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HOSTED BY LL COOL J AND CHRISTY TEIGEN

THURSDAYS 10/9c

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

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

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

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

— GARY TRUST
How did "I Love This Life" come together?
CHRIS LUCAS We wanted to write a hit for Garth Brooks — we were like, “This has to be an anthem.” To make it positive, for three minutes we just said things we loved about life. For a long time it was on hold because we thought, “What if it happens for next to nothing or for free, we’d regret it.”

How did you come from write a hit for another artist, but ultimately we said, “We’ve got to take this.” He’s probably been wrapped up in this new baby and all of that my grandpa made.” Are you going to add the love in the room. This is my first kid. The things in life are free. We decided, “We wanted to write a hit for another artist, but ultimately we said, “This has to be an anthem.” To make it positive, for three minutes we just said things we loved about life. For a long time it was on hold because we thought, “What if it happens for next to nothing or for free, we’d regret it.”

Where did the name LoCash come from?
PRESTON BRUST When something cool would happen for next to nothing or for free, we’d just high five and be like, “That was low cash!” It was a nice mentality: Remember where you came from and that the best things in life are free. We decided, “Let’s just be the country boys of low cash.”

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The song is about life’s simpler pleasures, from “my boots” to “that ragged old barn that my grandpa made.” Are you going to add “having a hit song” to that list? I haven’t looked at the charts in the past 24 hours. We’re at the hospital — I just had a kid. Well, my wife just had our kid! I’ve

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After Taylor Swift premiered the music video for "Out of the Woods" (the sixth single from her chart-topping 1989) on Dec. 31 during ABC's Dick Clark's New Year's Rockin' Eve With Ryan Seacrest, the song re-enters the Hot 100 at No. 46, fueled by 4.8 million U.S. streams (up 739 percent) in the week ending Jan. 7, according to Nielsen Music. "Woods" also enters the Mainstream Top 40 airplay chart (No. 28). It first hit the Hot 100 (No. 18) on Nov. 1, 2014, as a preview of 1989, two weeks before the album launched atop the Billboard 200.
Contents

ON THE COVER

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

THIS WEEK
Volume 128 / No. 2

Natalie Bergman of Wild Belle photographed Dec. 31, 2015, at Soho House in Chicago.

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

THE BILLBOARD HOT 100
3 Justin Bieber scores his second No. 1.

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

7 DAYS ON THE SCENE
16 Parties The Golden Globes, Help Haiti Home Gala, Linda Perry fetes Freeheld

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

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

STYLE
29 Hip hop’s new uniform? The Kanye West- and ASAP Rocky-approved bomber. Plus: The scoop on brother-sister duo Wild Belle’s vintage look [and sound].

REVIEWS
49 Steve Angello, Hank Williams Jr., Grizfolk, Daughter

CHARTS
52 David Bowie’s final bow, Blackstar, is projected to top the Billboard 200.
68 Code in 1977, Stevie Wonder topped the pop and R&B charts with “I Wish.”

CORRECTION
In the Jan. 16 issue, Billboard misidentified Dan Charles as a former intern at WBLS New York. He did deliver records to the station while working at Profile Records but never served as an intern.
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THE HIGH-WIRE ACT OF A GUNS N’ ROSES REUNION TOUR
THE BAND IS SAID TO BE ASKING $3 MILLION PER SHOW, AND ITS UNPREDICTABILITY LEAVES A LOT TO CHANCE. BUT THE UPSIDE IS HIGH, AND SOURCES SAY AEG AND LIVE NATION ARE IN THE RING

BY RAY WADDELL

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

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

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

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

Yet the prospects of a classic GNR tour are decidedly mixed. “It might very well be a home run,” says Washington, D.C.-based indie promoter Seth Hurwitz. “It might very well be that it’s not. I prefer not to take part in these kind of all-or-nothing bets myself.”

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

Even with this history of wild unpredictability and transcendent performances, sources say both AEG Live and Live Nation are eager to produce the tour. (Reps for both companies declined comment.)

The financial risks for stadium shows are huge, even with proven draws. Production costs run roughly $1.6 million — plus talent costs. With those expenses, it could take a box office gross of about $4.8 million just to break even, and with an acceptable promoter profit of $300,000 to $400,000, the gross would have to hit $5.1 million to $5.2 million before the band would get into overage (meaning enough tickets have been sold for the act to receive a percentage of the gross).

To come out in the black on these estimated expenses would require a $100 average ticket price on 50,000 fans, or a $90 average ticket price on 60,000 tickets sold.

But if a show does get into overage, it could add another $200,000 to the band’s estimated $8 million per night. A GNR reunion likely would spur substantial merchandising sales — as much as $20 per head — generating another $750,000 to $1 million, with the lion’s share also going to the group.

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

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

Bought In Translation: ‘Hello’

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

BY LEILA COBO and ED CHRISTMAN

ADELE’S “HELLO” VIDEO, WHICH HAS Nearing 1 billion views on YouTube, has spawned a slew of covers on the Internet including several foreign-language versions that have found their own audiences.

Spanish singer Leroy Sanchez’s cover of the song has nearly 22 million views. A version by Korean teen Lydia Lee has more than 10 million. And a Spanish/English rendition by American Idol alum Karen Rodriguez boasts 6 million.

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

Take, for example, the Spanish-language versions of “Hello,” whose sung greetings include “Hola” and “Alo.” No matter the interpretation of the lyrics, all are considered covers of the original composition, written by Adele and Greg Kurstin and published by EMI April Music, Kurstin Music and Universal/Songs of PolyGram International.

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

“The compulsory license [which allows artists to cover songs without the songwriters’ express consent] does not apply to song translations and adaptations,” says Rodriguez’s manager Maxwell Clayman. “Since the melody is identical, the publisher won’t let me print it. It’s not a cover.”

Yet with the rise of covers on YouTube, the process turns into a game of whack-a-mole for rights-holders. If the song’s master recording is fingerprinted, it’s easy to find; even if not, YouTube’s melody-matching algorithm should be able to catch it, according to Adiam founder Jeff Price. But covers in different languages must be found with a descriptive-word search. “If the translation sticks close to the original title, you can find it,” says Price. “But if the translation is not a literal translation, it’s much more difficult.”

Still, for an artist like Rodriguez, having her interpretation go viral is a ticket to the broader recognition that has eluded her since she was a season-10 finalist on American Idol in 2011. “I didn’t get the opportunity of getting signed or catching the attention of people who wanted to support my music,” says Rodriguez, who has co-written with Romeo Santos but works in a hotel by day. “With these covers I get to put out music.”
Jurassic Symphony

The 1993 dinosaur blockbuster gets a live orchestral makeover

BY MELINDA NEWMAN

Jurassic Park is the latest blockbuster to get the orchestral-concert treatment in what has become a popular new form of entertainment: watching a movie while listening to a live performance of its score.

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

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

Since the first live performance of a score, in 1987 when the Andre Previn-conducted Los Angeles Philharmonic played Prokofiev’s music to 1938 classic Alexander Nevsky, business has boomed in new audiences and revenue. Two nights of Back to the Future, held Oct. 15 and 16, 2015, at New York’s Radio City Music Hall featuring the New Jersey Symphony Orchestra, grossed $411,173, according to Billboard Boxscore.

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

THE BOX SET BOOM

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

During the third week of November, the No. 1 title on Billboard’s Top Rock Albums chart was The Cutting Edge, a two-CD set of 50-year-old recordings by Bob Dylan. It sold 14,000 copies (according to Nielsen Music), impressive for a catalog release in the age of streaming. Even more impressive: A six-CD version that cost more than $100 sold 6,000 units, and a gargantuan 18-CD Collector’s Edition, available on Dylan’s website for $600, sold 2,000.

