

Billboard

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Lamar photographed
Dec. 20, 2015, in
downtown Los Angeles.

GRAMMY PREVIEW 2016

KENDRICK'S SWEET REVENGE

No, Lamar doesn't care about those past snubs. Because the Compton rapper with 11 nominations knows this is his best work ever: 'I want to win them all'

—
'IT'S STILL TOO WHITE,
TOO MALE AND TOO OLD'
Grammy voters speak out!

—
'THE SECRET IS... TALENT'
How Chris Stapleton
conquered country



WE PROUDLY CONGRATULATE OUR

GRAMMY®

THE RECORDING ACADEMY®
LIFETIME ACHIEVEMENT AWARD
HERBIE HANCOCK

RECORD OF THE YEAR
ED SHEERAN
"THINKING OUT LOUD"

RECORD OF THE YEAR
MARK RONSON*
"UPTOWN FUNK"

ALBUM OF THE YEAR
ED SHEERAN
BEAUTY BEHIND THE MADNESS
BY THE WEEKND
(featured artist)

ALBUM OF THE YEAR
FLYING LOTUS
TO PIMP A BUTTERFLY
BY KENDRICK LAMAR
(producer)

ALBUM OF THE YEAR
**JACK ANTONOFF
(OF FUN. AND BLEACHERS)**
1989 BY TAYLOR SWIFT
(producer + engineer)

ALBUM OF THE YEAR
LABRINTH
BEAUTY BEHIND THE MADNESS
BY THE WEEKND
(featured artist + producer)

ALBUM OF THE YEAR
THUNDERCAT
TO PIMP A BUTTERFLY
BY KENDRICK LAMAR
(featured artist + producer)

SONG OF THE YEAR
ED SHEERAN
"THINKING OUT LOUD"

BEST NEW ARTIST
COURTNEY BARNETT

BEST POP SOLO PERFORMANCE
ED SHEERAN
"THINKING OUT LOUD"

BEST POP SOLO PERFORMANCE
ELLIE GOULDING*
"LOVE ME LIKE YOU DO"

BEST POP DUO/GROUP PERFORMANCE
MARK RONSON*
"UPTOWN FUNK"

BEST POP VOCAL ALBUM
MARK RONSON*
UPTOWN SPECIAL

BEST DANCE RECORDING
ABOVE & BEYOND
"WE'RE ALL WE NEED"

BEST DANCE RECORDING
ANDREW BAYER
"WE'RE ALL WE NEED"
(producer)

BEST DANCE RECORDING
FLYING LOTUS
"NEVER CATCH ME"

BEST DANCE RECORDING
SKRILLEX & DIPLO
"WHERE ARE Ü NOW"

BEST DANCE/ELECTRONIC ALBUM
CARIBOU
OUR LOVE

BEST DANCE/ELECTRONIC ALBUM
DISCLOSURE
CARACAL

BEST DANCE/ELECTRONIC ALBUM
SKRILLEX & DIPLO
SKRILLEX AND DIPLO PRESENT JACK Ü

BEST DANCE/ELECTRONIC ALBUM
JAMIE XX
IN COLOUR

BEST ROCK PERFORMANCE
ELLE KING
"EX'S & OH'S"

BEST ROCK PERFORMANCE
WOLF ALICE
"MOANING LISA SMILE"

BEST ROCK SONG
ELLE KING
"EX'S & OH'S"

BEST ALTERNATIVE MUSIC ALBUM
TAME IMPALA
CURRENTS

BEST RAP PERFORMANCE
ALLAN KINGDOM*
"ALL DAY"
(featured artist)



AWARD NOMINEES

BEST RAP/SUNG COLLABORATION
ROMAN GIANARTHUR
 "CLASSIC MAN" BY JIDENNA

BEST RAP/SUNG COLLABORATION
THUNDERCAT
 "THESE WALLS" BY KENDRICK LAMAR

BEST RAP SONG
ALLAN KINGDOM*
 "ALL DAY"
 (co-writer)

BEST IMPROVISED JAZZ SOLO
CHRISTIAN MCBRIDE
 "CHEROKEE"

