity impressions as measured by Nielsen Music, and radio airplay audience impressions as measured by Nielsen Music. See chart's legend on billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

ALBUM/STREAMING & SONG DATA COMPILED BY
nielsen
MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
49	41	37	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	40
53	48	38	RACHEL PLATTEN	COLUMBIA	12	36
66	52	39	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	79
48	54	40	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	79
74	60	41	KATY PERRY	CAPITOL	6	79
44	41	42	POST MALONE	REPUBLIC	40	12
73	72	43	HALSEY	ASTRALWERKS	4	18
75	69	44	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	55
56	43	45	FLO RIDA	POE BOY/ATLANTIC/AG	23	42
93	84	46	RAE SREMMURD	EARDRUMA/INTERSCOPE/IGA	7	70
59	70	47	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	79
RE-ENTRY	48		5 SECONDS OF SUMMER	HI OR HEV/CAPITOL	1	54
						
64	61	49	BIG SEAN	G.O.O.D./DEF JAM	2	63
85	59	50	SILENTO	BOLO/CAPITOL	10	35
25	39	51	CAM	ARISTA NASHVILLE/SMN	25	19
28	37	52	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	79
70	75	53	ANDY GRAMMER	S-CURVE	18	42
-	82	54	BRUNO MARS	ATLANTIC/AG	10	77
-	97	55	BEYONCE	PARKWOOD/COLUMBIA	6	77
71	61	56	ZAC BROWN BAND	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	1	65
46	45	57	SAM SMITH	CAPITOL	1	79
89	90	58	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	79
78	81	59	JASON ALDEAN	BROKEN BOW/BBMG	1	79
47	47	60	ERIC CHURCH	EMI NASHVILLE/UMGN	8	78
67	56	61	DAYA	ARTBEATZ	56	7
57	58	62	JOHN LEGEND	G.O.O.D./COLUMBIA	15	65
69	65	63	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	53	5
-	61	64	ILOVEMEMPHIS	PALM TREE/RUSH HOUR/RECORDS	50	17
58	49	65	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	55	7
72	78	66	CHRIS YOUNG	RCA NASHVILLE/SMN	13	25
95	94	67	WALK THE MOON	RCA	8	52
77	65	68	JEREMIH	MICK SCHULTZ/DEF JAM	30	74
-	86	69	MICHAEL JACKSON	MJ/J/EPIC	25	53
RE-ENTRY	70		TROYE SIVAN	CAPITOL	11	7
65	66	71	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	27
33	38	72	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UME	33	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
79	64	73	DNCE	REPUBLIC	64	3
-	74	74	METALLICA	BLACKENED/WARNER BROS.	55	29
87	95	75	RIHANNA	WESTBURY ROAD/ROC NATION	11	75
RE-ENTRY	76		MELANIE MARTINEZ	ATLANTIC/AG	29	2
91	85	77	SIA	MONKEY PUZZLE/RCA	5	79
						
RE-ENTRY	78		KID INK	THA ALUMNI GROUP/88 CLASSIC/RCA	27	39
RE-ENTRY	79		DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	38	41
-	96	80	YOUNG THUG	300/ATLANTIC/AG	52	22
NEW	81		KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	81	1
RE-ENTRY	82		OMI	LOUDER THAN LIFE/ULTRA/COLUMBIA	5	31
32	27	83	TRANS-SIBERIAN ORCHESTRA	LAVA/REPUBLIC	24	13
RE-ENTRY	84		R. CITY	KEMOSABE/RCA	18	20
-	98	85	YO GOTTI	COCAINE MUZIK/EPIC	85	2
RE-ENTRY	86		OLD DOMINION	RCA NASHVILLE/SMN	29	12
RE-ENTRY	87		KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	55	45
RE-ENTRY	88		MARK RONSON	RCA	5	51
RE-ENTRY	89		BRETT ELDRIDGE	ATLANTIC/WMN	9	29
RE-ENTRY	90		HOZIER	RUBYWORKS/COLUMBIA	5	68
RE-ENTRY	91		MEEK MILL	MAYBACH/ATLANTIC/AG	1	20
RE-ENTRY	92		LANA DEL REY	POLYDOR/INTERSCOPE/IGA	5	43
RE-ENTRY	93		KELSEA BALLERINI	BLACK RIVER	52	11
RE-ENTRY	94		JANA KRAMER	ELEKTRA NASHVILLE/WMN	22	8
50	68	95	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	41	65
RE-ENTRY	96		A\$AP ROCKY	ASAP WORLDWIDE/POLO GROUNDS/RCA	2	24
RE-ENTRY	97		TORI KELLY	SCHOOLBOY/CAPITOL	6	14
						
RE-ENTRY	98		JOURNEY	NOMOTA	98	2
36	30	99	ELVIS PRESLEY	RCA/LEGACY	30	17
RE-ENTRY	100		DEJ LOAF	IBGM/COLUMBIA	91	7



Mendes' Winter Of 'Summer'

Shawn Mendes (above) returns to the Billboard Artist 100's top 10 (14-10), powered by the success of his Billboard Hot 100 top 10 "Stitches" and follow-up "I Know What You Did Last Summer," the latter with fellow teen pop singer **Camila Cabello** of **Fifth Harmony**. Mendes bounds by 52 percent in overall activity, led by a 193 percent increase in digital song sales. "Stitches" surges by 171 percent to 140,000 downloads sold in the week ending Dec. 31, 2015, according to Nielsen Music, while "Summer" likewise sizzles (92,000, up 133 percent). On the Hot 100, "Stitches" rebounds 8-6 after reaching No. 4 and "Summer" hits a new high (33-28).

5 Seconds of Summer re-enters the Artist 100 at No. 48 (up 94 percent). The band's download sales rocket by 650 percent, including a 184 percent burst (to 6,000) for current single "Hey Everybody!" 5SOS also sports a 57 percent gain in social activity and jumps 18-13 on the Social 50 following its revealing cover story and photo (in which the quartet is featured unclothed) in the latest issue of *Rolling Stone*. (A goal for the pop-rock band, says drummer **Ashton Irwin**, is to gain more male fans: "We don't want to just be, like, for girls. If **The Beatles** and **The Rolling Stones** [could] do it, we can, too.")

Meanwhile, atop the Artist 100, **Adele** rules for an eighth total week, tying **The Weeknd** for the second-longest reign since the chart premiered in July 2014. **Taylor Swift** leads with 31 weeks on top.

—Gary Trust

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS	WKS ON CHART
100	101	ZAC BROWN BAND	●	JEKYLL + HYDE	1	36
137	102	IMAGINE DRAGONS	●	Smoke + Mirrors	1	46
161	103	IMAGINE DRAGONS	▲	Night Visions	2	174
165	104	X AMBASSADORS	●	VHS	7	27
RE	105	A\$AP ROCKY	●	AT.LONG.LAST.A\$AP	1	31
40	106	VINCE GUARALDI TRIO	▲	A Charlie Brown Christmas (Soundtrack)	23	51
71	107	AUGUST ALSINA	●	This Thing Called Life	14	3
127	108	CHRIS JANSON	●	Buy Me A Boat	18	6
59	109	TRANS-SIBERIAN ORCHESTRA	●	Letters From The Labyrinth	7	7
180	110	SKRILLEX & DIPLO	●	Skrillex And Diplo Present Jack U	26	40
109	111	MUMFORD & SONS	●	Wilder Mind	1	35
93	112	METALLICA	●	Metallica	1	359
145	113	SOUNDTRACK	●	Fifty Shades Of Grey	2	45
105	114	LANA DEL REY	●	Honeymoon	2	15
RE	115	GUNS N' ROSES	▲	Greatest Hits	3	338
146	116	LANA DEL REY	▲	Born To Die	2	205
34	117	ARIANA GRANDE	●	Christmas & Chill (EP)	34	2
123	118	JASON ALDEAN	▲	Old Boots, New Dirt	1	65
RE	119	WIZ KHALIFA	●	Blacc Hollywood	1	63
167	120	ONE DIRECTION	▲	FOUR	1	58
RE	121	THE BEATLES	▲	Sgt. Pepper's Lonely Hearts Club Band	1	193
177	122	ED SHEERAN	▲	+	5	175
118	123	SOUNDTRACK	●	Descendants	1	22
RE	124	LOGIC	●	Under Pressure	4	20
RE	125	ARIANA GRANDE	▲	My Everything	1	68
149	126	OLD DOMINION	●	Meat And Candy	16	8
142	127	LUKE BRYAN	▲	Crash My Party	1	125
RE	128	MAJOR LAZER	●	Peace Is The Mission	12	30
RE	129	MY CHEMICAL ROMANCE	▲	The Black Parade	2	73
RE	130	MAC MILLER	●	GO:OD AM	4	14
RE	131	PANIC! AT THE DISCO	▲	A Fever You Can't Sweat Out	13	72
52	132	SOUNDTRACK	●	Empire: Original Soundtrack, Season 2, Volume 1	16	6
176	133	THE WEEKND	▲	Trilogy	4	96
RE	134	TY DOLLA \$IGN	●	Free TC	14	6
129	135	LAUREN DAIGLE	●	How Can It Be	30	34
193	136	ARCTIC MONKEYS	●	AM	6	115
159	137	FOO FIGHTERS	●	Greatest Hits	11	118
RE	138	5 SECONDS OF SUMMER	●	5 Seconds Of Summer	1	65
RE	139	R. CITY	●	What Dreams Are Made Of	25	8
RE	140	EMINEM	▲	The Marshall Mathers LP 2	1	109
NEW	141	TWENTY ONE PILOTS	●	twenty one pilots	141	1
RE	142	ONE DIRECTION	▲	Midnight Memories	1	85
RE	143	WALK THE MOON	●	TALKING IS HARD	14	54
175	144	ZAC BROWN BAND	●	Greatest Hits So Far...	20	57
RE	145	CHRIS BROWN	●	X	2	58
27	146	MONICA	●	Code Red	27	2
RE	147	FIFTH HARMONY	●	Reflection	5	40
RE	148	BRUNO MARS	▲	Doo-Wops & Hooligans	3	256
RE	149	LIL DICKY	●	Professional Rapper	7	16
45	150	MARIAH CAREY	▲	Merry Christmas	3	59

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS	WKS ON CHART
160	151	SOUNDTRACK	▲	Frozen	1	107
RE	152	SLIPKNOT	●	.5: The Gray Chapter	1	22
RE	153	FLORIDA GEORGIA LINE	▲	Here's To The Good Times	4	157
179	154	BRANTLEY GILBERT	●	Just As I Am	2	83
RE	155	NICK JONAS	●	Nick Jonas	6	44
84	156	LITTLE BIG TOWN	●	Pain Killer	7	63
197	157	AC/DC	●	Back In Black	4	245
RE	158	THE BEATLES	▲	Rubber Soul	1	70
131	159	SHINEDOWN	●	Threat To Survival	6	15
RE	160	TORI KELLY	●	Unbreakable Smile	2	20
RE	161	SIA	●	1000 Forms Of Fear	1	73
RE	162	KELSEA BALLERINI	●	The First Time	31	28
57	163	ENYA	●	Dark Sky Island	8	6
48	164	TONY BENNETT & LADY GAGA	●	Cheek To Cheek	1	30
RE	165	ZPAC	●	Greatest Hits	3	123
RE	166	GREEN DAY	▲	American Idiot	1	122
RE	167	TAYLOR SWIFT	▲	Fearless	1	250
RE	168	RACHEL PLATTEN	●	Fight Song (EP)	20	27
194	169	BREAKING BENJAMIN	●	Dark Before Dawn	1	26
RE	170	EMINEM	▲	Recovery	1	213
RE	171	THE NEIGHBOURHOOD	●	Wiped Out!	13	4
140	172	AMY WINEHOUSE	▲	Back To Black	2	142
RE	173	TOVE LO	●	Queen Of The Clouds	14	62
96	174	LEON BRIDGES	●	Coming Home	6	25
189	175	GRIMES	●	Art Angels	36	5
RE	176	CAROLE KING	●	Tapestry	1	314
RE	177	ELVIS PRESLEY	▲	Elvis: 30 #1 Hits	1	107
RE	178	BEYONCE	▲	Beyonce	1	103
RE	179	TAYLOR SWIFT	▲	Speak Now	1	134
156	180	EMINEM	●	The Eminem Show	1	248
RE	181	LYNYRD SKYNYRD	▲	All Time Greatest Hits	76	4
RE	182	THE 1975	●	The 1975	28	69
RE	183	BLINK-182	●	Greatest Hits	6	22
RE	184	BILLY JOEL	▲	The Essential Billy Joel	15	52
111	185	ERIC CHURCH	▲	The Outsiders	1	99
RE	186	BRETT ELDRIDGE	●	Illinois	3	11
RE	187	MARK RONSON	●	Uptown Special.	5	42
RE	188	KATY PERRY	▲	PRISM	1	102
RE	189	J. COLE	●	Born Sinner	1	45
97	190	VARIOUS ARTISTS	●	NOW 55	3	21
RE	191	DEJ LOAF	●	#AndSeeThatsTheThing (EP)	47	7
183	192	SOUNDTRACK	●	Pitch Perfect 2	1	31
RE	193	VANCE JOY	●	Dream Your Life Away	17	49
RE	194	JASON DERULO	●	Talk Dirty	4	63
RE	195	TREY SONGZ	●	Trigga	1	69
RE	196	OMI	●	Me 4 U	51	6
RE	197	CHILDISH GAMBINO	●	Because The Internet	7	98
RE	198	NEIL DIAMOND	●	All-Time Greatest Hits	15	30
166	199	PINK FLOYD	●	The Dark Side Of The Moon	1	922
101	200	VARIOUS ARTISTS	●	We Love Disney	8	9



14

DRAKE & FUTURE
What a Time to Be Alive

What a Time to Be Alive becomes Drake's sixth half-million-selling album — and Future's first — as the set's total sales exceeded the 500,000 mark in the week ending Dec. 31, 2015, according to Nielsen Music. It moved another 11,000 during the week, bringing its cumulative sales sum to 508,000. All six of Drake's albums now have sold more than a half-million, including *If You're Reading This It's Too Late*, which closed 2015 as the year's top-selling rap set (1.14 million).