Some of today’s hottest new music is old music in elaborate new boxes. Even as labels focus increasingly on streaming, executives tell Billboard that box sets—many of which retail for $100 or more—are selling as well or better than they have in years.

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

Mark Pinkus, president of Warner Music’s catalog imprint Rhino Entertainment, says that the label had begun moving away from the physical-music business in 2010. But the following year, it released a $400 73-CD Grateful Dead box that sold out its limited run of 7,200 copies in four days. Now Rhino releases a major grateful Dead project every year, including September’s 20 Trips Around the Sun, an enormous $700 80-CD live collection. Other recent releases include compilations from David Bowie and Aretha Franklin and a six-disc Velvet Underground set. “I’m very happy I work here,” says Pinkus. “Otherwise I’d be broke.” —ROBERT LEMINE

Bob Dylan and The Grateful Dead are just two acts that have released mammoth box sets.
Brian Monaco
The publishing executive talks Super Bowl, Sundance and how to get a yes from Bob Dylan

BY MELINDA NEWMAN
PHOTOGRAPHED BY ALLISON MICHAEL ORENSTEIN

There's no need to ask Brian Monaco which team he's pulling for at Super Bowl 50— the publishing executive is rooting for the commercials.

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

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

Monaco, 45 and single, came to Sony/ ATV as part of the 2012 EMI Music Publishing acquisition. Prior to joining EMI in 2007, he headed his own management company for authors, politicians and media personalities. Now leading a global staff of 150 who represent the publisher's 3 million-song catalog, including copyrights from The Beatles, Bob Dylan, Queen and Taylor Swift, the avid horologist (The Wall Street Journal recently profiled his 50-watch collection) relaxes by playing squash. "It's like chess on speed," he says. "I love running around, forgetting about work for an hour, then coming back into it."

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

Bob Dylan has opened up his catalog for synchs lately, narrating and appearing in a 2014 Chrysler Super Bowl ad. Why the shift? He understands it's a nice way to get his catalog out to a broader audience. I was shocked that he said yes [to the Chrysler ad]. [Manager] Jeff [Rosen] has been so creative and interested in hearing every single [offer]. Instead of just saying no, he says, "Let's try to figure it out."

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

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

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

The options window for songs is shortening from one year to six or nine months. How does that affect you? It's not even six to nine months. Sometimes it's three months, a week, one day. That's a big change. We have that with a few of our deals this year: a one-time broadcast at the Super Bowl.

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

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

What is the most-requested song in the catalog? Probably "Over the Rainbow." It feels like we get a call about it every month.

1 A Bob Dylan-signed guitar the artist gave Monaco after working together on a Super Bowl commercial.
2 A photo of Capital Tower, where Monaco once worked, beside a squash racket. He plays several times a week.
3 A turntable clock given by Sony/ATV's Rich Christina after they signed The Gaslight Anthem.
4 While negotiating a tough deal for a client, a lawyer compared Monaco to Harry Truman. A friend gave him the photo.
Animator Robert Balser, who co-directed the cartoon sequences in The Beatles' 1968 film Yellow Submarine, died of complications from respiratory failure in Los Angeles. He was 88.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Fifth Harmony joined Maverick Management.

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

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

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

BIRTHDAYS

Jan. 15
Howie Day (35)

Jan. 16
Nick-Vaessen (36)
Sade (57)

Jan. 17
Kid Rock (45)
Steve Earle (61)
Mick Taylor (67)
Francoise Hardy (72)

Jan. 19
John Wozniak (45)
Dolly Parton (70)

Jan. 20
Gary Barlow (45)
Pau Stanley (64)

Jan. 21
Spider Loc (37)
Emma Bunton (40)
Chan Marshall (44)
7 DAYS ON THE SCENE

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

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

LOS ANGELES, JAN. 10

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

Help Haiti Home Gala

BEVERLY HILLS, JAN. 9

1. Tom Petty & The Heartbreakers performed for an A-list crowd that included Justin Bieber, Leonardo DiCaprio and Mark Ruffalo at the Sean Penn & Friends’ fifth annual Help Haiti Home gala at the Montage Hotel to benefit the J/P Haitian Relief Organization.
2. Brad Paisley (left) and Kevin Nealon. 3. Madonna, who performed “La Vie en Rose,” with ex-husband Penn.
HOLLYWOOD EMERGED FROM ITS POSTHOLIDAY HAZE FOR A STAR-studded party hosted by producer-musician Linda Perry. The cause for celebration? The film Freeheld, for which Perry penned the song “Hands of Love” (sung by Miley Cyrus). Among the attendees were Ian Astbury of The Cult, actresses Juliette Lewis and Courtney Love, each of whom took the stage. Love, who arrived at private club Community clutching the arm of daughter Frances Bean Cobain, performed for an audience that included Freeheld star Ellen Page, Tobey Maguire, and Jessica and Ashlee Simpson. But Christina Aguilera’s pipes stole the show. Remarking that she had been suffering from the flu, Aguilera slayed on a sparse, powerful rendition of John Lennon’s “Mother,” which she called one of her “all-time favorites.”

—SHIRLEY HALPERIN
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Dr. Dre’s Golden Child

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

BY CHRIS MARTINS • PHOTOGRAPHED BY AMANDA FRIEDMAN

“I hit some serious landmarks in 2015,” says Paak, photographed Jan. 5 at Hotel Erwin in Venice, Calif. To see an exclusive video of the singer driving through Malibu and discussing the album it inspired, go to Billboard.com or Billboard.com/ipad.
A NASTY EL NINO-FUELED STORM HAS just made landfall in Malibu, and it’s washing red slurry across the Pacific Coast Highway as a sleek black BMW heads south.

Anderson Paak is dry inside, sunk into a leather seat, but the drive reminds him of leaner times. It barely has been a year since he had to wake at 5 a.m. every Sunday and make the 60-mile drive back up this road so he could earn some rent money drumming at his hometown church in Oxnard. On the drive, he would daydream about a far-off time like now.

“I put a list together,” he recalls. “It was like: Get health insurance, get a car, get a bigger apartment, travel more, get a record deal, get a publishing deal, sell 10,000 units, be a part of A&M, make a million dollars. I got to check off 90 percent of the stuff last year. I hit some serious landmarks in 2015.”

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

“I was like, ‘Oh, shit — Dre hasn’t heard ‘Suede’ yet,’” says Paak, referring to the woozy viral hit (more than 3 million SoundCloud listens and nearly as many YouTube plays) by his NxWorries duo with producer Knxwledge. “I’m thinking he might just cut it off and walk out the room; he’s notorious for that. But he started bobbing his head, then says, ‘Play that again.’ And he cranked it, bro — I mean, it hurt my ears. After the third time, he was like, ‘All right. Let’s work.’”

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

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

Paak takes pride in the fact that he intersects Los Angeles musical circles that typically don’t overlap, from gangsta rap to underground to Odd Future (he toured with Earl Sweatshirt in 2013). He named his 2014 debut Venice for the boulevard that cuts a long swath through the city’s disparate neighborhoods, and his new album is a sequel of sorts. “I was exploring a lot of sounds then, trying to find what’s unique to me,” says Paak. “Malibu is the maturation of that. It’s where we were going — it’s a destination.”

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

For a decade, Paak bounced around among family’s houses, friends’ couches, odd jobs and sporadic music gigs (his early stuff is credited to NxWorries) before that it was Makemore. He’s been to jail, but in 2011 he was unexpectedly let go and, soon after, became homeless.