BEST AMERICAN ROOTS PERFORMANCE
THE MILK CARTON KIDS
 "CITY OF OUR LADY"

BEST AMERICAN ROOTS PERFORMANCE
PUNCH BROTHERS
 "JULEP"

BEST AMERICAN ROOTS SONG
RAUL MALO
(OF THE MAVERICKS)
 "ALL NIGHT LONG"
 (songwriter)

BEST AMERICAN ROOTS SONG
PUNCH BROTHERS
 "JULEP"

BEST AMERICANA ALBUM
BRANDI CARLILE
 THE FIREWATCHER'S DAUGHTER

BEST AMERICANA ALBUM
THE MAVERICKS
 MONO

BEST AMERICANA ALBUM
PUNCH BROTHERS
 THE PHOSPHORESCENT BLUES

BEST MUSICAL THEATER ALBUM
CHRISTOPHER JACKSON
 HAMILTON
 (principal soloist)

BEST MUSICAL THEATER ALBUM
LEANNE COPE
 AN AMERICAN IN PARIS
 (principal soloist)

BEST MUSICAL THEATER ALBUM
ROB FISHER
 AN AMERICAN IN PARIS
 (producer)

BEST MUSICAL THEATER ALBUM
SYDNEY LUCAS
 FUN HOME
 (principal soloist)

BEST SCORE SOUNDTRACK
FOR VISUAL MEDIA
JÓHANN JÓHANSSON
 THE THEORY OF EVERYTHING

BEST SONG WRITTEN
FOR VISUAL MEDIA
TOVE LO
 "LOVE ME LIKE YOU DO"
 (co-writer)

BEST ALBUM NOTES
JONI MITCHELL
 LOVE HAS MANY FACES: A QUARTET,
 A BALLET, WAITING TO BE DANCED

PRODUCER OF THE YEAR,
NON-CLASSICAL
DIPLO

BEST MUSIC VIDEO
JOSEPH KAHN
 "BAD BLOOD"
 BY TAYLOR SWIFT
 (director)

PARADIGM  TALENT AGENCY


 * Coda Client Only




 THE WINDISH AGENCY

7 NOMINATIONS



THE WEEKND
(SOCAN)

5 NOMINATIONS



DRAKE

4 NOMINATIONS



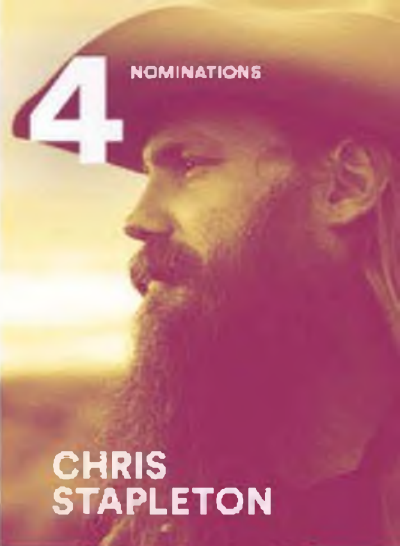
FLORENCE + THE MACHINE (PRS)

4 NOMINATIONS



ALI PAYAMI (CMAA)

4 NOMINATIONS



CHRIS STAPLETON

3 NOMINATIONS



D'ANGELO & THE VANGUARD

3 NOMINATIONS



DIPLO

3 NOMINATIONS



PUNCH BROTHERS

3 NOMINATIONS



JASON "DA HEALA" QUENNEVILLE
(SOCAN)