—K.C.



42

ORIGINAL BROADWAY CAST
Hamilton: An American Musical

With 169,000 copies sold in 2015, *Hamilton* is the biggest-selling cast album of a calendar year since *The Book of Mormon* in 2011 (182,000). *Hamilton* remains at No. 1 on Top Cast Albums for a 14th week.



53

THE CHAINSMOKERS
Bouquet (EP)

The Chainsmokers (No. 53) and *Daya* (No. 71) graduate from the Heatseekers Albums chart as they breach the top 100 of the *Billboard* 200 for the first time. *Bouquet* tallies a 38 percent unit gain for the week.

Bieber Takes Twitter Chart's Top Two

Justin Bieber (below) completes a rare double play on Billboard + Twitter Top Tracks as "Love Yourself" and "Sorry" conquer the top two positions. "Love," the third single from his *Purpose* album, darts 3-1 in its eighth frame for its first week commanding the chart. And "Sorry" holds at No. 2 after leading the survey for six nonconsecutive weeks. The same two cuts, in reverse order, previously occupied the survey's No. 1 and 2 slots on the chart dated Nov. 28, 2015. Their return makes Bieber the second artist, after **One Direction**, to own the chart's top two places in multiple weeks.

Meanwhile, **Coldplay's** "Birds" takes off with a No. 22 debut, after the band premiered the song's music video on Jan. 2. The clip has flown to 1.4 million global views on YouTube as of Jan. 5.

Pusha T, president of GOOD Music, rings in 2016 with "M.P.A.," which debuts at No. 33 following its music video premiere on Jan. 1. The track features **The Dream**, **ASAP Rocky** and **Kanye West**. West offered his own New Year's surprise by dropping a new song, "Facts," on Dec. 31. The track is West's second straight unexpected New Year's release; he issued "Only One," with **Paul McCartney**, to kick off 2015. —Trevor Anderson



Social

January 16
2016

billboard

billboard • TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
3	1	LOVE YOURSELF	Justin Bieber	8
2	2	SORRY	Justin Bieber	11
1	3	HELLO	Adele	11
16	4	STITCHES	Shawn Mendes	31
6	5	WHAT DO YOU MEAN?	Justin Bieber	23
21	6	I NEED U	BTS	10
17	7	HISTORY	One Direction	9
9	8	SAME OLD LOVE	Selena Gomez	17
5	9	PERFECT	One Direction	13
10	10	CONFIDENT	Demi Lovato	16
8	11	HOTLINE BLING	Drake	13
RE	12	OLIVIA	One Direction	4
41	13	BAD	INFINITE	7
NEW	14	MY HOUSE	2PM	1
28	15	ONE CALL AWAY	Charlie Puth	4
RE	16	DOPE	BTS	4
15	17	FOCUS	Ariana Grande	13
4	18	HANDS TO MYSELF	Selena Gomez	6
18	19	DRAG ME DOWN	One Direction	23
11	20	WORTH IT	Fifth Harmony Feat. Kid Ink	44
12	21	LEAN ON	Major Lazer & DJ Snake Feat. MO	41
NEW	22	BIRDS	Coldplay	1
RE	23	FOOLS	Troye Sivan	6
34	24	HERE	Alessia Cara	5
29	25	ADVENTURE OF A LIFETIME	Coldplay	8
27	26	CAN'T FEEL MY FACE	The Weeknd	25
22	27	DADDY	PSY Feat. CL	5
19	28	SECRET LOVE SONG	Little Mix	9
46	29	REMEMBER	Apink	7
RE	30	KING OF EVERYTHING	Wiz Khalifa	2
30	31	SEE YOU AGAIN	Wiz Khalifa Feat. Charlie Puth	38
23	32	I'LL SHOW YOU	Justin Bieber	9
NEW	33	M.P.A.	Pusha T Feat. Kanye West, ASAP Rocky & The-Dream	1
31	34	LOCKED AWAY	R. City Feat. Adam Levine	20
RE	35	FIGHT SONG	Rachel Platten	24
33	36	THE HILLS	The Weeknd	30
RE	37	SAY IT	Tory Lanez	3
7	38	BACK TO BACK	Drake	10
RE	39	SHE BAD	Cameron Dallas Feat. S3j	4
35	40	HOW DEEP IS YOUR LOVE	Calvin Harris & Disciples	8
RE	41	ONLY ONE	Kanye West Feat. Paul McCartney	9
13	42	GOOD FOR YOU	Selena Gomez Feat. ASAP Rocky	24
44	43	WILDEST DREAMS	Taylor Swift	18
26	44	WAKE UP	The Vamps	11
40	45	DESSERT	Dawin	5
25	46	COOL FOR THE SUMMER	Demi Lovato	20
50	47	STONE COLD	Demi Lovato	8
RE	48	WTF (WHERE THEY FROM)	Missy Elliott Feat. Pharrell Williams	4
36	49	UPTOWN FUNK!	Mark Ronson Feat. Bruno Mars	38
RE	50	CINDERELLA	CNBLUE	4

billboard • EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
2	1	THIS IS AMERICA	Justin Tranchita	8
NEW	2	RAP UP 2015	Uncle Murda	1
4	3	ALL MY FRIENDS	Snakehips Feat. Tinashe & Chance The Rapper	11
6	4	7 YEARS	Lukas Graham	10
12	5	50 SHADES OF POP	DJ Earworm	5
8	6	LA GOZADERA	Gente de Zona Feat. Marc Anthony	24
11	7	DON'T WORRY	Madcon Feat. Ray Dalton	24
1	8	SOMETHING ABOUT YOU	Majid Jordan	5
15	9	BE THE ONE	Dua Lipa	9
34	10	DEEP DOWN LOW	Valentino Khan	16
9	11	BOYS LIKE YOU	Who Is Fancy Feat. Ariana Grande & Meghan Trainor	8
3	12	MIGHT NOT	Belly Feat. The Weeknd	3
5	13	CHURCH	BJ The Chicago Kid Feat. Chance The Rapper & Buddy	17
18	14	THE TROUBLE WITH US	Marcus Marr & Chet Faker	10
10	15	CROSSFIRE	Stephen	4
7	16	NIGHT JOB	Bas Feat. J. Cole	4
RE	17	BASSICALLY	Tei Shi	2
22	18	BILLS	LunchMoney Lewis	17
RE	19	BAN ALL THE MUSIC	Nothing But Thieves	2
26	20	WISH YOU WERE MINE	Philip George	47
21	21	HELLO	Karen Rodriguez	4
RE	22	LIPSTICK	Isac Elliot Feat. Tyga	12
RE	23	ULTIMATE	Denzel Curry	8
RE	24	U GUESSED IT	OG Maco	3
25	25	STAY A LITTLE LONGER	Brothers Osborne	13
30	26	SOMETHING ABOUT YOU	Hayden James	30
20	27	A WONDERFUL LIFE	Brian Fallon	2
28	28	2 HEADS	Coleman Hell	20
19	29	HYPNOTIC	Zella Day	27
RE	30	BEAMS	Shlohmo	2
25	31	THE BUZZ	Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz	5
41	32	BANK ROLLS REMIX	Tate Kobang	8
33	33	WORKING FOR IT	ZHU x Skrillex x THEY	11
NEW	34	DOWNTOWN	Whitehorse	1
36	35	SUNDAY CANDY	Donnie Trumpet & The Social Experiment	20
17	36	THEM CHANGES	Thundercat	20
38	37	WHIP IT!	LunchMoney Lewis Feat. Chloe Angelides	16
32	38	ELECTRIC LOVE	BORNS	23
RE	39	MULTI-LOVE	Unknown Mortal Orchestra	13
23	40	HOLD	Dabin & Daniela Andrade	4
RE	41	HEART ATTACK	Flight Facilities Feat. Owl Eyes	6
RE	42	GOODBYE	Who Is Fancy	4
39	43	DRAMA	Roy Wood\$ Feat. Drake	25
50	44	TRIP SWITCH	Nothing But Thieves	2
46	45	SURRENDER	Cash Cash	23
48	46	BREATHE LIFE	Jack Garratt	7
47	47	OPEN SEASON	Josef Salvat	20
43	48	REWIND	Kelela	15
49	49	TREASURED SOUL	Michael Calfan	24
45	50	MY LOVE	Majid Jordan Feat. Drake	24



Fans Celebrate Lemmy, Cole

Following the Dec. 28, 2015 death of **Ian Fraser** "Lemmy" Kilmister, the founder and frontman of **Motorhead**, the rock band debuts on the Social 50 chart at No. 16. The metal icon was the group's only consistent member since its founding in 1975.

Motorhead had an added 758,000 Wikipedia views (a 3,122 percent increase) and 82,000 Twitter mentions (a 2,853 percent increase) in the tracking week ending Jan. 3, according to Next Big Sound.

A Facebook message that was posted on the official Motorhead page the evening of Dec. 28 stated, "There is no easy way to say this... our mighty, noble friend Lemmy passed away today after a short battle with an extremely aggressive cancer." That post has been shared more than 342,000 times. Motorhead also collected 190,000 Facebook likes, bringing its total to 2.6 million.

Also debuting on the list (at No. 34) following her passing is R&B singer **Natalie Cole** (above), who died on New Year's Eve at the age of 65. In the tracking week, Cole received 423,000 Wikipedia views (a 9,938 percent increase), as well as 21,000 additional likes on her Facebook page (which was last updated in September 2015).