“If I went back to Compton right now, it would be the same. I had to get off the road. I need to get a job. I need a place to stay. I need to be somewhere better,” he says. He recently moved to a Compton apartment with his new fiancée. “I have to get a job,” Paak says. “I have to make more music.”

When Paak moved to the West Coast, he says he wasn’t expecting such a quick rise to fame — but he has been overwhelmed with the support he’s received. “I needed some really good people to be in my corner, and I’m lucky to have that,” he says. “I’m a very lucky man. I’m so grateful for where I’m at.”

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

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

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

BY CHRIS PAYNE

Sitting in Billboard’s New York offices and grinning like a kid who has got a secret, Panic at the Disco’s Brendon Urie can hardly contain his excitement. New album Death of a Bachelor (out Jan. 15 on DC&D/ Fueled by Ramen) is the singer/songwriter/multi-instrumentalist’s de facto first solo project — Panic’s other remaining co-founder, Spencer Smith, departed in 2014.

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

But 11 years and three albums (two of which topped the Top Rock Albums chart) after the Las Vegas act’s double-platinum 2005 debut, the Panic torch is still in good hands. Three new tracks — “LA Devotee,” “Victorious” and “Emperor’s New Clothes” — already have entered the top 10 of Rock Digital Songs; the lattermost and “Hallelujah” have cracked the Billboard Hot 100. Across the album, Urie surprises by mixing his operatic pop-punk with his love of Frank Sinatra — even if it sounds more like Ol’ Blue Eyes rocking a gospel-influenced jock jam at the Super Bowl. But don’t worry, Panic fans: Urie’s not planning on sporting a fedora any time soon.

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

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

Where did your love of Frank come from?

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

Would you rock a Frank-like fedora?

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

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

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

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

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

Most rock musicians don’t talk that way.

It’s more self-deprecating. There’s more self-loathing, like, “I’m not worthy.” Be honest, I’m the opposite.

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

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

"It’s not really a popular consensus to sing Sinatra — which I love!” says Urie.
**Q&A**

**‘MICHAEL NEVER DOUBTED HIMSELF’**

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

BY ROB TANNENBAUM

PHOTOGRAPHED BY ERIC OGDEN

Your new documentary, Michael Jackson’s Journey From Motown to Off the Wall, is a lot of fun to watch. It was the simplest period of his life, wasn’t it, before all the tabloid headlines and abuse accusations? Back in 1979, there was no big pressure on Michael for Off the Wall. There were no expectations. It all turned after Thriller — things get complicated when you sell the most records ever. People got swept up in Thriller, but Off the Wall’s my favorite of the three records he did with Quincy Jones. Many people say that in the documentary, too.

His mom, Katherine, says Michael was very hurt when he won only one Grammy Award for Off the Wall in 1980. How much did that motivate him? Michael Jordan’s a good friend of mine. Any negative thing someone says to him, he uses that as fuel. When Michael didn’t win the Grammys he thought he should have won, it’s like, “Alright, mother—ers. I got somethin’ for yo’ ass.” And that was Thriller.

Michael never seemed like an “alright, mother—ers” kind of guy. No, he was. Let’s not get it twisted: Michael was competitive. Any record he did, he wanted the thing to be No. 1. He was hurt, and he came back with a vengeance.

**Did you like Michael?**

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

When Michael was making Off the Wall, a lot of people thought his career was over, didn’t they? There were doubts. But Michael never doubted himself. He just knew he had been given the freedom to do his thing. And to do that, he and his brothers first had to get out of a Motown contract. And then he had to step away from his brothers, too. Family is a cross to bear.

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

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

Michael’s brothers Jackie and Marlon, who have good relationships with John Branca and John McClain, the executors of Jackson’s estate, are in the film. But Janet, Jermaine and Randy, who have denounced the executors, are not in it. Why? They didn’t want to be a part of it. It’s no secret that there’s tension between [parts of] the family and the estate. Any time money’s involved, there’s going to be static.

**Was the title dictated to you by the estate?**

It wasn’t me. (Laughs) Man, I should be running for office right now. That was a true politician’s answer, wasn’t it? Give me Iowa!

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

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

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

**Have you seen Star Wars: The Force Awakens?**

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

This is your second Jackson documentary — the first was Bad 25. Do you want to do another one? I’d really like to do a documentary about Thriller. I’ve let the estate know, but I’ve not been given the job yet.

**Do you think the success of Thriller was bad for Michael’s music?**

After that, he was obsessed with topping it. Thriller became a monster on his back. Every record after that, he was trying to sell more records. I think there’s a cost for that.
“We all miss Michael, but his music’s here forever.” Lee photographed Jan. 4 at 40 Acres and a Mule Filmworks in Brooklyn.
MUSIC IN THE MOUNTAINS

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

MUST-SEE MOVIE
Music rocks will make a splash: Aside from Spike Lee’s Michael Jackson’s Journey From Homo to Off the Wall (see story, page 24), there also is Thorsten Schulte’s Eat That Question: Frank Zappa in His Own Words, which spotlights the late iconoclast with rare live footage and interviews. Jan. 25, Prospector Square Theatre, 2290 Sidewinder Drive, sundance.org

ARTIST SPOT
Billboard’s artists like Big Boi hit this outpost of Hollywood’s Rock & Belly’s for its pubby atmosphere and celeb-studded parties. 427 Main St., mnrpub.com/park-city

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

HOTTEST TICKET$ IN TOWN
Wiz Khalifa heats up Billboard’s second Winterfest, a four-day bash co-produced with Park City Live. Also on the bill: Cage the Elephant, The Chainsmokers, Kygo, Thomas Jack and more. Jan. 21-24, Park City Live, 427 Main St., parkcitylive.net

FIREPLACE SPOT
Artists like Big Boi hit this outpost of Hollywood’s Rock & Belly’s for its pubby atmosphere and celeb-studded parties. 427 Main St., mnrpub.com/park-city

26 BILLBOARD | JANUARY 22, 2016

MY INSPIRATIONS

Cars, Country And Kacey

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

OLD-SCHOOL R&B
The Osbornes make laid-back country with wry tales of blue-collar life and jammy pop. But Pawn Shop is the product of much broader listening habits. “I love Tom Braxton and Babyface,” says T.J. “I didn’t even know what genres were until we started writing.” Adds T.J.: “I’ve got a lot of music that I love and I try to play it. And that’s how we ended up making the record. What makes it cool? It just feels good.”

PAWN-SHOP FINDS
With John on guitar and T.J. on vocals, the pair looks to similar duos for inspiration. “It’s an old-school rock thing, like Robert Plant and Jimmy Page (alas, of Joe Perry and Steven Tyler),” says John of their music’s guitar-and-voice-heavy arrangements. “It just made sense to play to our strengths. I think you get so accustomed to that Grammys because we had these two strong elements.”

CLASSIC ROCK DUOS
With John on guitar and T.J. on vocals, the pair looks to similar duos for inspiration. “It’s an old-school rock thing, like Robert Plant and Jimmy Page (alas, of Joe Perry and Steven Tyler),” says John of their music’s guitar-and-voice-heavy arrangements. “It just made sense to play to our strengths. I think you get so accustomed to that Grammys because we had these two strong elements.”

NEIGHBORHOOD BUDDIES
Almost like a music camp dorm, the East Nashville hangout is the brothers’ go-to place, with Kacey Musgraves, her band, and other rising musicians. “It was incredible. We were always at jam sessions with Kacey. We’d hang out, smoke weed and play until four in the morning. Surprisingly, the police never got called.”