3 NOMINATIONS



JAZMINE SULLIVAN

ascap

Creating Today's Sounds

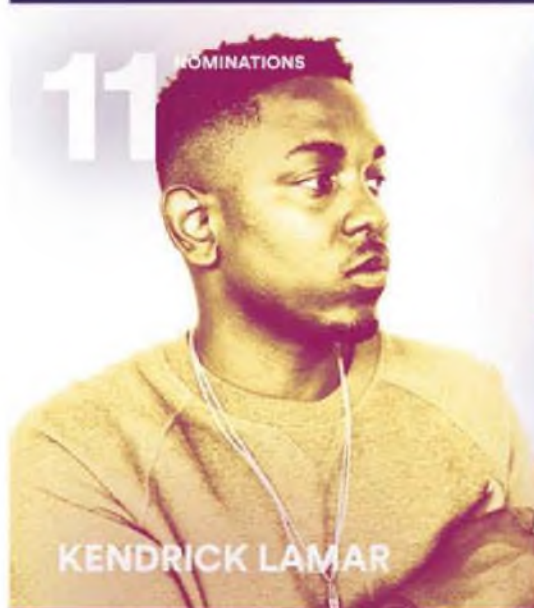
300+ GRAMMY® NOMINATIONS

including all

BEST NEW ARTISTS & SONGS OF THE YEAR NOMINEES

SONG OF THE YEAR

11 NOMINATIONS



KENDRICK LAMAR

6 NOMINATIONS



MAX MARTIN (STIM)

3 NOMINATIONS



SHELLBACK
(STIM)

2 NOMINATIONS



ANDREW CEDAR

2 NOMINATIONS



DJ FRANK E

2 NOMINATIONS



HILLARY LINDSEY

2 NOMINATIONS



AMY WADGE
(PRS)

BEST NEW ARTIST

3 NOMINATIONS



JAMES BAY
(PRS)

2 NOMINATIONS



SAM HUNT

2 NOMINATIONS



COURTNEY BARNETT (APRA)