—Emily White

Country

January 16
2016

billboard

HOT COUNTRY SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS ON CHART
			CERTIFICATION PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	DIE A HAPPY MAN D. HUFF, J. FRASURE (THOMAS RHETT, S. M. DOUGLAS, JOE LONDON)	Thomas Rhett VALORY	1	15
3	2	2	BREAK UP IN A SMALL TOWN Z. CROWELL, S. MCANALLY (S. HUNT, Z. CROWELL, S. MCANALLY)	Sam Hunt MCA NASHVILLE	2	38
2	3	3	BURNING HOUSE J. BHASKER, J. JOHNSON (C. COCHS, S. J. JOHNSON, J. BHASKER)	Cam ARISTA NASHVILLE	2	30
7	4	4	HOME ALONE TONIGHT J. STEVENS, J. STEVENS (J. STEVENS, C. TAYLOR, J. DREYER, J. CECIL)	Luke Bryan Feat. Karen Fairchild CAPITOL NASHVILLE	4	11
6	5	5	I'M COMIN' OVER C. CROWDER, C. YOUNG (C. YOUNG, C. CROWDER, J. HOGE)	Chris Young RCA NASHVILLE	2	34
9	7	6	GONNA KNOW WE WERE HERE M. KNOX (B. BEAVERS, BRET T. JAMES)	Jason Aldean BROKEN BOW	6	23
5	6	7	STAY A LITTLE LONGER J. JOYCE (I. OSBORNE, T. J. OSBORNE, S. MCANALLY)	Brothers Osborne EMI NASHVILLE	5	39
11	8	8	I GOT THE BOY S. HENDRICKS (T. NICHOLS, C. HARRINGTON, J. L. SPEARS)	Jana Kramer ELEKTRA NASHVILLE/WAR	8	46
12	9	9	I LOVE THIS LIFE J. RIMES, P. BRUST, C. LUCAS (D. MYRICK, C. JANSON, C. LUCAS, P. BRUST)	LoCash REVIVER	9	33
15	13	10	STRIP IT DOWN J. STEVENS, J. STEVENS (L. BRYAN, J. M. NITE, R. COPPERMAN)	Luke Bryan CAPITOL NASHVILLE	1	24
8	11	11	GONNA S. HENDRICKS (L. LAIRD, C. WISEMAN)	Blake Shelton WARNER BROS./WMN	4	23
14	16	12	DIBS F. G. WHITEHEAD, J. MASSEY (K. BALLERINI, L. KERR, R. GRIFFIN, L. DUKE)	Kelsea Ballerini BLACK RIVER	12	21
17	15	13	BEAUTIFUL DRUG Z. BROWN (Z. BROWN, N. MOON)	Zac Brown Band JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND	13	16
16	14	14	BACKROAD SONG F. ROGERS, G. SMITH (G. SMITH, F. ROGERS)	Granger Smith WHEELHOUSE	14	15
13	12	15	TOP OF THE WORLD B. GALLAGHER, J. MCGRAW (J. MCGRAW, J. M. NITE, J. OSBORNE)	Tim McGraw MCGRAW/BIG MACHINE	11	22
18	21	16	SMOKE BREAK J. JOYCE (C. UNDERWOOD, C. DESTEFANO, H. LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	4	20
22	17	17	MR. MISUNDERSTOOD J. JOYCE (E. CHURCH, C. BEATHARD)	Eric Church EMI NASHVILLE	17	9
20	18	18	BREAK ON ME. N. CHAPMAN, K. URBAN (J. M. NITE, R. COPPERMAN)	Keith Urban HIT RED/CAPITOL NASHVILLE	18	10
10	10	19	YOU SHOULD BE HERE M. CARTER (C. SWINDELL, A. GORLEY)	Cole Swindell WARNER BROS./WMN	10	3
21	19	20	WE WENT D. GEORGE (J. WILSON, M. ROGERS, J. KING)	Randy Houser STONEY CREEK	19	31
26	22	21	CONFESSION J. MOI (R. CLAWSON, R. COPPERMAN, M. JENKINS)	Florida Georgia Line REPUBLIC NASHVILLE	21	9
27	23	22	HEARTBEAT Z. CROWELL, C. UNDERWOOD, Z. CROWELL, A. GORLEY	Carrie Underwood 19/ARISTA NASHVILLE	22	10
23	20	23	TENNESSEE WHISKEY D. COBB, C. STAPLETON (D. DILLON, LINDA HARGROVE)	Chris Stapleton MERCURY	1	10
25	24	24	NOBODY TO BLAME D. COBB, C. STAPLETON (C. STAPLETON, B. BALES, R. BOWMAN)	Chris Stapleton MERCURY	24	9
24	25	25	COUNTRY NATION L. WOOTEN, B. PAISLEY (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE	23	18
29	27	26	I LIKE THE SOUND OF THAT J. DEMARCUS, RASCAL FLATTS (M. TRAINOR, J. FRASURE, S. MOONEY)	Rascal Flatts BIG MACHINE	26	15
28	26	27	THAT DON'T SOUND LIKE YOU J. STONE, L. BRICE (L. BRICE, R. AKINS, A. GORLEY)	Lee Brice CURB	25	27
32	28	28	DRUNK ON YOUR LOVE R. COPPERMAN, B. ELDRIDGE (B. ELDRIDGE, R. COPPERMAN)	Brett Eldredge ATLANTIC/WMN	28	7
31	29	29	LITTLE BIT OF YOU D. GEORGE, C. BRYANT (C. BRYANT, D. GEORGE, A. GORLEY)	Chase Bryant RED BOW	29	19
33	30	30	(THIS AIN'T NO) DRUNK DIAL D. COBB (M. HOBBS, C. CROWDER, N. MASON, C. DODDS)	A Thousand Horses REPUBLIC NASHVILLE	30	19
35	32	31	STONE COLD SOBER D. HUFF (B. GILBERT, BRET T. JAMES, D. LAYUS)	Brantley Gilbert VALORY	31	7
37	31	32	SNAPBACK S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURS)	Old Dominion RCA NASHVILLE	31	7
38	33	33	BETTER IN BOOTS J. KING, J. CATINO (J. WILSON, D. PITTENGER, N. COOKE)	Tyler Farr COLUMBIA NASHVILLE	33	7
-	43	34	USED TO LOVE YOU SOBER M. MCVANEY (K. BROWN, M. MCVANEY, J. HOGE)	Kane Brown ZONE 4	15	10
42	35	35	HEAD OVER BOOTS B. BUTLER, J. PARDI (J. PARDI, L. LAIRD)	Jon Pardi CAPITOL NASHVILLE	35	12
36	37	36	SHUT UP AND FISH D. HUFF (M. MARLOW, T. DYE, P. SALLIS, A. SCHERZ)	Maddie & Tae DOT	36	4
39	36	37	REAL MEN LOVE JESUS S. HENDRICKS (B. WARREN, B. WARREN, L. MILLER, A. SANDERS)	Michael Ray ATLANTIC/WEA	36	10
45	38	38	MIND READER M. J. CONES (R. AKINS, B. HAYSLEIP)	Dustin Lynch BROKEN BOW	38	8
43	34	39	NIGHT'S ON FIRE C. AINLAY, F. LUDDELL, G. WOLF (J. SINGLETON, D. RUTTAN)	David Nail MCA NASHVILLE	34	15
46	40	40	TRAVELLER D. COBB, C. STAPLETON (C. STAPLETON)	Chris Stapleton MERCURY	17	9
47	41	41	CRAZY OVER ME M. ALDERMAN, J. E. NORMAN (D. SCOTT, M. ALDERMAN)	Dylan Scott CURB	36	9
-	44	42	FIX J. MOI (S. BUXTON, J. FRASURE, A. STOKLASA)	Chris Lane BIG LOUD	42	2
49	45	43	COLD BEER CONVERSATION C. AINLAY, G. STRAIT (A. ANDERSON, B. HAYSLEIP, J. YEARY)	George Strait MCA NASHVILLE	36	14
48	42	44	IT ALL STARTED WITH A BEER M. ALTMAN (J. JOHNSTON, N. MASON, J. S. STOVER)	Frankie Ballard WARNER BROS./WAR	42	3
50	46	45	YUP C. CHAMBERLAIN (S. MINOR, P. O'DONNELL, W. KIRBY)	Easton Corbin MERCURY	45	10
-	48	46	YOU LOOK LIKE I NEED A DRINK J. S. STOVER, J. RAYMOND, S. BORCHETTA (R. CLAWSON, M. DRAGSTRE, N. HEMBY)	Justin Moore VALORY	34	3
-	49	47	I MET A GIRL J. RITCHEY, S. HENDRICKS (T. ROSEN, S. HUNT, S. MCANALLY)	William Michael Morgan WARNER BROS./WMN	47	2
-	47	48	HOLE IN A BOTTLE B. BEAVERS, J. ROBBINS (C. SMITH, B. BEAVERS, D. COUCH)	Canaan Smith MERCURY	47	2
HOT SHOT DEBUT	-	49	PAIN KILLER J. JOYCE (K. FAIRCHILD, J. WESTBROOK, B. DALY, H. LINDSEY)	Little Big Town CAPITOL NASHVILLE	49	1
-	50	50	NEXT BOYFRIEND BUSBEE (L. ALAINE, E. WEISBAND, M. MCVANEY)	Lauren Alaina 19/INTERSCOPE/MERCURY	39	3

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	CHRIS STAPLETON MERCURY/UMGN	7 WKS	Traveller	35	
9	2	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN		Greatest Hits: Decade #1	56	
3	3	LUKE BRYAN CAPITOL NASHVILLE/UMGN		Kill The Lights	21	
4	4	SAM HUNT MCA NASHVILLE/UMGN		Montevallo	62	
2	5	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN		Storyteller	10	
7	6	THOMAS RHETT VALORY/BMLG		Tangled Up	14	
6	7	ERIC CHURCH EMI NASHVILLE/UMGN		Mr. Misunderstood	9	
11	8	CHRIS YOUNG RCA NASHVILLE/SMN		I'm Comin' Over	7	
8	9	CAM RCA/ARISTA NASHVILLE/SMN		Untamed	3	
5	10	BLAKE SHELTON WARNER BROS./WMN		Reloaded: 20 #1 Hits	10	
18	11	CHRIS JANSON WARNER BROS./WMN		Buy Me A Boat	9	
17	12	ZAC BROWN BAND JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC		JEKYLL + HYDE	36	
12	13	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN		Pain Killer	63	
23	14	OLD DOMINION RCA NASHVILLE/SMN		Meat And Candy	8	
22	15	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG		Anything Goes	64	
15	16	DON HENLEY PAST MASTERS HOLDINGS/CAPITOL		Cass County	14	
20	17	KENNY ROGERS WARNER BROS./WMN		Once Again It's Christmas	8	
19	18	JASON ALDEAN BROKEN BOW/BMG		Old Boots, New Dirt	65	
14	19	TIM MCGRAW MCGRAW/BIG MACHINE/BMLG		Damn Country Music	8	
10	20	GEORGE STRAIT MCA NASHVILLE/UMGN		Cold Beer Conversation	14	
24	21	BRANTLEY GILBERT VALORY/BMLG		Just As I Am	85	
25	22	KELSEA BALLERINI BLACK RIVER		The First Time	33	
30	23	BRETT ELDRIDGE ATLANTIC/WMN		Illinois	16	
28	24	MADDIE & TAE DOT/REPUBLIC/BMLG		Start Here	18	
37	25	KACEY MUSGRAVES MERCURY/UMGN		Pageant Material	28	



Rhett's The 'Man'

Thomas Rhett remains atop three of *Billboard's* country songs charts, as "Die a Happy Man" leads Hot Country Songs (for an eighth week), Country Airplay (for a third) and Country Digital Songs (for a ninth). The track holds at the pinnacle on Country Airplay with a 17 percent increase to 49 million audience impressions, according to Nielsen Music, and is buoyed on Country Digital Songs by a 57 percent leap to 98,000 downloads sold.

The ballad, which Rhett co-wrote for his wife, **Lauren**, is the second single from his second full-length album, *Tangled Up*. First single "Crash and Burn" topped Country Airplay and reached No. 2 on Hot Country Songs. The set has spent its first 14 weeks in the Top Country Albums top 10, selling 257,000 copies to date. (It has quickly neared the current sales sum of 2013's *It Goes Like This*: 291,000 since its release.)

"As Thomas' star continues to rise, ["Man"] is already arguably his career song," says Big Machine Label Group president/CEO **Scott Borchetta**. "He'll likely never be able to play another show without performing it."
"His appeal is across the entire country music spectrum," echoes WSM-FM/WKDF PD **Charlie Cook**. "He can create a pop-influenced track like 'Crash and Burn' and follow it with a moving love song." Adds WJSY Chattanooga, Tenn., PD **Gator Harrison**: "'Die a Happy Man' is the song every guy wants to sing and every girl dreams of hearing. Rhett is real and relatable, making him extremely relevant."

—Jim Asker

COUNTRY AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	DIE A HAPPY MAN VALORY	Thomas Rhett	15
2	2	GONNA KNOW WE WERE HERE BROKEN BOW	Jason Aldean	23
4	3	I LOVE THIS LIFE REVIVER	LoCash	45
3	4	STAY A LITTLE LONGER EMI NASHVILLE	Brothers Osborne	40
6	5	BREAK UP IN A SMALL TOWN MCA NASHVILLE	Sam Hunt	18
8	6	TOP OF THE WORLD MCGRAW/BIG MACHINE	Tim McGraw	22
7	7	GONNA WARNER BROS./WMN	Blake Shelton	24
9	8	HOME ALONE TONIGHT CAPITOL NASHVILLE	Luke Bryan Feat. Karen Fairchild	10
10	9	I GOT THE BOY ELEKTRA NASHVILLE/WAR	Jana Kramer	45
5	10	BURNING HOUSE ARISTA NASHVILLE	Cam	28
11	11	BACKROAD SONG WHEELHOUSE	Granger Smith	26
12	12	DIBS BLACK RIVER	Kelsea Ballerini	27
15	13	WE WENT STONEY CREEK	Randy Houser	31
14	14	BREAK ON ME. HIT RED/CAPITOL NASHVILLE	Keith Urban	11
13	15	COUNTRY NATION ARISTA NASHVILLE	Brad Paisley	18
16	16	BEAUTIFUL DRUG JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND	Zac Brown Band	17
17	17	MR. MISUNDERSTOOD EMI NASHVILLE	Eric Church	9
18	18	HEARTBEAT 19/ARISTA NASHVILLE	Carrie Underwood	6
19	19	LITTLE BIT OF YOU RED BOW	Chase Bryant	38
21	20	CONFESSION REPUBLIC NASHVILLE	Florida Georgia Line	9
20	21	I LIKE THE SOUND OF THAT BIG MACHINE	Rascal Flatts	16
22	22	NOBODY TO BLAME MERCURY	Chris Stapleton	9
RE	23	(THIS AIN'T NO) DRUNK DIAL REPUBLIC NASHVILLE	A Thousand Horses	25
23	24	DRUNK ON YOUR LOVE ATLANTIC/WMN	Brett Eldredge	9
24	25	THAT DON'T SOUND LIKE YOU CURB	Lee Brice	30