SMALL-TOWN ROOTS
The Osbornes came up playing dive bars in their hometown of Deale, Md. “Everyone asks, ‘How’d you get into country in Maryland?’” says John. “But it’s just as easy in any other state. Everywhere’s got a dive bar and a country band in the yard. Dad had this old Mustang — it was a haven for rodents. We’d get in the yard and just play and that’s why our songs are gritty and tough.”
HEARSAY
A LOOK AT WHO'S SAYING WHAT IN MUSIC
COMPILED BY NATALIE WEINER

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

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

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

—NICKI MINAJ
The rapper gets the last word in a Twitter feud with Teen Mom star Farrah Abraham.

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

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

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

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

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

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

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

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

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

—RZA
The MC taking a much-criticized stance on racism to Bloomberg.

OVERHEARD
BY SELMA FONSECA

In Pursuit Of Perry
Orlando Bloom locked onto Katy Perry just minutes after her arrival at the Weinstein Company's Golden Globes after-party in Beverly Hills on Jan. 10. The actor was flirting with actress Rooney Mara at the soiree, until he saw Perry join movie mogul Harvey Weinstein's corner table, which was surrounded by bodyguards and black rope. Bloom, who was sipping Fiji water (which sponsored the event), made a beeline for the VIP enclosure and soon was exchanging digits with the "Firework" singer and puffing on her vapor cigarette. When Perry headed for the exit, the pop star—who was photographed with intermittent beau John Mayer on New Year's Eve—kept looking back to make sure Bloom was following. He was.

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

Madonna
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The Weeknd wore a navy bomber by cult brand Mr. Completely to Republic Records’ MTV Video Music Awards afterparty last fall.

**BY SHANNON ADDUCCI • PHOTOGRAPHED BY JONATHON KAMBOURIS**

1. TIN COPPENS nylon and leather-patched bomber jacket, $1,395; barneys.com.  
2. PYER MOSS satin MA-1 bomber jacket, $875; pyermooss.com.  
Wild Belle’s Vintage Look (And Sound)

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

BY JAIME LUBIN
PHOTOGRAPHED BY LUCY HEWETT

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

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

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

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

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

Songs They Are Wild About

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

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

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

“Express Yourself”
Leroy Sibbles
“I love this version,” says Natalie of the song originally released by Charles Wright & The Watts 103rd Street Rhythm Band.
HOLLYWOOD, PREPARE TO BE JUDGED.

21st ANNUAL CRITICS' CHOICE AWARDS

HOSTED BY T.J. MILLER

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SUNDAY LIVE 8E/5P

A&E
DAVID BOWIE
(1947-2016)

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

David Bowie bequeathed to
popular music wasn’t a sound or
style — though he had plenty of
those — but an idea: that art, like
life, is a series of performances,
and each version of the self is
as real or unreal as any other.

Freed from the gravitational pull
of authenticity, a pop star could
be anything or anyone, and the
audience would play along. Bowie made constant
reinvention the engine of pop.

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

“He always did what he wanted to do,” wrote his
longtime producer Tony Visconti in a remembrance.

“And he wanted to do it his way, and he wanted to do
it the best way. His death was no different from his
life — a work of art.”

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

His most creative decade, the 1970s,
was also his most psychologically tumultuous, but he
continued to believe that transformation was a duty
and a pleasure.

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

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

BY DORIAN LYNNSKEY

JANUARY 23, 2016 | WWW.BILLBOARD.COM 33
‘I’M STEPPING THROUGH THE DOOR’

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

BY JODY ROSEN

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

Don’t be afraid of the man in the moon/Because it’s only me.” So sang 20-year-old David Bowie in “Love You Till Tuesday,” one of a dozen songs on his self-titled 1967 debut album. This was a tune sung not by the light of the silvery moon, as in a thousand pop ditties of yore, but crooned from the moon—a signal blasted back to Earth.

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

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

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

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

A different kind of proclamation can be heard on Bowie’s new single “Lazarus”: “Look up here, I’m in heaven... I’ve got nothing left to lose.” Here he sings not as a space invader, but as a voyager in the opposite direction, a human who has slipped the bonds of Earth and ascended to the firmament. Like other songs on the grimly beautiful Blackstar, “Lazarus” brings into focus the mystical-spiritual yearning behind Bowie’s astral visions. Listen again to the words he warbles in “Space Oddity” as the doomed Major Tom exits his space capsule: “I’m stepping through the door.” David Bowie has stepped through the door; the pain of his departure is both sharpened and eased by the bounty of mind-widening music he left behind. If, some day, we need to send a peace offering to our intergalactic adversaries, we could do worse than to load the Bowie discography on a flash drive, strap it to a rocket and blast it to the stars.
Davíd? Can you film something he desperately wanted to shag, working with me and act like you're my Bowie sat in a trailer heap in the afternoon. Maybe yours is Jareth, the romantic Goblin King. Maybe your Bowie has orange hair or even a mullet. Hey, it's your Bowie, and only you get it.

**Phil Collins**

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

**Nile Rodgers**

*Had it not been for Bowie, I don't know what would have happened to me.*

**Doc Hammer, Co-Creator of the Venture Bros.**

*My Bowie never put on a goofy wig and sang with Muppets and babies.*

**Steve Levine, Producer (Culture Club, Beach Boys)**

*I was producing an artist who shall remain nameless. David and Nile Rodgers were in the next studio. The artist I was working with had this girl who desperately wanted to shag, and she was a massive Bowie fan.*

**Yacco Takahashi, Ziggy Stardust Era Fashion Stylist**

*I went to New York for David's first performance at Radio City. I worked wearing a black leotard and pantaloons. I added children's suspenders with glittered spangles on them, which nobody noticed—except, of course. David. He said, "How sweet your suspenders are!"*

**Peter Frampton**

*David called me up after [Frampton's commercially lackluster 1988 album] Premonition and said, "I love what you're playing. Would you come and do that on my album?" And then he said, "Want to come on tour?" He reintroduced me in arenas I couldn't fill anymore.*

**Jessie J**

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

**Carlos Alomar, Longtime Guitarist**

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

**Adam Lambert**

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

**Jesse James**

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

**Josh Groban**

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

**TONI BASIL, CHOREOGRAPHER ON BOWIE'S 1974 AND 1987 TOURS**

*Nothing was the same for me after working with him—I was feeling calls from all kinds of people to work with them. Everything I had done my entire career came to fruition.*

**George Clinton**

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

**AHA Cherry, Backup Singer (1974-1978)**

*David turned to me at a party and said, "Are you a singer? I love your blond hair—you're different. Would you like to go on tour in Japan?" He changed the whole direction of my life.*

**Glenn Hughes, Former Deep Purple Bassist-Vocalist**

*I think (his mid-'70s time in Los Angeles) was called "the dark year," I think he got sober before I did. He was very generous to me—very loving, very giving, very funny.*

**Toby Froud, Baby Character in Labyrinth**

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

**Lindsay Kemp, Director of the Ziggy Stardust Concerts, Former Lover**

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

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

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Angie, Marlene And Iman

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

BY RACHEL SYME

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

Bowie had as many muses as he did personae. Marlene Dietrich inspired him in the Thin White Duke era. Elizabeth Taylor introduced him to John Lennon and tried to get him to go to Russia to make a film in which he would wear, in his words, “something red, gold and diaphanous.” There was Edith Piaf and Shirley Bassey and transgender performer—artist Romy Haag, who sparkled for Bowie and Mick Jagger in Berlin nightclubs. Haag says Bowie was four hours late to a tour date once because he was staying with her in Germany: “He didn’t want to leave; that started his love affair with Berlin.”

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

Marlene Dietrich inspired him in the Thin White Duke era; Elizabeth Taylor introduced him to John Lennon.
TURN AND FACE THE STRANGE

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

BY BARRY WALTERS

‘M GAY,’ DECLARED DAVID BOWIE, "AND ALWAYS have been, even when I was David Jones."

When he uttered these now-immortal words in the Jan. 22, 1972, issue of England’s Melody Maker, the fledgling starman had just released December 1971’s Hunky Dory and already was giving his interviewer a taste of his glam-rock milestone, June 1972’s The Rise and Fall of Ziggy Stardust and The Spiders From Mars. The British Parliament had only decriminalized homosexuality in 1967; post-Stonewall U.S. gay life was not yet 3 years old.

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

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

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

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

“I loved how he challenged people about how gender was represented,” says Adam Lambert of Bowie’s beyond-music contributions. Married to Iman, a Somali-American, since 1992, Bowie let unconventionally matched and gendered heteros know their nonconformity would be cool too. They could all be heroes, each and every day.

MARCH 20, 1970
Bowie marries actress Angela Barnett, who would give birth to their son, Zowie (a future film director Duncan Jones) in May 1971.

JULY 6, 1972
Bowie performs “Starman” — from The Rise and Fall of Ziggy Stardust and The Spiders From Mars — on British TV program Top of the Pops, which introduces the singer and his Ziggy Stardust persona to a generation.

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

MARCH 20, 1974
Bowie leaves Britain. Though he would visit London, he never lives there again — instead residing in Los Angeles, Berlin, Switzerland and the island of Mustique. He died a New Yorker.

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

MARCH 25, 1976
Arrested with Iggy Pop for marijuana possession in upstate New York. The charges are later dismissed.
1 Bowie at New York’s Carlyle Hotel in 1983.
3 Strumming in 1965.
5 With Beyoncé (left) and wife Iman at the 2008 Met Gala in New York.
6 From left: Trista Swinton, Lorde and Bowie attended a film benefit at New York’s MoMA in 2013.
7 Publicity photo, 2015.
8 With Axl Rose at the China Club in Los Angeles in 1989.
10 Trent Reznor and Bowie filmed the “I’m Afraid of Americans” video in 1997.
11 With Bob Dylan, sometime in the ’80s.
12 Backstage at Live Aid with Queen’s Freddie Mercury in 1985.
13 From left: Angie Bowie, son Zowie Bowie (Duncan Jones) and David (with eye patch) at a press conference in Amsterdam in 1974.
The Funk Soul Brother

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

BY DOUGLAS WOLK

DAVID BOWIE called R&B and soul "the bedrock of all popular music," and he returned to their incarnations again and again, from his second single, a 1965 cover of Bobby "Blue" Bland's No. 1 R&B hit "I Pity the Fool" to the Kendrick Lamar records he listened to while recording 1974's "Fame." Bowie's collaboration with one of disco's masterminds, Chic's Nile Rodgers, on 1983's "Let's Dance" gave him the first of his half-dozen top 10 dance hits and resuscitated Rodgers' flagging career: "He rescued me," Rodgers tells Billboard. "'Disco sucks' happened. I'm persona non grata. And this guy David Bowie, who is a rock god, says, 'Not only do I want to take a chance with him, I believe in him.'"

Bowie and Rodgers reunited in 1995 for Black Tie White Noise, whose title track was a duet with new jack swing star Al B. Sure. By 1997, Bowie was incorporating drum’n’bass rhythms into his Earthling album and playing the dance tent at England's Phoenix Festival. He even appeared on the Hot Rap Songs chart with "Fame '90," a remix featuring Queen Latifah. The song emerged from his single "Foot Stomping," which began less than a year old—and him, I believe in him." at the city's dance music capitol, Sigma Sound, to begin his next album, Young Americans. By the time the band returned to the road, his music had been transformed. The Philly Dogs Tour was effectively a soul revue, prominently featuring the then-unknown singer Luther Vandross (whose song "Funky Music" Bowie rewrote as "Fascination"). The setlist included a funked-up cover of The Flares' 1961 single "Foot Stomping," powered by a riff from his new guitarist Carlos Alomar; it soon evolved into his first No. 1 Billboard Hot 100 hit, "Fame." Later on, Bowie dismissed Young Americans as "plastic soul." But George Clinton has credited "Fame" with directly inspiring Parliament's "Give Up the Funk": It's the same feel. Of course David Bowie had funk! You don't know David Bowie if you ask whether he had funk."
David Bowie “expressed his emotions, fantasies and dreams through music and visual art,” says designer Diane von Furstenberg, who along with Patricia Field, Jeremy Scott, André Leon Talley, Pete Wentz and Kansai Yamamoto reflect on the star’s pioneering and ever-shifting sartorial odyssey.

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

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

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

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

BY ROB TANNENBAUM

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

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

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

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

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

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

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

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

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

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

Part of Bowie’s genius was an ability to infiltrate culture with fringe ideas that quickly spread into the mainstream. In contrast to his cool facade, he was a gifted smuggler who popularized trends — in music, movies, fashion and TV — through the virtue of his own heated enthusiasm.
Music's greatest-ever visual artist was, not surprisingly, an unpredictable and arresting film presence

BY LOGAN HILL

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

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

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

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

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

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

BY ROBERT LEVINE

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

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

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

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

“He understood the concept in a split second,” says David Pullman, who put together the bond deal, among the first to securitize copyright royalties. “He never complained, and he wasn’t afraid to fail.” All of the bonds were purchased by the Prudential Insurance Company of America and paid off in 2007. Around that time, Bowie became fascinated by technology.

In late 1996, he became one of the first major artists to release a song online when he made three versions of the single “Telling Lies” available on his official website. The following year, he “cybercast” a Boston Orpheum concert.

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

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

“He saw how the digital age would affect copyrights and record companies,” says Zysblat. “The world doesn’t know how brilliant he was — not only about music but about history and technology.”

Tallying Up A Career

$110M
Estimated offer for Bowie’s catalog in 1997
(values have generally decreased since then)

130K
Estimated first-week sales of Blackstar, according to forecasts

2
Grammy, including Lifetime Achievement Award in 2006

1996
Year inducted into the Rock and Roll Hall of Fame as a performer

26
Billboard Hot 100 hits, with two No. 1s (“Fame,” “Let’s Dance”)

35,000%
Increase in Pandora station adds the day after Bowie’s death


44 BILLBOARD | JANUARY 23, 2016
JUNE 25, 2004
A few days after suffering a heart attack backstage in Prague, Bowie plays the final concert of a 112-show global run in Scheessel, Germany. He never tours again.

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

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

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

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

WOMEN IN MUSIC

DECEMBER 11, 2015 | NEW YORK
Billboard’s annual Women in Music event, presented by American Express, recognizes the incredible achievements of today’s top female artists and executives. The honorees, selected by Billboard’s esteemed editorial team, are trailblazing women who have inspired the music business with their success, leadership and new ideas during the past 12 months. This year’s honorees were Lady Gaga, Lana Del Rey, Missy Elliott, Fifth Harmony, Demi Lovato, Kelsea Ballerini, Selena Gomez, Brittny Howard, Tori Kelly and Loretta Lynn.

1. Mercedes-Benz elevated arrivals with a special chrome AMG G63 model that turned heads and stopped traffic on 42nd Street.

2. The music industry’s top female execs gathered for the 2015 executive photo, presented by Iron Mountain Entertainment Services.

3. Music stars signed the American Airlines guitar (on display at the event) to benefit American Airlines’ Miles for Kids in Need charitable organization.

4. The cocktail reception featured refreshments from Pepsi, the official beverage sponsor of Women in Music.

5. From left: Nielsen Entertainment president Howard Appelbaum with Todd and Katie Boehly.

6. Billboard Rising Star honoree Kelsea Ballerini signed the American Airlines guitar in support of Miles for Kids in Need.