Rock

January 16
2016
billboard

HOT ROCK SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
2	1	1	STRESSED OUT MELIZONDO (T. JOSEPH)	DG 5G	twenty one pilots FUELED BY RAMEN/RRP	1 36
1	2	2	EX'S & OH'S D. BASSETT (ELLE KING, D. BASSETT)		Elle King RCA	1 43
5	4	3	SHUT UP AND DANCE T. HADLOCK (D. PETREKCALE, M. A. MAM, K. RAYS, WALGAMAN, B. BERGER, R. McMAHON)	AG	WALK THE MOON RCA	1 69
4	5	4	RENEGADES ALEX DA KID (A. GRANT, S. N. HARRIS, N. FELDSHUHL, C. HARRIS, A. LEVIN)		X Ambassadors KIDINAKORNER/INTERSCOPE	1 41
3	3	5	ADVENTURE OF A LIFETIME STARGATE, R. SIMPSON (G. R. BERRYMAN, J. M. BUCKLAND, W. CHAMPION, C. A. J. MARTIN)		Coldplay PARLOPHONE/ATLANTIC	3 9
6	6	6	IRRESISTIBLE B. WALKER, J. SINCLAIR (FALL OUT BOY)		Fall Out Boy DCD2/ISLAND/REPUBLIC	6 32
7	8	7	UMA THURMAN J. SINCLAIR, YOUNG WOLF, HATHINGS (FALL OUT BOY, W. HASHM, J. YOUNG, L. O'DONNELL, J. SINCLAIR, J. MARSHALL, R. MOSHER)		Fall Out Boy DCD2/ISLAND/REPUBLIC	2 51
8	7	8	LET IT GO J. KING (J. BAY, P. BARRY)		James Bay REPUBLIC	7 29
9	9	9	S.O.B. R. SWIFT (N. RATELIFF)		Nathaniel Rateliff & The Night Sweats STAX/CMG	8 22
14	11	10	EMPEROR'S NEW CLOTHES J. SINCLAIR (B. URIE, E. J. SINCLAIR, L. PITCHARD, S. HOLLANDER, D. WILSON)		Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	5 11
16	15	11	VICTORIOUS J. SINCLAIR (B. URIE, C. J. BARAN, M. A. VIOLA, M. KIBBY, J. SINCLAIR, A. DELEON, R. CUOMO)		Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	7 14
HOT SHOT DEBUT		12	ACE OF SPADES V. MAILE (E. CLARKE, J. F. KILMISTER, P. J. TAYLOR)		Motorhead MOTORHEAD/SANCTUARY/BMG	12 1
25	22	13	ROOTS ALEX DA KID (IMAGINE DRAGONS, A. GRANT)		Imagine Dragons KIDINAKORNER/INTERSCOPE	5 19
NEW		14	COME TOGETHER G. MARTIN (LENNON, MCCARTNEY)		The Beatles APPLE/CAPITOL/UME	14 1
12	10	15	THE SOUND OF SILENCE K. CHURKO (P. SIMON)		Disturbed REPRISE/WARNER BROS.	10 6
RE-ENTRY		16	ELECTRIC LOVE F. ENGLISH (G. BORNIS, T. SCHLEITER, N. LONG, J. MORAN)		BORNIS REZIDUAL/INTERSCOPE	13 27
15	-	17	UNSTEADY ALEX DA KID (A. GRANT, S. N. HARRIS, N. FELDSHUHL, C. HARRIS, A. LEVIN)		X Ambassadors KIDINAKORNER/INTERSCOPE	14 13
19	16	18	MESS AROUND D. AUERBACH (CAGE THE ELEPHANT)		Cage The Elephant DSP/RCA	16 9
NEW		19	HEY JUDE G. MARTIN (LENNON, MCCARTNEY)		The Beatles APPLE/CAPITOL/UME	19 1
NEW		20	HERE COMES THE SUN G. MARTIN (G. HARRISON)		The Beatles APPLE/CAPITOL/UME	20 1
18	17	21	FIRE AND THE FLOOD STARGATE, BENNY BLANCO, R. HADLOCK (VANCE JOYCE, HERMANSEN, M. S. ERIKSEN, B. LEVIN)		Vance Joy F-STOP/ATLANTIC	16 14
21	20	22	THRONE O. SYKES, J. FISH (O. SYKES, M. S. NICHOLLS, L. D. MALIA, J. FISH)		Bring Me The Horizon COLUMBIA	12 23
20	18	23	THE LIGHT K. CHURKO (DISTURBED)		Disturbed REPRISE/WARNER BROS.	18 10
22	19	24	WASH IT ALL AWAY K. CHURKO, FIVE FINGER DEATH PUNCH (I. MOODY, Z. BATHORY, J. HOOK, J. S. HEVDE, K. CHURKO)		Five Finger Death Punch PROSPECT PARK	19 9
NEW		25	YESTERDAY G. MARTIN (LENNON, MCCARTNEY)		The Beatles APPLE/CAPITOL/UME	25 1
10	12	26	UGH! M. CROSSE, G. DANIEL, M. HEALY (M. HEALY, G. DANIEL, A. HANN, R. S. MACDONALD)		The 1975 DIRTY HIT/INTERSCOPE	10 3
38	33	27	LA DEVOTEE J. SINCLAIR (B. URIE, M. KIBBY, J. SINCLAIR)		Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	15 5
27	24	28	LOVE ME M. CROSSE, G. DANIEL, M. HEALY (G. DANIEL, M. HEALY, A. HANN, R. S. MACDONALD)		The 1975 DIRTY HIT/INTERSCOPE	7 12
29	25	29	STATE OF MY HEAD P. NAPPI (B. SMITH, C. COLASSACCO, P. NAPPI, E. THOMPSON, J. DE ZUZIO)		Shinedown ATLANTIC	25 7
24	23	30	THE GHOSTS OF BEVERLY DRIVE R. COSTEY (B. GIBBARD)		Death Cab For Cutie BARSUK/ATLANTIC	21 18
32	27	31	NEARLY FORGOT MY BROKEN HEART B. O'BRIEN (C. CORNELL)		Chris Cornell UME	18 15
35	32	32	SOUND & COLOR B. MILLS, ALABAMA SHAKES (ALABAMA SHAKES)		Alabama Shakes ATO	12 7
37	28	33	TRIP SWITCH J. EMERY (J. LANGRIDGE, BROWN, D. CRAIK, C. MASON, J. EMERY, J. IRVIN)		Nothing But Thieves RCA	28 6
30	29	34	MOUNTAIN AT MY GATES J. FORD (FOALS)		Foals TRANSGRESSIVE/WARNER BROS.	28 12
42	38	35	MESSAGE MAN T. ANDERSON (T. JOSEPH)		twenty one pilots FUELED BY RAMEN/RRP	35 10
40	35	36	THANK GOD FOR GIRLS J. SINCLAIR (R. CUOMO, A. GOOSE, C. M. BALZER, B. BALZER, B. PETTI)		Weezer WEEZER/CRUSH MUSIC	13 10
45	39	37	GONER R. REED (T. JOSEPH)		twenty one pilots FUELED BY RAMEN/RRP	37 6
34	31	38	NIGHTLIGHT W. KNUFE, LEE (SILVERSUN PICKUPS, G. LEE)		Silversun Pickups NEW MACHINE/O PRIME	29 10
47	43	39	WE DON'T BELIEVE WHAT'S ON TV R. REED (T. JOSEPH)		twenty one pilots FUELED BY RAMEN/RRP	39 7
41	41	40	R.I.P. 2 MY YOUTH J. PILBROW, BENNY BLANCO (J. RUTHERFORD, Z. ABELS, M. MARGOTT, J. FREEMAN, J. PILBROW, B. LEVIN)		The Neighbourhood IRREVOLVE/COLUMBIA	13 19
-	34	41	START A RIOT S. KOZMENIUK (M. NELSON, S. KOZMENIUK, T. S. CLARK)		BANNERS ISLAND/REPUBLIC	34 2
17	30	42	EVERGLOW STARGATE, R. SIMPSON (G. R. BERRYMAN, J. M. BUCKLAND, W. CHAMPION, C. A. J. MARTIN, M. S. ERIKSEN, E. HERMANSEN)		Coldplay PARLOPHONE/ATLANTIC	8 5
13	26	43	HYMN FOR THE WEEKEND STARGATE, R. SIMPSON (G. R. BERRYMAN, J. M. BUCKLAND, W. CHAMPION, C. A. J. MARTIN, M. S. ERIKSEN, E. HERMANSEN, M. TOWAR, V. YARDS, ZANT)		Coldplay PARLOPHONE/ATLANTIC	13 4
39	36	44	THE LESS I KNOW THE BETTER K. PARKER (K. PARKER)		Tame Impala MODULAR/INTERSCOPE	36 5
48	42	45	FALLEN ANGEL G. BROWN (THREE DAYS GRACE, G. BROWN, C. G. MILLER, J. K. MOULTON, T. BRUNER)		Three Days Grace RCA	42 6
-	50	46	I'M SO SORRY IMAGINE DRAGONS (IMAGINE DRAGONS)		Imagine Dragons KIDINAKORNER/INTERSCOPE	14 16
49	44	47	I AM THE FIRE J. JOYCE (L. HALE, J. HOTTINGER, S. STEVENS)		Halestorm ATLANTIC	40 7
-	49	48	HAPPY SONG O. SYKES, J. FISH (O. SYKES, M. S. NICHOLLS, M. KEAN, L. D. MALIA, J. WEINHOFFEN)		Bring Me The Horizon COLUMBIA	19 16
-	47	49	SAINT CECILIA FOO FIGHTERS (FOO FIGHTERS)		Foo Fighters ROSWELL/RCA	33 3
-	45	50	SAVE TODAY B. O'BRIEN (S. MORGAN, SEETHER)		Seether THE BICYCLE MUSIC COMPANY/CMG	45 2

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	GG	20	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface 33	
1	2	COLDPLAY	PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	4	
16	3	FALL OUT BOY	DCD2/ISLAND	American Beauty / American Psycho	50	
8	4	SOUNDTRACK	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1 MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	75	
7	5	ALABAMA SHAKES	ATO	Sound & Color	35	
3	6	CAGE THE ELEPHANT	DSP/RCA	Tell Me I'm Pretty	2	
4	7	TRANS-SIBERIAN ORCHESTRA	LAVA/REPUBLIC	Letters From The Labyrinth	7	
12	8	ELLE KING	RCA	Love Stuff	41	
10	9	FIVE FINGER DEATH PUNCH	PROSPECT PARK	Got Your Six	17	
13	10	NATHANIEL RATELIFF & THE NIGHT SWEATS		Nathaniel Rateliff...	19	
11	11	DISTURBED	REPRISE/WARNER BROS.	Immortalized	19	
15	12	HOZIER	RUBYWORKS/COLUMBIA	Hozier	65	
17	13	MUMFORD & SONS	GENTLEMEN OF THE ROAD/CASSNOTE	Wilder Mind	35	
33	14	BRING ME THE HORIZON	COLUMBIA	That's The Spirit	16	
28	15	SLIPKNOT	ROADRUNNER/AG	.5: The Gray Chapter	43	
18	16	SHINEDOWN	ATLANTIC/AG	Threat To Survival	15	
37	17	JAMES BAY	REPUBLIC	Chaos And The Calm	36	
22	18	BREAKING BENJAMIN	HOLLYWOOD	Dark Before Dawn	28	
23	19	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	43	
20	20	RYAN ADAMS	RAK. AM/BLUE NOTE	1989	15	
48	21	PS THE NEIGHBOURHOOD	IRREVOLVE/COLUMBIA	Wiped Out!	8	
21	22	FLORENCE + THE MACHINE	REPUBLIC	How Big How Blue How Beautiful	31	
5	23	BARONESS	ABRAXAN HYMNS	Purple	2	
9	24	MUSE	HELIUM 3/WARNER BROS.	Drones	25	
26	25	TAME IMPALA	MODULAR/INTERSCOPE/IGA	Currents	16	

ROCK STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS ON CHART	
		IMPRINT/PROMOTION LABEL				
1	1	STRESSED OUT FUELED BY RAMEN/RRP	20	twenty one pilots	36	
2	2	EX'S & OH'S		Elle King	19	
7	3	SHUT UP AND DANCE		WALK THE MOON	62	
6	4	ROLLING IN THE DEEP		Adele	26	
5	5	ADVENTURE OF A LIFETIME		Coldplay	8	
8	6	CENTURIES		Fall Out Boy	62	
9	7	RADIOACTIVE		Imagine Dragons	87	
10	8	TAKE ME TO CHURCH		Hozier	68	
12	9	LET HER GO		Passenger	64	
15	10	RENEGADES		X Ambassadors	29	
14	11	MONSTER		Skillet	24	
16	12	CAR RADIO		twenty one pilots	22	
13	13	SAIL		AWOLNATION	100	
19	14	IRRESISTIBLE		Fall Out Boy	6	
18	15	SET FIRE TO THE RAIN		Adele	23	
20	16	TEAR IN MY HEART		twenty one pilots	30	
17	17	RIPTIDE		Vance Joy	65	
NEW	18	COME TOGETHER		The Beatles	1	
25	19	RIDE		twenty one pilots	29	
24	20	BRING ME TO LIFE		Evanescence Feat. Paul McCoy	86	
RE	21	DEMONS		Imagine Dragons	86	
RE	22	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP)		Fall Out Boy	30	
RE	23	UMA THURMAN		Fall Out Boy	43	
NEW	24	ACE OF SPADES		Motorhead	1	
RE	25	EMPEROR'S NEW CLOTHES		Panic! At The Disco	8	



Motorhead, Beatles Classics Soar

The Dec. 28, 2015, death of **Motorhead** frontman **Lemmy Kilmister** (above) translates to gains for the band's perhaps most recognizable tune, 1980's "Ace of Spades," which lands on multiple *Billboard* charts for the first time. The track bows at No. 12 on Hot Rock Songs, with the bulk of its chart points from streams, as it enters Rock Streaming Songs at No. 24 after accruing 1.8 million U.S. streams in the week ending Dec. 31, up 1,096 percent from 149,000, according to Nielsen Music. On Hard Rock Digital Songs, "Spades" starts at No. 8 with 8,000 downloads sold, a 2,151 percent surge.

Meanwhile, **The Beatles** bound onto Hot Rock Songs and Rock Streaming Songs after the band's trumpeted arrival on music streaming services on Dec. 24. "Come Together" leads with debuts at Nos. 14 and 18, respectively, on Hot Rock Songs and Rock Streaming Songs, fueled by its 2.1 million domestic clicks in the week ending Dec. 31. The track (a No. 1 *Billboard* Hot 100 hit in 1969, released from the *Abbey Road* album) also leaps by 177 percent to 4,000 sold. Its rank as the most-streamed Beatles song for the week is logical: In addition to its standing as one of the Fab Four's inarguable classics, it's also the first song on Spotify's Beatles best-of playlist named "Come Together." Following "Come Together," the Beatles also chart on Hot Rock Songs with "Hey Jude" (No. 19), "Here Comes the Sun" (No. 20) and "Yesterday" (No. 25).