7. American Express vp global media, sponsorship and experiential marketing Deb Curtis (right) with Breakthrough Artist honoree Tori Kelly.


9. Guests enjoyed the Pepsi GIF/photo booth at the event.

10. Honorees and celebrity attendees walked the signature Pepsi blue carpet before the show.
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With flames shooting out of his ass-

For more info on Jack go to Brettandthecity.com – The boss Jack - Video-2 monkey
(click icon – Picture)


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For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com
Steve Angello, Now In His Own House

SWEDISH HOUSE MAFIA, THE HUGELY popular Stockholm EDM trio that parted ways in 2013, was scorned by detractors as bombastic. It was an accurate description of the group’s music, of course, but an odd criticism, since SHM’s project was a kind of experiment in the science of bombast: a test to see how many dancers could be moved, how many arenas filled, how many festivals headlined, when a walloping four-on-the-floor beat was hitched to an outsized inspirational slogan. Their “message” was starry-eyed and inane: “Turn up the love,” “Don’t you worry, child/See, heaven’s got a plan for you,” “Feel the energy deep inside your system/And leave this world behind,” etc. Their music—based on time-tested tension-and-release configurations of chirpy keyboard lines, pumping bass and that inexorable four-on-the-floor beat—was crude but ultimately undeniable.

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

Take “Prisoner,” which delays the shift to full-throttle four-on-the-floor until the 2:14 mark, working its way through a verse full of electro bleeps and clangorous industrial-style synth stabs. The chorus glances inward: “I’m a prisoner to these feelings,” cries guest vocalist Gary Go. Other songs also strike pensive notes. The blipping “Stockholm Skies” unfolds like a self-help monologue (“I’ve never been so ready/I’ve never felt so steady”); “The Ocean” puts brooding minor chords and wailing diva vocals behind a vague vignette about a road trip, or a spiritual epiphany, or something:

“We drove out to the ocean/Stayed in your car for ages/Talking through the stages.”

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

Exhibit A is the single “Children of the Wild,” a ridiculous piece of teen-rebel schlock whose big hokey chorus (“We are children of the wild, we take our chance to face the fall/Go on and on and on, to chase our shadows off the wall”) might as well have been lifted off an early Bon Jovi record. In other words, it could have been a Swedish House Mafia record—it’s just that dumb, and that effective.

— JODY ROSEN
HALF A CENTURY INTO HIS CAREER, Hank Williams Jr. still can’t make up his mind. On the title track of his new album, It’s About Time, billed as his 37th, he complains he has “had enough of this weird pop-country sound.” But that doesn’t stop him from recruiting contemporary country talents and tricks for help.

The opener’s a booming duet with Eric Church. And in the closing update of Williams’ own “Born to Boogie,” Brad Paisley cranks guitar while Brantley Gilbert and Justin Moore pass the mic with Bocephus rap stylings, establishing the hit 1987 original as a kind of bro-country blueprint. More incongruously, there’s the goofy “Dress Like an Icon,” which name-drops not just Robert Johnson, but also Louis Vuitton and country blues spiritual by Louisiana-Mississippi preacher Reverend Charlie Jackson that takes off from a fishing-allegory sermon and then hums through the Delta for six minutes.

In fact, much of It’s About Time is dense, cooking Southern rock. It can be frivolous (the bluegrass that’s fashioned into a boogey, he’s still not kidding. - CHUCK EDDY)

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

In fact, much of It’s About Time is dense, cooking Southern rock. It can be frivolous (the bluegrass that’s fashioned into a boogey, he’s still not kidding. - CHUCK EDDY)

BRANDY ST. LUCIA KANYE WEST

G.O.O.D. MUSIC

BRANDY

“BEGIN SLEADIN’” SLAYANA RECORDS ★★★★☆

On this buoyant breakup anthem, the R&B singer scores recent heartbreak (a split with her ex-fiancé in 2014) — until she gets up off her knees and starts thinking realistically. “I got a couple n—as that I can call,” she sings, a sentiment any independent lady can appreciate. — ADRIEL PLATON

ST. LUCIA

“LOVE SOMEBODY” COLUMBIA RECORDS ★★★★☆

Every song on new wave-y synth-pop noodlehead but Brooklyn’s St. Lucia, led by lead singer Philip Glosser, stands out by adding an R&B-tinged human touch on this new single. It starts with minimalist finger snaps and then blossoms into a bouquet of flute swirls and harmonies, concluding with Patrick Bailey’s (Glosser’s wife) joining in to chant the titular mantra. — CP

KANYE WEST

“BLAHLAB” RACOON MUSIC ★★★★☆

West’s last surprise drop, “Facts,” had even his biggest fans fearing the upcoming “Swish” would end up an airy fizzle. Relax, everyone: “Real Friends” is his best song since 2013’s “Facts” was brush and disposable, but this is thoughtful, with West returning to dear friends and showing rare signs of regret over keys and a simmer. — ALEX GALE

SoCal rock rockeys explore alt-radio trends on debut album

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

DAUGHTER

Not to Disappear Glassnote ★★★★☆

Alt-folk trio Daughter, frontwoman Elena Tonra sings, “I’ve been thinking I should see someone/Just to find out if I’m alright.” Two years on, it seems the only professional help Daughter sought was in the form of new producer Nicolas Vernhes (Animal Collective, Deerhunter, Speedy Ortiz), who colors this terrific sophomore set with fresh shades of gray. On opener “New Ways,” guitarist/co-producer Igor Haefeli moves from his usual maudlin hush to a big sound brighten with electric surf and a fuzzed-out beat. The group unexpectedly goes alt-radio trends on debut album

ON IF YOU LEAVE, THE GORGEOUSLY gloomy 2013 debut from U.K. indie-folk trio Daughter, frontwoman Elena Tonra sings, “I’ve been thinking I should see someone/Just to find out if I’m alright.” Two years on, it seems the only professional help Daughter sought was in the form of new producer Nicolas Vernhes (Animal Collective, Deerhunter, Speedy Ortiz), who colors this terrific sophomore set with fresh shades of gray. On opener “New Ways,” guitarist/co-producer Igor Haefeli moves from his usual maudlin hush to a big sound brighten with electric surf and a fuzzed-out beat. The group unexpectedly goes
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NUMBERS: THE SWEET RISE OF ‘CAKE’

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

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

“Cake” also scores the largest gain in streams among tracks in the top 30 of Streaming Songs, jumping 37-26 in its second chart week with 5.1 million clicks (up 21 percent), which were powered largely by Spotify plays.

The song’s total download sales grow to 342,000, thanks to the track moving 65,000 in its latest week. “Cake” continues to benefit from exposure in a Sprint TV commercial, which debuted in November 2015. —KEITH CAULFIELD

TOMORROW’S HITS

CATCHY HOOK

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

NASTY BOY

North Carolina’s Luke Nasty makes his chart debut with “Night Be” (Othaz/Empire), which enters Mainstream R&B/Hip-Hop at No. 36. The song, a rework of a 2014 Anderson Paak track (see story, page 21), bows with a 39 percent increase in airplay at the format, according to Nielsen Music; its main support is in North Carolina, South Carolina and Georgia.
Bowie Bound For First No. 1 Album On Billboard 200

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

BY KEITH CAULFIELD

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

The rock icon, who died Jan. 10 after an 18-month battle with cancer, released his latest album through ISO/Columbia just two days earlier (on his 69th birthday). Industry forecasters suggest Blackstar — which addresses death and sickness in many of its lyrics — may launch with more than 130,000 copies sold in the week ending Jan. 14, with a higher total of equivalent-album units (the number that blends album sales with track-equivalent and streaming-equivalent units). Bowie will likely bump Adele from No. 1 after her seven-week run with 25.

A possible spoiler for Blackstar’s No. 1 arrival is Bowie’s own 2002 greatest-hits package, Best of Bowie. Sources say the 10-song collection could sell around 70,000 copies for the week. However, there’s a small chance it could beat Blackstar in overall equivalent units, once track and streaming units from its beloved hits (like “Changes” and “Under Pressure”) are factored into its overall unit total.

Blackstar comes less than two years after Bowie earned his highest-charting album so far, when The Next Day debuted and peaked at No. 2 after its release on March 12, 2013. The Next Day entered the chart with 85,000 sold — Bowie’s biggest sales frame since Nielsen Music started powering the chart with its point-of-sale purchase data in 1991.

The Next Day was his first top 10 since 1983’s pop smash Let’s Dance grooved its way to No. 4. The two albums were among his seven top 10 releases (so far). Bowie’s breakthrough in the mid-1970s led to a string of top 10 albums: Diamond Dogs was his first, peaking at No. 5 on July 20, 1974. That was followed by David Live (No. 8, 1974), Young Americans (No. 9, 1975), Station to Station (No. 3, 1976) and the hits collection Changes One Bowie (No. 10, 1976) — his final top 10 until Let’s Dance.

If Bowie hits No. 1, he’ll earn the first posthumous chart topper since 2009, when Michael Jackson’s This Is It soundtrack bowed atop the Nov. 14 tally.
The duo ranks in the Artist 100’s top five (6 - 5) for the first time since its album *Blurryface* debuted atop the Billboard 200 (June 6, 2015), but its “Stressed Out” likewise lifts to No. 5 on the Billboard Hot 100.
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## Billboard 200

**January 23, 2016**

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### Billboard 200 Debuts In Top Five

**Rachel Platten took advantage of her new release week as the "Fight Song" singer bows at #5 on the Billboard 200 with her major label debut, "Wildfire. The set was one of the top-selling albums released on Jan. 1, and launches with 40,000 equivalent album units earned in the week ending Jan. 7, according to Nielsen Music. The Taylor Swift-orchestrated album is the latest developing artist to have chart success in early January, thanks to the strategy of releasing an album early in the month when there is little competition from brand-name, music-artist set-ups. Few A-list acts popularize the new-release calendar as much as Taylor must push out new material in the fourth quarter in the hopes of selling in big Christmas music sales. One of the best examples of a new artist scoring a big chart triumph in January is when Kesha issued her debut, Animal, on Jan. 5, 2009. The young singer was in the middle of a nine-week run atop the Billboard Hot 100 with the album's lead single, "TiK ToK." Kesha blazed at #1 on the Billboard 200 dated Jan. 23, selling 125,000 in pure album sales in the six first-week (back when the chart ranked titles on straight sales, the party started on six weeks' worth with her debut album, "The Party," and it was "I Kissed a Girl" the first week, "Black Rainbow" the second week...). The party started on six weeks' worth with her debut album, "The Party," and it was "I Kissed a Girl" the first week, "Black Rainbow" the second week..." -- Keith Caulfield.
### TOP ALBUM SALES

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### HEATSEEKERS ALBUMS

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<td>10. The Best Of</td>
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### Backroad Anthem

**Country band Backroad Anthem debuts at No. 11 on Heatseekers Albums with its album "Backroad Anthem." The album, released under the label "Backroad Anthem," features a blend of country and rock music.**

### Jazz Digital Songs

1. "I'm Coming Over" - J. Cole
2. "Unforgettable" - Natalie Cole
3. "The Epic" - Anderson East
4. "The Cluster" - Made In The A.M.
5. "The Intro" - TBD
6. "The Best" - Adele
7. "The Cure" - James Bay
8. "The Outsiders" - Keith Urban
10. "The Best Of" - Whitney Houston

*For more details, please visit Billboard.com for complete chart data.*
Kanye's Triple Play

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

The three new arrivals have energized anticipation for West's next full-length album. After sharing the track on Jan. 8, the rapper tweeted about his new cut, West offered a possible release date for the set, titled Swish, by tweeting "SWISH February 11th.

Meanwhile, the release of David Bowie's new album, Blackstar, on Jan. 8 sees re-entries of the set's title track (No. 1) and "Blackstar" (No. 26). The latter chart's tracking week ended Jan. 11. The same day Bowie died after an 18-month battle with cancer.

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

Producer Tony Visconti revealed that the album was purposely tailored as a "boring gift" to his hero. "He wanted to do it his way, and he wanted to do it the best way," wrote Visconti in a Facebook post on Jan. 11. "It was no different from his life—a work of art." —Trevor Anderson

Top Tweets

"If you didn't know already, there's a new triple play from Kanye West. And it's freakin' amazing. Let's get it!"

- @The wears, singer-songwriter

"Thank you to all the fans who shared my new album on social media. It means so much. NotThx."

- @KanyeWest, rapper

"December 15th!!! New album "SWISH" releases on february 11th... It's the album of my life. SEE YOU THERE!!!"

- @KanyeWest, rapper

"So excited to finally share my album with the world. It's called SWISH. 2/11."

- @KanyeWest, rapper

"I'm not sure if you've seen it, but there's a new album coming. It's called SWISH. It's due February 11th. Slow & Low."

- @KanyeWest, rapper

"Hey Everyone!!! I have a new album coming out in February called SWISH!!! It's a new triple play on the Billboard charts! I can't wait to share it with you!"

- @KanyeWest, rapper

"The new album is called "SWISH" and it's due out on February 11th. I can't wait to share it with you all."

- @KanyeWest, rapper

"My new album "SWISH" is coming out on February 11th. I'm really excited to share it with you all!"

- @KanyeWest, rapper

"New album SWISH coming out on February 11th. I'm so excited to share it with you all. Thanks for your support!"

- @KanyeWest, rapper

"Excited to finally share my new album with everyone. It's called SWISH and it's due on February 11th. I can't wait to share it with you all!"

- @KanyeWest, rapper

"I'm excited to share my new album with you all. It's called SWISH and it's due on February 11th. I can't wait to finally share it with everyone!"

- @KanyeWest, rapper

"Hey everyone! I'm excited to finally share my new album with you all. It's called SWISH and it's due on February 11th. I can't wait to share it with you all!"

- @KanyeWest, rapper

"SWISH is coming out on February 11th. I'm really excited to share it with you all. Thanks for your support!"

- @KanyeWest, rapper

"Hey everyone! I have a new album coming out on February 11th. It's called SWISH and I'm really excited to share it with you all. Thanks for your support!"

- @KanyeWest, rapper

"Excited to finally share my new album with everyone. It's called SWISH and it's due on February 11th. I can't wait to share it with you all. Thanks for your support!"

- @KanyeWest, rapper

"My new album "SWISH" is coming out on February 11th. I'm so excited to share it with you all. Thanks for your support!"

- @KanyeWest, rapper

"I'm excited to share my new album with you all. It's called SWISH and it's due on February 11th. I can't wait to finally share it with everyone!"

- @KanyeWest, rapper

"Hey everyone! I'm excited to finally share my new album with you all. It's called SWISH and it's due on February 11th. I can't wait to share it with you all!"

- @KanyeWest, rapper

"Excited to finally share my new album with everyone. It's called SWISH and it's due on February 11th. I can't wait to share it with you all. Thanks for your support!"