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nirvana** MUSIC

R&B/Hip-Hop

January 16
2016
billboard

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	1	HOTLINE BLING	▲	Drake	1	22
			NINETEENS (A. GRAHAM, P. JEFFERIES, T. THOMAS)		YOUNG MONEY/CASH MONEY/REPUBLIC		
3	2	2	HERE	●	Alessia Cara	2	12
			POPE, D. WILSON, S. ROBE (A. CARACCIOLO, A. WANGEL, J. W. FELDER, C. TILLMAN, J. HAYES, S. T. GERONCO, J. T. GERONCO, C. O. LAM)		EP/DEF JAM		
2	3	3	THE HILLS	▲	The Weeknd	1	32
			MANO, J. L. LANGELO (A. TESFAYE, A. BALSHE, E. NICKERSON, J. LANGELO)		XO/REPUBLIC		
4	5	4	679	●	Fetty Wap Featuring Remy Boyz	3	27
			PEOPLES (W. J. MAXWELL, A. COSME JR., J. POPE, B. GARCIA)		RGF/300		
6	4	5	JUMPMAN	▲	Drake & Future	4	15
			METRO BOOMIN (N. D. WILBURN, L. WAYNE, A. GRAHAM)		A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC		
10	10	6	WHITE IVERSON	▲	Post Malone	6	20
			POST MALONE (E. A. POST, T. M. ROBERTS)		REPUBLIC		
8	7	7	ANTIDOTE	▲	Travis Scott	7	18
			WONGDAR, ESTEBANO, J. WEBSTER, P. OSHUNMINSI, B. VAN METER, D. BRINCK, G. UY, J. MICHELS, N. WADSWORTH, H. STEINBERG		GRAND HUSTLE/EPIC		
5	6	8	IN THE NIGHT	●	The Weeknd	5	10
			A. PAYAM, M. MAX MARTIN, THE WEEKND (A. TESFAYE, A. BALSHE, MAX MARTIN, S. JOTECHA, S. SVENSSON, A. PAYAM)		XO/REPUBLIC		
9	8	9	DON'T	●	Bryson Tiller	8	23
			DOPE BOI (B. TILLER, J. B. STEWART, T. HOLLINS, JR., M. CAREY, J. DUPRI, B. M. COX, J. AUSTIN)		TRAPSOUL/RCA		
7	9	10	CAN'T FEEL MY FACE	▲	The Weeknd	1	27
			A. PAYAM, M. MAX MARTIN (A. TESFAYE, MAX MARTIN, S. JOTECHA, P. SVENSSON, A. PAYAM)		XO/REPUBLIC		
11	11	11	SAY IT	●	Tory Lanez	11	13
			POPTORO (D. PETERSON, A. WANGEL, A. WHITE, E. D. HALL, L. N. GILBERT, G. CHAMBERS)		MAD LOVE/INTERSCOPE		
13	13	12	ME, MYSELF & I	●	G-Eazy x Bebe Rexha	12	11
			MKEENANCE, ANDERSSON (G. GILLUM, M. KEENANCE, R. ANDERSSON, J. EDWARDS, T. BARNES, S. B. KOHN, B. REXHA)		G-EAZY/RVG/BPG/RCA		
16	12	13	HIT THE QUAN	●	iLoveMemphis	7	22
			BUCK NASTY (R. M. COLBERT, JR., C. M. WILLIAMS)		PALM TREE/RUSH HOUR/RECORDS		
14	14	14	AGAIN	●	Fetty Wap	12	21
			PEOPLES, SHY BOOGS (W. J. MAXWELL, B. GARCIA, E. J. TIMMONS)		RGF/300		
12	15	15	WHERE YA AT	▲	Future Featuring Drake	11	24
			METRO BOOMIN (N. D. WILBURN, L. WAYNE, A. GRAHAM)		A-1/FREEBANDZ/EPIC		
15	17	16	EXCHANGE	●	Bryson Tiller	15	11
			THE MEKANICS (B. TILLER, M. HERNANDEZ, M. JOHNSON, J. HALL)		TRAPSOUL/RCA		
20	18	17	DOWN IN THE DM	●	Yo Gotti	17	7
			BEN BILLIONS, SCHIFFE (M. MIMS, K. M. KHALED, B. DIEHL, J. LEWIS)		COCAINE MUZIK/EPIC		
23	16	18	BET YOU CAN'T DO IT LIKE ME	●	DLOW	16	9
			NUN MAJOR (D. SIMMONS)		DLOW		
17	20	19	BACK UP	●	DeJ Loaf Featuring Big Sean	16	22
			IROCKSAYS (D. M. TRIMBLE, K. A. ADAMS, S. M. ANDERSON, C. GOSBERRY)		IBGM/COLUMBIA		
24	22	20	BIG RINGS	●	Drake & Future	16	15
			METRO BOOMIN (A. GRAHAM, N. D. WILBURN, L. WAYNE)		A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC		
21	19	21	BACK TO SLEEP	●	Chris Brown	19	5
			VINYLZ, A. RITTER, BOI-1DA (C. M. BROWN, A. HERNANDEZ, A. RITTER, M. SAMUELS, A. RIGGO)		RCA		
19	21	22	WTF (WHERE THEY FROM)	●	Missy Elliott Feat. Pharrell Williams	8	8
			P. L. WILLIAMS (M. ELLIOTT, P. L. WILLIAMS)		THE GOLD MIND/ATLANTIC		
31	27	23	RIGHT HAND	●	Drake	19	21
			VINYLZ, FRANKI, DUBS (A. GRAHAM, A. HERNANDEZ, A. FEENOX, GUNES BERK, J. BRYANT)		YOUNG MONEY/CASH MONEY/REPUBLIC		
26	24	24	BEST FRIEND	●	Young Thug	24	6
			RICKY RACKS (I. WILLIAMS, R. HARRELL, B. BALOGUN, S. MCNICHOL, R. ROBINSON, K. O. ASUGHA)		300/ATLANTIC		
22	23	25	THE FIX	●	Nelly Featuring Jeremih	20	20
			D. MUSTARD, M. ADAMS (E. HAYNES, J. D. MCFARLANE, M. ADAMS, C. B. ANCHARD, B. L. K. ROLINS, D. BROWN, M. GAYE, D. RITZ)		RECORDS		
29	28	26	DOWNTOWN	●	Macklemore & Ryan Lewis Feat. Eric Nally, Melle Mel, Koolhae Dee & Grandmaster Caz	6	19
			RELEAS (B. HAZZARD, P. KYLE, (WIS E. S. L. HARRY), R. WILSON, J. DUTTON, E. FLURY, BARNES, T. GAGGER, D. A. SPIND)		MACKLEMORE/WARNER BROS.		
35	29	27	RGF ISLAND	●	Fetty Wap	19	15
			YUNG LAN (W. J. MAXWELL, M. S. MODI)		RGF/300		
32	31	28	SORRY NOT SORRY	●	Bryson Tiller	28	6
			MILLI, BEATZ, T. IMBALAND (B. TILLER, J. SALLI, T. V. MOSLEY)		TRAPSOUL/RCA		
27	26	29	\$AVE DAT MONEY	●	Lil Dicky Feat. Fetty Wap & Rich Homie Quan	25	15
			MONEY A.W.A.D. (Z. BURD, M. WASHINGTON, D. D. LAMAR, W. J. MAXWELL)		CMS/A&A		
34	34	30	REALLY REALLY	●	Kevin Gates	30	5
			J. ROTH, A. GOOSE, COOK CLASSICS (R. GIVARD, J. TROTH, A. COOSE, J. URBAN BEAN)		BREAD WINNERS' ASSOCIATION/ATLANTIC		
28	30	31	BLASE	●	Ty Dolla \$ign Featuring Future & Rae Sremmurd	20	19
			D. RUDDICK (T. GRIFFIN, JR., N. D. WILBURN, A. I. S. BROWN, K. U. BROWN, G. HILL)		ATLANTIC		
37	36	32	WATCH OUT	●	2 Chainz	32	6
			FKI (T. EPPS, T. M. ROBERTS)		DEF JAM		
33	35	33	STICK TALK	●	Future	32	9
			J. LUELLEN (N. D. WILBURN, J. H. LUELLEN)		A-1/FREEBANDZ/EPIC		
46	44	34	JUGG	●	Fetty Wap Featuring Monty	32	14
			S. SINGLETARY (W. J. MAXWELL, A. COSME JR., S. SINGLETARY)		RGF/300		
30	33	35	PLAY NO GAMES	●	Big Sean Feat. Chris Brown & Ty Dolla \$ign	28	19
			KEY MANS (J. HENRY, C. M. ANDERSON, D. W. WEIR, J. J. J. JOHNSON, L. M. BROWN, T. GRIFFIN, J. T. GATING, G. GRIFFIN, A. HALL, H. E. T. RILEY)		GOOD/DEF JAM		
44	40	36	2 PHONES	●	Kevin Gates	36	3
			MAD MAX (K. GILVARD, B. T. HAZZARD, R. WITHERSPOON, JR.)		BREAD WINNERS' ASSOCIATION/ATLANTIC		
42	37	37	OUI	●	Jeremih	37	3
			NEED U, DONUT (J. P. FELTON, K. CAIN, B. BELL, C. MARTIN)		MICK SCHULTZ/DEF JAM		
-	43	38	LEAN & DABB	●	iLoveMemphis	38	2
			BUCK NASTY (R. M. COLBERT, JR., C. M. WILLIAMS)		PALM TREE/RUSH HOUR/RECORDS		
40	38	39	ACQUAINTED	●	The Weeknd	22	18
			BEN BILLIONS, LANGELO (J. QUENEVILLE, DANNY BOYD, THE WEEKND (A. TESFAYE, J. QUENEVILLE, LANGELO, B. OHR, D. SCHMIDT)		XO/REPUBLIC		
39	39	40	CALIFORNIA	●	Colonel Loud Feat. T.I., Young Dolph & Ricco Barrino	39	6
			MR. HANKY (F. BEVERLY, M. MONTGOMERY, DENNARD BARRINO & THORNTON, JR., J. CARMI, H. C. J. HARRIS, JR.)		DEITY/NORTH EMPIRE RECORDINGS		
38	41	41	PIPE IT UP	●	Migos	38	6
			MURDA (Q. MARSHALL, K. BALL, K. CEPHUS, S. LINDSTROM)		QUALITY CONTROL/300		
RE-ENTRY	-	42	MARCH MADNESS	●	Future	42	2
			TARANTINO (N. D. WILBURN, C. YOUNG BLOOD)		A-1/FREEBANDZ/EPIC		
-	32	43	LITTLE MORE (ROYALTY)	●	Chris Brown	32	2
			POOH BEAR, THE AUDIBLES, RAZHEL, D. AUTORE (C. A. BROWN, J. BOYD, D. JORDAN, J. GAANNOS, N. AGUIAR, D. AUTORE)		RCA		
41	45	44	PLAYER	●	Tinashe Featuring Chris Brown	41	9
			LULU, ALEX PURPLE (T. KACHINGWE, L. LOULES, A. KRONLUND, C. ANGELIDES, C. M. BROWN)		RCA		
45	47	45	DIAMONDS DANCING	●	Drake & Future	18	15
			METRO BOOMIN (A. GRAHAM, N. D. WILBURN, L. WAYNE, A. RITTER, A. FEENEY)		A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC		
36	42	46	SORRY	●	Rick Ross Featuring Chris Brown	32	8
			S. STORCH, DIEGO AVE (W. L. ROBERTS, I. S. STORCH, D. AVENDANO, C. M. BROWN)		MAYBACH/DEF JAM		
48	49	47	LET 'EM KNOW	●	Bryson Tiller	47	3
			SYKSENSE (B. TILLER, J. SCRUGGS, R. S. KELLY)		TRAPSOUL/RCA		
43	48	48	RANDOM	●	G-Eazy	31	5
			OZ (G. GILLUM, D. YILDIRIM, C. R. ANDERSSON, B. KAE MPFEET, SIGMAN, H. REHBEIN)		G-EAZY/RVG/BPG/RCA		
HOT SHOT DEBUT	-	49	MY BEYONCE	●	Lil Durk & DeJ Loaf	49	1
			C. SICK (D. BANKS, C. DUMAZER, D. M. TRIMBLE)		DEF JAM		
RE-ENTRY	-	50	BEEN THAT WAY	●	Bryson Tiller	50	2
			FADE MAJAH, T. IMBALAND (B. TILLER, E. O. BARNES, JR., T. V. MOSLEY)		TRAPSOUL/RCA		

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 CHRIS BROWN	●	Royalty	2
		RCA			
9	2	GG BRYSON TILLER	●	TRAPSOUL	14
		TRAPSOUL/RCA			
2	3	THE WEEKND	●	Beauty Behind The Madness	18
		XO/REPUBLIC			
7	4	G-EAZY	●	When It's Dark Out	4
		G-EAZY/RVG/BPG/RCA			
11	5	FETTY WAP	●	Fetty Wap	14
		RGF/300/AG			
16	6	FUTURE	●	DS2	24
		A-1/FREEBANDZ/EPIC			
14	7	KENDRICK LAMAR	●	To Pimp A Butterfly	42
		TOP DAWG/AFTERMATH/INTERSCOPE/JGA			
20	8	DRAKE	●	If You're Reading This It's Too Late	47
		YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC			
31	9	PS DRAKE & FUTURE	●	What A Time To Be Alive	15
		A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC			
HOT SHOT DEBUT	10	KID INK	●	Summer In The Winter	1
		THE ALUMNI GROUP/BB CLASSIC/RCA			
17	11	J. COLE	●	2014 Forest Hills Drive	56
		DREAMVILLE/ROC NATION/COLUMBIA			
NEW	12	FUTURISTIC & DEVON TERRELL	●	Coast 2 Coast	1
		THE R MUSIC GROUP			
5	13	R. KELLY	●	The Buffet	3
		RCA			
3	14	PUSHA T	●	King Push	2
		GO.O.D./DEF JAM			
21	15	LOGIC	●	The Incredible True Story	7
		DEF JAM			
8	16	RICK ROSS	●	Black Market	4
		MAYBACH/DEF JAM			
10	17	AUGUST ALSINA	●	This Thing Called Life	3
		NITME MUCO/DEF JAM			
35	18	MEEK MILL	●	Dreams Worth More Than Money	23
		MAYBACH/ATLANTIC/AG			
4	19	MONICA	●	Code Red	2
		RCA			
6	20	SOUNDTRACK	●	Empire: Original Soundtrack, Season 2, Volume 1	6
		20TH CENTURY FOX/COLUMBIA			
13	21	LEON BRIDGES	●	Coming Home	28
		LISASAWYER/3/COLUMBIA			
RE	22	LOGIC	●	Under Pressure	60
		VISIONARY/DEF JAM			
36	23	MAC MILLER	●	GO:OD AM	15
		WARNER BROS.			
47	24	WIZ KHALIFA	●	Blacc Hollywood	59
		ROSTRUM/ATLANTIC/AG			
33	25	TRAVIS SCOTT	●	Rodeo	17
		GRAND HUSTLE/EPIC			

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
3	1	#1 WHEN IT'S DARK OUT	G-EAZY	4
		G-EAZY/RVG/BPG/RCA		
5	2	FETTY WAP	FETTY WAP	14
		RGF/300/AG		
2	3	HAMILTON: AN AMERICAN MUSICAL	ORIGINAL BROADWAY CAST	14
		HAMILTON UPTOWN/ATLANTIC/AG		
7	4	DS2	FUTURE	24
		A-1/FREEBANDZ/EPIC		
6	5	TO PIMP A BUTTERFLY	KENDRICK LAMAR	42
		TOP DAWG/AFTERMATH/INTERSCOPE/JGA		
9	6	IF YOU'RE READING THIS IT'S TOO LATE	DRAKE	47
		YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC		
13	7	WHAT A TIME TO BE ALIVE	DRAKE & FUTURE	15
		A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC		
NEW	8	SUMMER IN THE WINTER	KID INK	1