- @KanyeWest, rapper

"Hey everyone! I have a new album coming out on February 11th. It's called SWISH and I'm really excited to share it with you all. Thanks for your support!"
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**Pop/Rhythm/Adult**

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**Adult Contemporary™**

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**Data for week of 01.23.2016**
### HOT ROCK SONGS

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<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
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</table>
| 1    | DISTURBED | "The Sound of Silence" | 1
| 2    | FIVE FINGER DEATH PUNCH | "The Final Countdown" | 2
| 3    | THREE DAYS GRACE | "Thieves" | 3
| 4    | DISTURBED | "Men Who卧dle the Alphabet" | 4
| 5    | THREE DAYS GRACE | "You Do" | 5

### TOP ROCK ALBUMS

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<tr>
<th>Rank</th>
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| 1    | TENacious D | "The Pick of Destiny" | 1
| 2    | FIVE FINGER DEATH PUNCH | "Light the Torch" | 2
| 3    | THREE DAYS GRACE | "Three Days Grace" | 3
| 4    | DISTURBED | "Scream" | 4
| 5    | THREE DAYS GRACE | "Superhuman" | 5

### MAINSTREAM ROCK

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
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</table>
| 1    | FIVE FINGER DEATH PUNCH | "The Final Countdown" | 1
| 2    | THREE DAYS GRACE | "Thieves" | 2
| 3    | DISTURBED | "Men Who卧dle the Alphabet" | 3
| 4    | THREE DAYS GRACE | "You Do" | 4
| 5    | DISTURBED | "Scream" | 5
### HOT R&B/HIP-HOP SONGS™

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**HOT CHRISTIAN SONGS™**

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<td>Casting Crowns</td>
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<td>Steven Curtis Chapman</td>
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<td>Brian Courtney Wilson</td>
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<td>&quot;This Is Your Time&quot;</td>
<td>Hillsong United</td>
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<td>Passion</td>
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<td>&quot;Shopping List&quot;</td>
<td>Chris Tomlin</td>
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**HOT GOSPEL SONGS™**

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<th>Sales (in units)</th>
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<td>&quot;I'm Not the Only One That's Suffering&quot;</td>
<td>Donald Lawrence &amp; Tri-City</td>
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<td>3</td>
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<td>&quot;Yes We Will&quot;</td>
<td>Israel Houghton</td>
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<td>4</td>
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<td>&quot;You Are My Rock&quot;</td>
<td>Kirk Franklin</td>
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**TOP CHRISTIAN ALBUMS™**

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<tr>
<td>3</td>
<td>&quot;Holy in the Wild&quot;</td>
<td>Steven Curtis Chapman</td>
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<td>&quot;Recovery: City on a Hill&quot;</td>
<td>Newsboys</td>
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<tr>
<td>5</td>
<td>&quot;The Reckoning&quot;</td>
<td>Israel Houghton</td>
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**TOP GOSPEL ALBUMS™**

<table>
<thead>
<tr>
<th>#</th>
<th>Album Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Glory to Glory&quot;</td>
<td>Kirk Franklin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;10,000 Reasons (Bless the Lord)&quot;</td>
<td>David Crowder Band</td>
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<tr>
<td>3</td>
<td>&quot;Amen: Help Me Remember&quot;</td>
<td>Israel Houghton</td>
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<td>4</td>
<td>&quot;The King of Glory&quot;</td>
<td>Hillsong United</td>
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<tr>
<td>5</td>
<td>&quot;Passion: This Is Not a Test&quot;</td>
<td>Passion</td>
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*Data for week of 01.23.2016*
| TITLE | Artist | Certification | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | WE
DANCE CLUB SONGS™

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<tr>
<td>1</td>
<td>&quot;Lilac&quot;</td>
<td>Reva McCann</td>
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<td>2</td>
<td>&quot;Jailbreak&quot;</td>
<td>Ed Sheeran</td>
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<td>3</td>
<td>&quot;Love Me&quot;</td>
<td>The Weeknd</td>
<td>11</td>
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<td>4</td>
<td>&quot;Let Me Love You&quot;</td>
<td>21 Savage, Desiigner</td>
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<td>5</td>
<td>&quot;Kiss Me&quot;</td>
<td>Alan Walker, Katy Perry</td>
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<td>6</td>
<td>&quot;Can't Feel My Face&quot;</td>
<td>The Weeknd</td>
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<td>7</td>
<td>&quot;Can't Get Enough&quot;</td>
<td>Jax Jones, Mabel</td>
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<td>8</td>
<td>&quot;One Mississippi&quot;</td>
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<td>9</td>
<td>&quot;Back to You&quot;</td>
<td>Shawn Mendes</td>
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<td>10</td>
<td>&quot;I Don't Wanna Go&quot;</td>
<td>Bastille</td>
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<td>11</td>
<td>&quot;Summer Love&quot;</td>
<td>The Chainsmokers, Kelsea Ballerini</td>
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<td>12</td>
<td>&quot;Beg For You&quot;</td>
<td>Kygo, Selena Gomez</td>
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<td>13</td>
<td>&quot;Faded&quot;</td>
<td>Alan Walker</td>
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<td>14</td>
<td>&quot;Crave&quot;</td>
<td>The Weeknd</td>
<td>22</td>
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<td>15</td>
<td>&quot;I'm So In Love&quot;</td>
<td>M. Moretti</td>
<td>23</td>
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<td>16</td>
<td>&quot;What You Waitin' On&quot;</td>
<td>pertaining</td>
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<td>17</td>
<td>&quot;Darling&quot;</td>
<td>Hailee Steinfeld, Roman Gianotti</td>
<td>25</td>
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CONCERT GROSSES

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<thead>
<tr>
<th>DATE</th>
<th>ARTISTS</th>
<th>LOCATION</th>
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<tr>
<td>Nov 24</td>
<td>Reba McEntire &amp; Brooks &amp; Dunn</td>
<td>Las Vegas, NV</td>
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<td>Nov 25</td>
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<td>Nov 26</td>
<td>Reba McEntire &amp; Brooks &amp; Dunn</td>
<td>Las Vegas, NV</td>
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<td>Nov 28</td>
<td>Reba McEntire &amp; Brooks &amp; Dunn</td>
<td>Las Vegas, NV</td>
<td>$7,414,000</td>
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**World Radio History**

Go to BILLBOARD.COM/BIZ for complete chart data 67
39 Years Ago
STEVIE WONDER'S 'WISH' CAME TRUE... TWICE

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

WHEN PAUL SIMON ACCEPTED HIS album of the year Grammy Award for Still Crazy After All These Years in February 1976, he thanked Stevie Wonder, "who didn't make an album this year." It was an admiring wink at the Saginaw, Mich.-born musical prodigy who had taken the prize in 1974 and 1975 — for, respectively, Innervisions and Fillingness' First Final. and proved prescient when Wonder, then 26, won again in 1977 for Songs in the Key of Life.

The landmark double album's lead single, "I Wish," a funky, ebullient reminiscence of growing up — "Why did those days ever have to go /'Cause I love them so," Wonder sings in the chorus — topped the Hot R&B/Hip-Hop Songs chart (then called Hot Soul Singles) for five weeks beginning Jan. 15, 1977, and, a week later, hit No. 1 on the Billboard Hot 100. "We were going to write some really crazy words for 'I Wish,'" Wonder told Musician magazine in a subsequent interview, but they stuck to a more direct approach because, he said, "the music was too much fun."

Songs in the Key of Life was only the third LP to debut atop the Billboard 200. It spent 14 weeks there and remains an influential contribution to the pop canon. In November 2014, Wonder performed the entire album live on a 45-date tour.

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

—TREVOR ANDERSON
IN THE CENTER OF IT ALL

DAVID BOWIE
1947-2016
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THANK YOU FOR HELPING MAKE OUR ARENA A PREMIER DESTINATION FOR ARTISTS AND FANS. WE LOOK FORWARD TO CREATING MORE GREAT MEMORIES WITH YOU IN 2016!