HOT LATIN SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS ON CHART
1	1	1	#1 14 WKS GINZA	5G	J Balvin	1
2	2	2	EL PERDON		Nicky Jam & Enrique Iglesias	1
4	3	3	SOLO CON VERTE		Banda Sinaloense MS de Sergio Lizarraga	3
3	5	4	BORRO CASSETTE		Maluma	3
5	4	5	DESPUES DE TI QUIEN		La Adictiva Banda San Jose de Mesillas	3
6	6	6	TE METISTE	DG	Ariel Camacho y Los Plebes del Rancho	2
11	8	7	HABLEMOS		Ariel Camacho y Los Plebes del Rancho	7
8	9	8	VAIVEN		Daddy Yankee	8
7	7	9	TE BUSCO		Cosculluela / Nicky Jam	7
9	10	10	ENCANTADORA		Yandel	9
10	11	11	SUNSET		Farruko Featuring Shaggy & Nicky Jam	3
15	16	12	PISTEARE		Banda Los Recoditos	12
12	12	13	?POR QUE TERMINAMOS?		Gerardo Ortiz	12
13	13	14	PONGAMONOS DE ACUERDO		Julion Alvarez y Su Norteño Banda	11
16	14	15	YA TE PERDI LA FE		La Arrolladora Banda el Limon de Rene Camacho	14
17	17	16	POR QUE ME ILUSIONASTE?		Remy Valenzuela	16
18	18	17	SE VA MURIENDO MI ALMA		La Septima Banda	14
19	19	18	CULPA AL CORAZON		Prince Royce	18
23	23	19	POR SI ESTAS CON EL PENDIENTE		Voz de Mando	19
27	22	20	TRAIORA		Gente de Zona Featuring Marc Anthony	20
22	24	21	Y QUE HA SIDO DE TI?		Chuy Lizarraga y Su Banda Tierra Sinaloense	21
24	20	22	MAYOR QUE YO 3		Luny Tunes, Daddy Yankee, Wisin, Don Omar, Yandel	20
20	25	23	CHOCA		Plan B	17
21	21	24	EL MISMO SOL		Alvaro Soler Featuring Jennifer Lopez	11
25	27	25	LA MIEL DE SU SALIVA		Banda El Recodo de Cruz Lizarraga	25
28	26	26	DEL NEGOCIANTE		Los Plebes del Rancho de Ariel Camacho	26
31	28	27	BRONCHE DE ORO		La Trakalosa de Monterrey	27
26	33	28	QUE SE SIENTA EL DESEO		Wisin Featuring Ricky Martin	15
47	37	29	ME QUEDE CON LAS GANAS	AG	Tito "El Bambino" El Patron	29
34	32	30	EL REY DE CORAZONES		Ariel Camacho y Los Plebes del Rancho	30
33	31	31	NOCHE DE PASION		Frank Reyes	31
41	35	32	NO SOY UNA DE ESAS		Jesse & Joy Featuring Alejandro Sanz	32
30	30	33	LA GRIPA		Calibre 50	29
32	36	34	LAS COSAS DE LA VIDA		Carlos Vives	32
38	34	35	GANAS DE TI		Zion & Lennox	34
42	39	36	TOMEN NOTA		Adriel Favela Featuring Los del Arroyo	36
44	45	37	NADA QUE HACER AKA CHUY VERDURAS		Grupo H-100	37
37	41	38	MI NINA ADORADA		Saul "El Jaguar" Alarcon	37
39	48	39	IRONIA		Mana	37
HOT SHOT DEBUT		40	HASTA QUE SE SEQUE EL MALECON		Jacob Forever	40
50	44	41	TE ACUERDAS DE TU AMIGA		Adriel Favela	27
36	38	42	YA ES MUY TARDE		Yuridia	36
-	43	43	QUIEN FUE		Larry Hernandez	43
-	46	44	SONRIE		Duelo	44
48	42	45	EL SENOR DE LOS CIELOS		Ariel Camacho y Los Plebes del Rancho	42
46	49	46	COMO LO HACIA YO		Ken-Y & Nicky Jam	46
35	40	47	LO APRENDE DE TI		Ha*Ash	32
RE-ENTRY		48	BAILAME		Alex Sensation Featuring Yandel & Shaggy	38
RE-ENTRY		49	PICKY		Joey Montana	32
-	50	50	QUIERO OLVIDAR		J Alvarez	30

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	JUAN GABRIEL	1 WKS	Los Duo 2	3	
3	2	JUAN GABRIEL	△	Los Duo	47	
5	3	JUAN GABRIEL	△	Mis Numero 1... 40 Aniversario	74	
4	4	IL DIVO		Amor & Pasion	7	
2	5	ANDREA BOCELLI		Cinema: Edición En Espanol	10	
6	6	VARIOUS ARTISTS		Cuba y Puerto Rico Son...	7	
7	7	ARCANGEL & DJ LUJIAN		Los Favoritos	3	
9	8	SELENA		Lo Mejor de...	40	
14	9	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		En Vivo: Guadalupe - Monterrey	18	
16	10	VARIOUS ARTISTS		Radio Exitos: El Disco del Año 2015	10	
8	11	PITBULL		Dale	24	
15	12	VARIOUS ARTISTS		20 Bandazos de Oro: Puros Exitos	3	
10	13	MARCO ANTONIO SOLIS		15 Inolvidables	60	
12	14	MARC ANTHONY	△	3.0	112	
13	15	JESSE & JOY		Un Besito Mas	4	
18	16	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO		Hablemos	8	
45	17	GG		ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	52	
20	18	JULION ALVAREZ Y SU NORTEÑO BANDA		Lecciones Para El Corazon	22	
11	19	LOS TIGRES DEL NORTE		Desde El Azteca	4	
23	20	YANDEL		Dangerous	8	
22	21	VARIOUS ARTISTS		Las Bandas Romanticas de America 2015	50	
24	22	VARIOUS ARTISTS		20 Gruperazos de Oro: Puros Exitos	3	
35	23	MARCO ANTONIO SOLIS		Por Amor A Morelia Michoacan: En Vivo	10	
37	24	FARRUKO		Visionary	10	
17	25	MANA	△	Cama Incendiada	36	



Gabriel Scores Chart Triple Play

Juan Gabriel (above) makes history on Top Latin Albums as the legend monopolizes the top three slots. It's the first time a living act has achieved the feat. Gabriel controls Nos. 1-3 with *Los Duo 2* (holding at No. 1), *Los Duo* (3-2) and *Mis Numero 1... 40 Aniversario* (5-3). While individual artists have ruled the top three before, they did so only posthumously: **Joan Sebastian** (in 2015), **Jenni Rivera** (2012 and 2013), **Celia Cruz** (2003) and **Selena** (1995).

Los Duo and its sequel, *Los Duo 2*, are superstar duets albums that pair Gabriel (and his own earlier hits) with artists like **Marc Anthony**, **Vicente Fernandez**, **Wisin** and **Joan Sebastian**. The *Mis Numero* album is a greatest-hits collection that was released in 2014 and topped the chart in 2015. All three albums took turns at No. 1 in 2015.

Elsewhere on the charts, Colombian singer **Silvestre Dangond** earns his first No. 1 with "Materialista" as the track jumps 4-1 on Tropical Airplay. The song earned a 52 percent gain in spins for the week ending Jan. 3. The single is a collaboration with **Nicky Jam**, who tallies his second leader on the list following his featured turn on **Tito Nieves'** "Ya No Queda Nada" in 2005. Jam also logs two more titles within the top four on the latest Tropical Airplay chart ("Como Lo Hacia Yo" vaults 31-3 while "Te Busco" rises 6-4), making him the first artist to claim three of the top four titles at the same time. —Keith Caulfield

TROPICAL AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
4	1	#1 1 WK MATERIALISTA	Silvestre Dangond x Nicky Jam	9		
3	2	TE ENSANARE A OLVIDAR	Grupo Niche	9		
31	3	GG COMO LO HACIA YO	Ken-Y & Nicky Jam	3		
6	4	TE BUSCO	Cosculluela / Nicky Jam	11		
7	5	YO QUIERO VOLVER	Silvio Mora	8		
15	6	GINZA	J Balvin	22		
8	7	VAIVEN	Daddy Yankee	13		
12	8	ME QUEDE CON LAS GANAS	Tito "El Bambino" El Patron	8		
2	9	DIMELO	India	13		
20	10	YO VOY PA ENCIMA	Luis Enrique	7		
14	11	MAMBO PARA BAILAR	Fuego	5		
17	12	BORRO CASSETTE	Maluma	16		
1	13	GANAS DE TI	Zion & Lennox	5		
10	14	DIME	Eliexis Feat. Omega	8		
19	15	SALSA Y CHOKE	ChocQuibTown	4		
25	16	DONDE TU TA	Mike Stanley	14		
11	17	CULPABLES	Jay Ruiz	12		
26	18	PONTE PA LA FOTO	Los Cadillac Presenta Alexis & Fido	4		
5	19	QUE SE SIENTE	Rolf Sanchez	12		
NEW	20	LA LLAMADA DE MI EX	Chiquito Team Band	1		
13	21	UNA BENDICION	Jonathan Moly	5		
9	22	DIME	J'Martin	11		
30	23	BAILAME	Alex Sensation Feat. Yandel & Shaggy	12		
29	24	SI ESTA CASA HABLARA	Joel Santos	2		
28	25	CULPA AL CORAZON	Prince Royce	7		

Christian/Gospel

January 16
2016
billboard

HOT CHRISTIAN SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS ON CHART
4	1	1	#1 59 WKS OCEANS (WHERE FEET MAY FAIL) M.G. CHISLETT (M. CROCKER, J. HOUSTON, S.L. GTHELM)	▲	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1 120
7	5	2	THE RIVER C. WEDGEMORTH (J. FELIZ, C. WEDGEMORTH, J. SILVERBERG)		Jordan Feliz CENTRICITY	2 18
9	6	3	GOOD GOOD FATHER R. COPPERMAN (J.P.M. BARRETT, T. BROWN)		Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	2 14
10	7	4	JUST BE HELD M.A. MILLER (M. HALL, B. HERMS, M. WEST)		Casting Crowns BEACH STREET/REUNION/PLG	4 27
11	9	5	MY STORY J. REDMON (M. WEAVER, J. INGRAM)		Big Daddy Weave FERVENT/WORD CURB	5 26
12	10	6	SAME POWER S. MOSLEY (J. CAMP, J. INGRAM)		Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	6 28
15	12	7	FEEL IT D. GARCIA, TOBYMAC (T. MCKEEHAN, D. A. GARCIA, C. R. BARLOWE)		tobyMac Featuring Mr. Talkbox FOREFRONT/CAPITOL CMG	5 26
17		8	GRACE WINS P. KIPLEY (M. WEST)		Matthew West SPARROW/CAPITOL CMG	8 21
3	1	9	HALLELUJAH S. J. ANDERSON (L. COHEN)		Lindsey Stirling LINDSEYSTOMP	1 4
21	20	10	YOU ARE LOVED C. BROWN (C. CLEVELAND, K. WILLIAMS, J. ZEGAN, J. SOJKA)		Stars Go Dim FERVENT/WORD CURB	10 16
20		11	LIVE ON FOREVER J. MOHILOWSKI (J. HAVENS, M. FIQUA, J. MOHILOWSKI, D. OSTEBQJ, INGRAM)		The Afters FAIR TRADE	11 17
1	2	12	MARY DID YOU KNOW B. APPLEBERRY (M.A. LOWRY, L. R. GREENE III)		Jordan Smith REPUBLIC	1 3
24	18	13	ALONE B. FOWLER (H. MILLER, B. FOWLER, T. MCKEEHAN, T. MCKEEHAN)		Hollyn Featuring TRU GOTE E	13 11
26		14	GUILTY S. MOSLEY (J. OTERO, P. STEWART)		newsboys FAIR TRADE	14 14
25	23	15	IT'S NOT OVER YET TEDD T. (L. SMALL BONE, J. SMALL BONE, B. GLOVER, T. JORNHOLM, K. R. CATOR)		for KING & COUNTRY FERVENT/WORD CURB	15 14
5	4	16	NOEL E. CASH (E. CASH, C. TOMLIN, M. REDMAN)		Chris Tomlin Featuring Lauren Daigle SIXSTEPS/SPARROW/CAPITOL CMG	4 6
33	31	17	BE ONE B. HERMS (N. GRANT, B. MIZELL, S. MIZELL, E. WEISBAND)		Natalie Grant CURB	17 15
31	30	18	YOUR WORDS THE SOUND KIDS (M. POWELL, J. ANDERSON, M. LEE, D. CARR)		Third Day Featuring Harvest ESSENTIAL/PLG	18 21
32		19	TELL YOUR HEART TO BEAT AGAIN B. HERMS (B. HERMS, M. WEST, R. PHILLIPS)		Danny Gokey BMG	19 4
30	28	20	GREATER IS HE S. MOSLEY (B. CALLAHAN, C. BROWN, J. INGRAM)		Blanca WORD CURB	20 19
29	27	21	CALL IT GRACE S. MOSLEY (J. LOWRY, L. M. TAYLOR, S. MOSLEY, M. R. FARREN)		Unspoken CENTRICITY	21 11
2	11	22	HALLELUJAH B. APPLEBERRY (L. COHEN)		Jordan Smith REPUBLIC	1 5
34	35	23	SOAR S. MOSLEY (M. ANDREWS, M. L. C. FIELDS, S. MOSLEY)		Meredith Andrews WORD CURB	23 20
28	34	24	ONE THING M.G. CHISLETT (J. HOUSTON, A. KING, D. THOMAS)		Hillsong HILLSONG/SPARROW/CAPITOL CMG	24 12
39	37	25	BREATHE C. COPELIN (J. DIAZ, J. L. SMITH, T. WOOD)		Jonny Diaz CENTRICITY	25 7

HOT GOSPEL SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS ON CHART
1	1	1	#1 18 WKS WANNA BE HAPPY? K. FRANKLIN, S. MARTIN (K. FRANKLIN, A. GREEN)		Kirk Franklin FO YO SOUL/RCA/INSPARATION	1 18
2	2	2	WORTH A. BROWN, J. SAVAGE (A. BROWN)		Anthony Brown & group therAPy KEY OF A/VMAN/TYSCOT	1 36
3	3	3	INTENTIONAL T. GREENE, V. NAVEJAR (T. GREENE)		Travis Greene RCA INSPARATION	1 35
4	4	4	WORTH FIGHTING FOR A.W. LINDSEY (B. C. WILSON, A. LINES)		Brian Courtney Wilson MOTOWN GOSPEL	3 48
6	5	5	I LUH GOD W. CAMPBELL, L. A. DANIELS (W. CAMPBELL, E. M. ATKINS, CAMPBELL, L. A. DANIELS)		Erica Campbell Featuring Big Shizz MY BLOCK/EONE	1 40
7	7	6	I'M GOOD R. JERKINS (R. JERKINS, J. AUSTIN, T. BOWMAN, JR., M. WINANS, JR., L. WARE, A. ROSS)		Tim Bowman Jr. LIFESTYLE	6 27
5	6	7	YES YOU CAN A.W. LINDSEY (C. DIXSON, M. L. SAPP)		Marvin Sapp RCA INSPARATION	3 47
8	9	8	I'M YOURS K. BOWIE, C. CARTER (C. J. HOBBS)		Casey J MARQUIS BOONE/TYSCOT	8 18
9	10	9	123 VICTORY K. FRANKLIN, S. MARTIN (K. FRANKLIN, L. PARKER)		Kirk Franklin FO YO SOUL/RCA/INSPARATION	9 7
10	11	10	YOU LOVE ME (BEST OF MY LOVE) R. ROBINSON (M. WHITE, A. MCKAY, A. WILSON, G. ROBINSON)		Anita Wilson MOTOWN GOSPEL	10 18
12	12	11	LIKE NO OTHER D. WEATHERSPOON (B. CAGE)		Byron Cage NORY B	11 13
11	13	12	PUT A PRAISE ON IT V. MITCHELL, T. COBBS (T. COBBS)		Tasha Cobbs Featuring Kierra Sheard MOTOWN GOSPEL	10 6
16	18	13	THANK YOU JESUS (THAT'S WHAT HE'S DONE) A.A. WARD (M. BUTLER, R. SEARIGHT)		Kim Burrell SHANACHIE	8 22
15	15	14	THE ANTHEM D. J. RIMBROUGHT, T. DULANEY (H. SEELY, J. HUNT, L. WEBBER)		Todd Dulaney EONE WORSHIP/EONE	14 15
14	14	15	PLACE CALLED VICTORY D. KIPPING (D. KIPPING, D. BROWN JR.)		Deon Kipping RCA INSPARATION	12 18
18	17	16	KING OH KING K. SHELTON (K. SHELTON, M. BROWN CLARK, K. RINGGOLD)		Maurette Brown Clark SRT	16 17
13	16	17	FILL ME UP V. MITCHELL (W. A. REAGAN)		Tasha Cobbs MOTOWN GOSPEL	8 23
21		18	YOU'RE MIGHTY J.J. HAIRSTON, E. DAVIS (J.J. HAIRSTON, E. DAVIS)		J.J. Hairston & Youthful Praise LIGHT	18 7
19	19	19	RESTORE ME AGAIN D. HADDON, M. HODGE (D. HADDON, D. BLUMFIELD)		Deitrick Haddon RELEVE/DHVISIONS/EONE	12 20
22	20	20	LEVEL NEXT J.P. KEE (J.P. KEE)		John P. Kee KEE/MOTOWN GOSPEL	18 9
NEW		21	LIVE A.W. LINDSEY (M. L. SAPP, S. JONES)		Marvin Sapp RCA INSPARATION	21 1
24		22	PRESSURE J. MCREYNOLDS (J. MCREYNOLDS)		Jonathan McReynolds TEHILLAH/LIGHT	9 16
17	23	23	MADE A WAY T. GREENE, V. NAVEJAR (T. GREENE)		Travis Greene RCA INSPARATION	17 3
23	24	24	I'LL BE THE ONE M. BOONE, C. CARTER (K. A. DOCK, C. MOORE)		Bri (Briana Babineaux) MARQUIS BOONE/TYSCOT	13 8
RE-ENTRY		25	MORE THAN ENUFF T.J. BURTON, K.A. TYLER (T.J. BURTON, T.J. BURTON)		Half Mile Home GOD MADE MILLIONAIRE/CHURCH BOYBLACKSMOKE	25 2

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL		CHART		
7	1	#1 7 WKS LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	39		
4	2	VARIOUS ARTISTS PLG/WORD CURB/CAPITOL CMG	WOW Hits 2016	14		
2	3	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Adore: Christmas Songs Of Worship	10		
5	4	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	21		
8	5	KENNY ROGERS WARNER BROS. NASHVILLE/WORD CURB	Once Again It's Christmas	10		
39	6	GG VARIOUS ARTISTS MARANATHA/CAPITOL CMG	Top 25 Praise Songs: 2016 Edition	14		
15	7	JEREMY CAMP STOLEN PRIDE/SPARROW/CAPITOL CMG	I Will Follow	47		
11	8	THIRD DAY ESSENTIAL/PLG	Lead Us Back: Songs Of Worship	44		
13	9	PASSION SIXSTEPS/SPARROW/CAPITOL CMG	Even So Come	31		
3	10	CASTING CROWNS BEACH STREET/REUNION/PLG	A Live Worship Experience	7		
17	11	HILLSONG HILLSONG/SPARROW/CAPITOL CMG	Open Heaven / River Wild	13		
9	12	CASTING CROWNS BEACH STREET/REUNION/PLG	Thrive	98		
33	13	NF CAPITOL CMG	Mansion	40		
30	14	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	Be Still And Know... Hymns & Faith	27		
RE	15	JESUS CULTURE JESUS CULTURE/SPARROW/CAPITOL CMG	This Is Jesus Culture	8		
10	16	SOUNDTRACK REUNION/PLG	War Room: Music From And Inspired By The Original Motion Picture	19		
21	17	FOR KING & COUNTRY FERVENT/WORD CURB	RUN WILD. LIVE FREE. LOVE STRONG.	68		
38	18	MATTHEW WEST SPARROW/CAPITOL CMG	Live Forever	30		
26	19	ANDY MINEO REACH	Uncomfortable	15		
6	20	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Love Ran Red	62		
46	21	COLTON DIXON 19/SPARROW/CAPITOL CMG	Anchor	58		
20	22	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Empires	32		
RE	23	MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	Unbroken Praise: At Abbey Road Studios	17		
25	24	LEICRAE REACH	Anomaly	68		
36	25	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Zion	143		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL		CHART		
1	1	#1 7 WKS KIRK FRANKLIN FO YO SOUL/RCA	Losing My Religion	8		
3	2	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place Live	19		
5	3	ANTHONY BROWN & GROUP THERAPY KEY OF A/VMAN/TYSCOT/TASEIS	Everyday Jesus	24		
2	4	VARIOUS ARTISTS MARANATHA/CAPITOL CMG	Maranatha! Music: Top 15 Gospel Praise Hits	11		
6	5	DEITRICK HADDON RELEVE/DHVISIONS/EONE	Masterpiece	8		
9	6	TRAVIS GREENE RCA INSPARATION/RCA	The Hill	9		
4	7	VARIOUS ARTISTS MOTOWN GOSPEL/WORD CURB/RCA INSPARATION/RCA	WOW Gospel 2015	48		
8	8	JONATHAN MCREYNOLDS TEHILLAH/LIGHT/EONE	Life Music: Stage Two	15		
15	9	JAMES HALL WAP MUSIC BLEND/EONE	New Era	7		
RE	10	LYNDA RANDLE GAITHER/CAPITOL CMG	Ageless Hymns: Songs Of Peace	3		
13	11	JOE DOUGLASS & SPIRIT OF PRAISE JDI	The Great I Am	7		
7	12	MARVIN SAPP RCA INSPARATION/RCA	You Shall Live	31		
16	13	CASEY J MARQUIS BOONE/TYSCOT/TASEIS	The Truth	35		
22	14	ISRAEL & NEW BREED RCM NEW BREED/RCA INSPARATION/RCA	Covered: Alive In Asia	21		
14	15	ERICA CAMPBELL MY BLOCK/EONE	Help 2.0	36		
12	16	BRIAN COURTNEY WILSON MOTOWN GOSPEL/CAPITOL CMG	Worth Fighting For	38		
24	17	CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG	Any Given Sunday	42		
RE	18	GEOFFREY GOLDEN BE1/FO YO SOUL/RCA/PLG	Kingdom...LIVE!	9		
11	19	VARIOUS ARTISTS MARANATHA/CAPITOL CMG	Maranatha! Music: Top 25 Gospel Praise Songs	8		
17	20	FRED HAMMOND F. HAMMOND/RCA INSPARATION/RCA	I Will Trust	51		
10	21	VARIOUS ARTISTS EONE	Billboard #1 Gospel Hits	47		
RE	22	JIMMY GREENE GREENE MUSIC WORKS/MACK AVENUE	Beautiful Life	5		
18	23	VARIOUS ARTISTS MOTOWN GOSPEL/CAPITOL CMG	Icon: Gospel Worship	20		
20	24	JOHN P. KEE KEE/MOTOWN GOSPEL/CAPITOL CMG	Level Next	14		
RE	25	DR. F. JAMES CLARK AND THE SHALOM CHURCH (CITY OF PEACE) MASS CHOIR CITY OF PEACE	Simply Amazing	7		



'Oceans' Still Making Waves

Australian worship collective **Hillsong United** (above) extends its record reign atop Hot Christian Songs as "Oceans (Where Feet May Fail)" rises 3-1 for its 59th nonconsecutive week at No. 1. The single entered the chart dated Oct. 5, 2013 at No. 46 and first ruled the Dec. 7, 2013 tally. It has ranked in the top five each week dating to its first frame on top, making for an astonishing streak of 111 weeks and counting. "Oceans" swells with 9,000 downloads sold (up 18 percent) in the week ending Dec. 31, 2015, according to Nielsen Music, and roars 4-1 on Christian Digital Songs. The song nets its likewise record-extending 45th week at No. 1 and has sold 1.4 million to date.

Meanwhile, two tracks hit the Hot Christian Songs top 10: **Matthew West's** "Grace Wins" (13-8), his 15th top 10, and **Stars Go Dim's** "You Are Loved" (20-10), its first (in its debut chart visit).

On Top Christian Albums, **Lauren Daigle's** first full-length, *How Can It Be*, returns to No. 1 (7-1; 6,000 sold) for its first frame on top since it debuted at the summit (May 2, 2015). Aiding Daigle's profile: her supporting role on **Chris Tomlin's** *Adore: Christmas Tour*, which wrapped Dec. 19 in Phoenix. Daigle also sings the lead vocal on Tomlin's "Noel," which peaked at No. 4 on the Dec. 26, 2015 Hot Christian Songs chart. The song is from Tomlin's *Adore: Christmas Songs of Worship*, which ranks at No. 3 on Top Christian Albums (5,000 sold).

—Jim Asker

Dance/Electronic

January 16
2016
billboard

HOT DANCE/ELECTRONIC SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	
2	1	1	#1 DG ROSES		The Chainsmokers Featuring ROZES	1
					DISRUPTOR/COLUMBIA	29
1	2	2	AG LEAN ON		Major Lazer & DJ Snake Featuring MO	1
					MAD DECENT	44
3	3	3	WHERE ARE U NOW		Skrillex & Diplo With Justin Bieber	1
					MAD DECENT/OWSLA/ATLANTIC	45
4	4	4	HOW DEEP IS YOUR LOVE		Calvin Harris & Disciples	2
					FLY EYE/COLUMBIA	24
5	5	5	DESSERT		Dawin	5
					CASABLANCA/REPUBLIC	31
7	6	6	SUGAR		Robin Schulz Featuring Francesco Yates	6
					SPINNING DISK	23
8	7	7	HOLD MY HAND		Jess Glynne	6
					ATLANTIC	40
9	10	8	MAGNETS		Disclosure Featuring Lorde	8
					METHOD/PNR/CAPITOL	15
10	9	9	BE RIGHT THERE		Diplo & Sleepy Tom	9
					MAD DECENT	18
12	12	10	BANG MY HEAD		David Guetta Featuring Sia & Fetty Wap	10
					WHAT A MUSIC/PARLOPHONE/ATLANTIC	12
14	13	11	SG MIDDLE		DJ Snake Featuring Bipolar Sunshine	10
					DISRUPTOR/INTERSCOPE	11
11	11	12	STAY		Kygo Featuring Maty Noyes	8
					ULTRA/RCA	4
6	8	13	DADDY		PSY Featuring CL	6
					YG	5
15	14	14	OMEN		Disclosure Featuring Sam Smith	5
					METHOD/PNR/CAPITOL	23
13	15	15	THE BUZZ		Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz	13
					ELEFANT TRAKS/NETWORK	8
18	16	16	IN MY ROOM		Yellow Claw & DJ Mustard Feat. Ty Dolla \$ign & Tyga	16
					MAD DECENT	5
16	17	17	NEVER FORGET YOU		Zara Larsson & MNEK	16
					RECORD COMPANY TEN/EPIC	14
20	18	18	HIGHER PLACE		Dimitri Vegas & Like Mike Featuring Ne-Yo	18
					DISRUPTOR/COLUMBIA	9
17	21	19	SOMETHING BETTER		Audien Featuring Lady Antebellum	10
					ASTRALWORKS/CAPITOL	25
19	19	20	RUNNING OUT		Matoma & Astrid S	19
					FRFR/PARLOPHONE/WARNER BROS	4
22	23	21	OCEAN DRIVE		Duke Dumont	14
					BLAZE BOYS CLUB/TURBO STRAWEKERS/CAPITOL	21
24	20	22	LIGHT IT UP		Major Lazer Featuring Nyla	20
					MAD DECENT	6
28	24	23	UNTIL YOU WERE GONE		The Chainsmokers & Tritonal Feat. Emily Warren	23
					DISRUPTOR/COLUMBIA	15
21	22	24	HERE FOR YOU		Kygo Featuring Ella Henderson	12
					ULTRA/RCA	17
25	26	25	BROKEN ARROWS		Avicii	10
					PRMO/ISLAND/REPUBLIC	14
26	29	26	EASY LOVE		Sigala	16
					MINISTRY OF SOUND	18
41	46	27	FREE.K		Pitbull	27
					MR. 305/POLO GROUNDS/RCA	7
27	27	28	AUTOMATIC		ZHU x AlunaGeorge	19
					MIND OF A GENIUS/COLUMBIA	15
35	31	29	SHOUT IT OUT LOUD		Robin S & DJ Escape	29
					GROOVICIOUS	5
39	35	30	BELIEVE		Chaos Featuring CeCe Peniston	30
					TREEHOUSE TRIBE	5
30	28	31	COMING OVER		Dillon Francis & Kygo Feat. James Hersey	16
					MAD DECENT/COLUMBIA	20
31	30	32	RED LIPS		GTA Featuring Sam Bruno	23
					THREE SIX ZERO/WARNER BROS	5
38	37	33	NEW YORK CITY		The Chainsmokers	29
					DISRUPTOR/COLUMBIA	10
34	36	34	BOOK OF LOVE		Felix Jaehn Featuring Polina	34
					L'AGENTUR/CASABLANCA/REPUBLIC	4
23	33	35	RUN ON LOVE		Lucas Nord Featuring Tove Lo	23
					RADIKAL	9
32	34	36	FLESH WITHOUT BLOOD		Grimes	18
					4AD/BEGGARS GROUP	10
33	32	37	NEVER LEAVE		DVBBS	32
					SPINNIN'	6
44	40	38	WORKING FOR IT		ZHU x Skrillex x THEY	13
					MIND OF A GENIUS/COLUMBIA	10
40	38	39	SMOKE FILLED ROOM		Mako	38
					ULTRA	3
48	50	40	FORBES		Borgore & G-Eazy	40
					BUYGORE	11
47	42	41	THE ONLY WAY IS UP		Martin Garrix & Tiesto	41
					MUSICAL FREEDOM/PMA/CASABLANCA/REPUBLIC	3
-	43	42	ALONE NO MORE		Philip George And Anton Powers	42
					3BEAT/MOTOWN/CAPITOL	2
45	-	43	BAILAME		Alex Sensation Featuring Yandel & Shaggy	35
					EONE	13
HOT SHOT DEBUT	-	44	CALIFORNIA DREAMIN		Freischwimmer	44
					DUSTY DESERT/PLANET PUNK	1
-	48	45	ON PURPOSE		Dougie F Featuring Pitbull & 40 Cobras	45
					MR. 305	2
37	45	46	FOR A BETTER DAY		Avicii	17
					PRMO/ISLAND/REPUBLIC	18
RE-ENTRY	47	47	BOOM		Major Lazer Feat. MOTI, Ty Dolla \$ign, Wizkid & Kranium	27
					MAD DECENT	2
42	44	48	REALITY		Lost Frequencies Featuring Janieck Devy	42
					ARMADA/ULTRA	3
RE-ENTRY	49	49	WATERBED		The Chainsmokers Featuring Waterbed	49
					DISRUPTOR	2
RE-ENTRY	50	50	NOCTURNAL		Disclosure Featuring The Weeknd	16
					METHOD/PNR/CAPITOL	8

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 3 WKS SKRILLEX & DIPLO		Skrillex And Diplo Present Jack U	45	
				MAD DECENT/OWSLA/AG		
1	2	VARIOUS ARTISTS		Now That's What I Call A Workout 2016	2	
				SONY MUSIC/UNIVERSAL/UMG		
7	3	THE CHAINSMOKERS		Bouquet (EP)	10	
				DISRUPTOR/COLUMBIA		
5	4	DISCLOSURE		Caracal	14	
				METHOD/PNR/CAPITOL		
3	5	JAMIE XX		In Colour	31	
				YOUNG TURKS		
8	6	ODESZA		In Return	70	
				FOREIGN FAMILY COLLECTIVE/COUNTER		
6	7	VARIOUS ARTISTS		Monstercat 025: Threshold	2	
				MONSTERCAT		
NEW	8	VARIOUS ARTISTS		Common Culture, Volume IV: A Compilation By Connor Franta	1	
				HEARD WELL		
10	9	ALINA BARAZ & GALIMATIAS		Urban Flora (EP)	33	
				ULTRA		
9	10	MAJOR LAZER		Peace Is The Mission	31	
				MAD DECENT		
18	11	ZEDD		True Colors	32	
				INTERSCOPE/IGA		
16	12	AVICII		Stories	13	
				PRMO/ISLAND		
11	13	FKA TWIGS		M3LL155X (EP)	7	
				YOUNG TURKS		
RE	14	MANDISA		Get Up: The Remixes	9	
				SPARROW/CAPITOL CMG		
12	15	FKA TWIGS		LP1	66	
				YOUNG TURKS		
15	16	PURITY RING		Another Eternity	44	
				4AD		
13	17	COLTON DIXON		The Calm Before The Storm	14	
				19/SPARROW/CAPITOL CMG		
RE	18	VARIOUS ARTISTS		Neptunes: A Compilation By JC Caylen	2	
				HEARD WELL		
RE	19	TOBYMAC		Eye'm All Mixed Up: Remixes	14	
				FOREFRONT/CAPITOL CMG		
RE	20	GALANTIS		Pharmacy	15	
				BIG BEAT/ATLANTIC/AG		
23	21	YEARS & YEARS		Communion	20	
				POLYDOR/INTERSCOPE/IGA		
19	22	CAPITAL KINGS		II	13	
				GOTEE/PLG		
RE	23	BRITT NICOLE		The Remixes	4	
				CAPITOL CMG		
4	24	ABOVE & BEYOND		Anjunabeats, Volume 12	2	
				ANJUNABEATS/ULTRA		
17	25	CALVIN HARRIS		Motion	59	
				FLY EYE/COLUMBIA		

DANCE/ELECTRONIC DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 3 WKS ROSES	The Chainsmokers Feat. ROZES	29		
			DISRUPTOR/COLUMBIA			
2	2	DESSERT	Dawin	21		
			CASABLANCA/REPUBLIC			
3	3	LEAN ON	Major Lazer & DJ Snake Feat. MO	44		
			MAD DECENT			
4	4	HOW DEEP IS YOUR LOVE	Calvin Harris & Disciples	24		
			FLY EYE/COLUMBIA			
5	5	WHERE ARE U NOW	Skrillex & Diplo With Justin Bieber	45		
			MAD DECENT/OWSLA/AG			
6	6	TITANIUM	David Guetta Feat. Sia	211		
			WHAT A MUSIC/PARLOPHONE/WARNER BROS			
13	7	TURN DOWN FOR WHAT	DJ Snake & Lil Jon	107		
			COLUMBIA			
15	8	HEY MAMA	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	51		
			WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG			
11	9	MIDDLE	DJ Snake Feat. Bipolar Sunshine	11		
			DISRUPTOR/INTERSCOPE/IGA			
7	10	HOLD MY HAND	Jess Glynne	34		
			ATLANTIC/AG			
14	11	YOU KNOW YOU LIKE IT	DJ Snake & AlunaGeorge	49		
			INTERSCOPE/IGA			
12	12	MAGNETS	Disclosure Feat. Lorde	15		
			METHOD/PNR/CAPITOL			
8	13	SUGAR	Robin Schulz Feat. Francesco Yates	20		
			TONSPIEL/AG			
10	14	THE BUZZ	Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz	8		
			ELEFANT TRAKS/NETWORK			
17	15	RUNAWAY (U & I)	Galantis	64		
			BIG BEAT/AG			
9	16	BE RIGHT THERE	Diplo & Sleepy Tom	13		
			MAD DECENT			
21	17	BEAUTIFUL NOW	Zedd Feat. Jon Bellion	34		
			INTERSCOPE/IGA			
23	18	BANGARANG	Skrillex Feat. Sirah	139		
			BIG BEAT/OWSLA/ATLANTIC/AG			
19	19	REVOLUTION	Diplo Feat. Faustix & Imanos & Kai	54		
			MAD DECENT			
33	20	SCARY MONSTERS AND NICE SPRITES	Skrillex	185		
			BIG BEAT/ATLANTIC/AG			
16	21	BANG MY HEAD	David Guetta Feat. Sia & Fetty Wap	11		
			WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG			
20	22	A SKY FULL OF STARS	Coldplay	79		
			PARLOPHONE/ATLANTIC/AG			
25	23	OMEN	Disclosure Feat. Sam Smith	23		
			METHOD/PNR/CAPITOL			
30	24	FEEL GOOD INC	Gorillaz	105		
			PARLOPHONE/VIRGIN/CAPITOL			
42	25	BREAK FREE	Ariana Grande Feat. Zedd	68		
			REPUBLIC			



Skrillex & Diplo's Grammy Gain

Skrillex and Diplo (above) dominate Top Dance/Electronic Albums for the first time in eight months (and for a third total week) with *Skrillex and Diplo Present Jack U*. Aiding the resurgence is a pair of Grammy Award nominations, including for best dance/electronic album, which helps spark its 37 percent boost to 5,000 sold in the week ending Dec. 31, 2015, according to Nielsen Music. It's the best sales week for the set since March 21, 2015 (7,000), the frame after it debuted at No. 1 and best dance recording Grammy nominee "Where Are U Now" (with Justin Bieber), last led the Top Dance/Electronic Albums chart dated May 2, 2015.

Speaking of Hot Dance/Electronic Songs, **The Chainsmokers** snare a second week at No. 1 with "Roses" (featuring **Rozes**) and score top Digital Gainer honors (93,000 sold, up 56 percent). The track dethroned **Major Lazer** and **DJ Snake's** 23-week reign with "Lean On" featuring **MØ** on the Jan. 9, 2015 tally. Elsewhere on the ranking,

DANCE CLUB SONGS™ chart table with columns: LAST WEEK, THIS WEEK, TITLE, Artist, WKS. ON CHART. Top entry: 1. HIGHER PLACE - Dimitri Vegas & Like Mike Feat. Ne-Yo.

BOXSCORE
January 16 2016 billboard

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

CONCERT GROSSES chart table with columns: RANK, GROSS PER TICKET PRICE(S), ARTIST, VENUE DATE, ATTENDANCE CAPACITY, PROMOTER. Top entry: 1. DAVID GILMOUR - ALLIANZ PARQUE, SAO PAULO, BRAZIL.



Gilmour Rocks Boxscore Chart

English guitarist and Pink Floyd alum David Gilmour earns the top five slots on the Boxscore chart based on ticket sales from the Latin American leg of his world tour.

BOXSCORE: The top-grossing concert as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to Bob Allen at bob.allen@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 for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

CLOUDS

REWINDING
THE
CHARTS

43 Years Ago CARLY SIMON WOULDN'T REVEAL WHO WAS 'SO VAIN'

The singer-songwriter's 1973 hit topped the Billboard Hot 100 and kicked off a four-decade mystery

THE 1970S WERE A GOOD TIME FOR ROCK and pop mysteries that have since been solved. Despite rumors fueled by playing The Beatles' "Revolution 9" backward, Paul McCartney wasn't really dead. And *Dark Side of the Moon* was not intended as an alternate soundtrack to *The Wizard of Oz*. It's only recently, however, that one much-debated question — who inspired Carly Simon's 1973 kiss-off song, "You're So Vain" — was partially answered by its writer. In November, just ahead of the publication of her memoir *Boys in the Trees*, Simon, 70, confirmed to *People* magazine that actor Warren Beatty, long rumored to have inspired the tune, was the culprit behind its second verse in which the singer realizes her dreams are just "clouds in my coffee."

The song's memorable and mysterious lyrics gave Simon, then 27, her first and only No. 1 single on the Billboard Hot 100. Beginning with the chart dated Jan. 6, 1973, the hit reigned for three weeks and helped push its ironically titled parent LP, *No Secrets*,

to the top of the Billboard 200 for five weeks. Simon scaled the album tally 22 more times through 2009 (rising as high as No. 3).

During her interview with *People*, Simon told the magazine that "[Beatty] thinks the whole thing is about him!" — a nod to the song's chorus — but he is actually just one of

three men who inspired the track.

(She has denied that singer-songwriter ex-husband James Taylor is one of them.) Simon has not publicly divulged the identities of the other two, but Taylor Swift reportedly learned them after Simon joined her onstage to sing "You're So Vain" during a 2013 stop in Foxborough, Mass., on the Red Tour. In a video produced for the show, Swift thanked Simon for inspiring her own trademark lyrical digs at exes and said of "Vain": "That is the most direct way anyone has ever addressed a breakup."

—GARY TRUST

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
4	4	YOU'RE SO VAIN	Carly Simon (Richard Perry), Elektra 45824 6
2	2	CLAIR	Gilbert O'Sullivan (Gordon Mills), MAM 3626 (London) 11
3	1	ME AND MRS. JONES	Billy Paul (Gamble-Huff), Philadelphia International 73521 (Columbia) 10
4	16	SUPERSTITION	Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown) 8
5	6	FUNNY FACE	Carly Simon (Star Silver), Dot 17409 (Fam) 15

Simon in New York in September 1970 on her way to Electric Ladyland Studios, where she recorded her first album.

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