2 NOMINATIONS



TORI KELLY

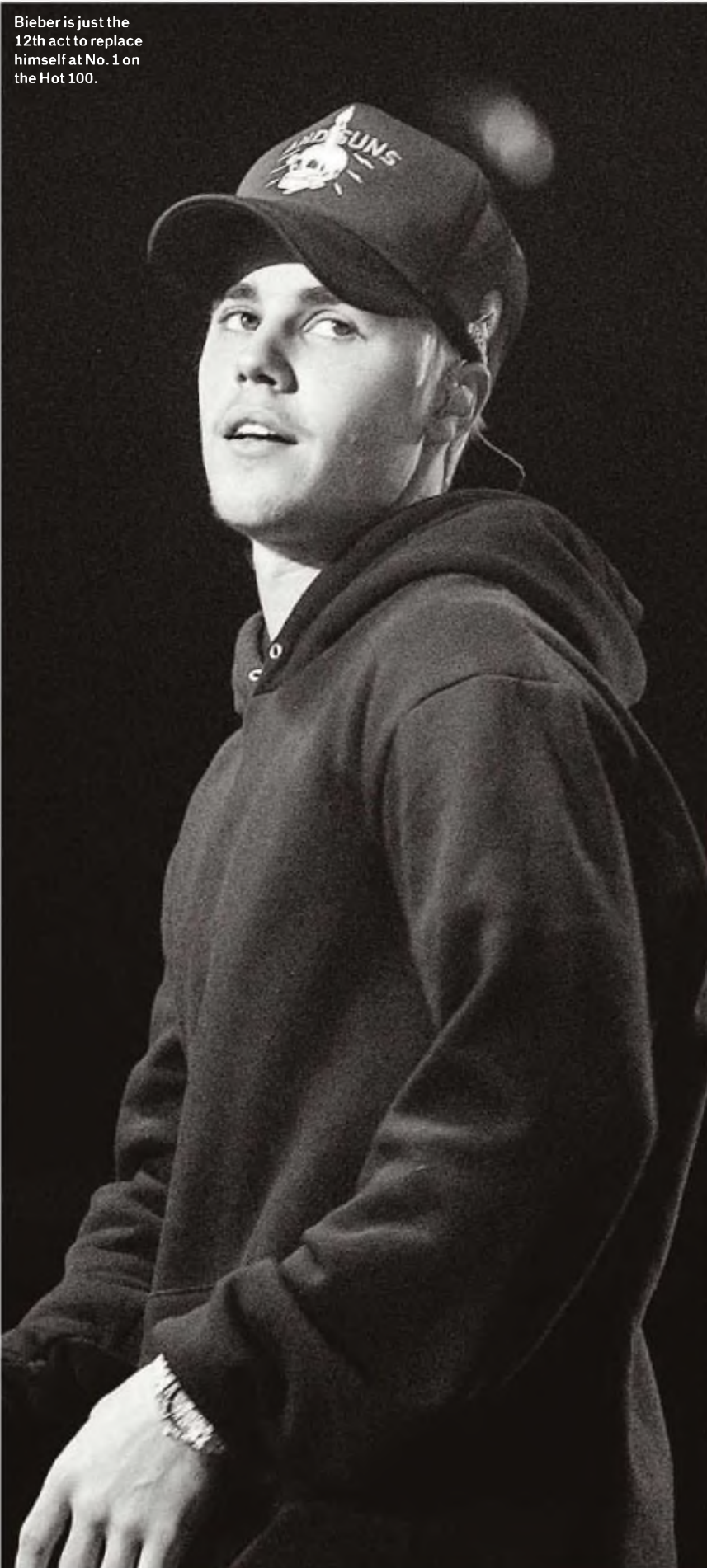
2 NOMINATIONS



MEGHAN TRAINOR

billboard HOT 100

Bieber is just the 12th act to replace himself at No. 1 on the Hot 100.



Back-To-Back Bieber: 'Love Yourself' Dethrones 'Sorry'

JUSTIN BIEBER RULES ATOP THE BILLBOARD HOT 100 FOR another week, but with a twist: The pop superstar earns the rare distinction of replacing himself at the top as his single "Love Yourself" rises 2-1 (on the chart dated Feb. 13), ending the three-week reign of "Sorry," which falls to No. 2. Bieber is just the 12th act in the Hot 100's 57-year history to succeed himself at No. 1 (an honor roll initiated by **The Beatles** in 1964).

"Love Yourself" is Bieber's third Hot 100 No. 1, with all three from his 2015 album *Purpose*; "What Do You Mean?" was his first leader (on the Sept. 19, 2015, chart). He's the first artist to score three Hot 100 No. 1s from an album since **Taylor Swift** (three from 1989, in 2014 and 2015). He's also the first solo male to achieve the feat in nearly a decade: **Justin Timberlake** scored a trio from *FutureSex/LoveSounds* in 2006 and 2007.

Congratulations are also in order for "Love Yourself" co-writer **Ed Sheeran**, who earns his first No. 1 on the Hot 100 in any role. Meanwhile, **Rihanna** rockets onto the Hot 100 at No. 9 with "Work" (featuring **Drake**) from her album *Anti*, after the song and LP each arrived just before the end of the charts' tracking periods. "Work" debuts atop Digital Songs (126,000 sold, according to Nielsen Music), where it is Rihanna's record-extending 14th No. 1 (see pages 59 and 68 for more on *Anti* and "Work").

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
3	2	1	#1 AG Love Yourself ▲	BENNY BLANCO [C. SHEERAN, B. LEVIN, J. BIEBER]	Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	11
1	1	2	Sorry ▲	BLOODSKRILLEX [J. BIEBER, J. MICHAELS, J. TRANTER, M. TUCKER, S. MOORE]	Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	14
4	4	3	Stressed Out ▲	M. ELIZONDO [T. JOSEPH]	twenty one pilots	FUELED BY RAMEN/RRP	3	19
2	3	4	Hello ▲	G. KURSTIN [A. ADKINS, G. KURSTIN]	Adele	XL/COLUMBIA	1	14
23	12	5	My House	J. CARLSSON [T. DILLARD, J. CARLSSON, R. GOLAN, M. D. BORRERO, R. HAMMOND]	Flo Rida	POE BOY/ATLANTIC	5	12
11	8	6	Roses ▲	THE CHAINSMOKERS [A. TAGGART, E. MENCEL]	The Chainsmokers Feat. ROZE'S	DISRUPTOR/COLUMBIA	6	15
37	21	7	DG SG Hands To Myself	MATT MAN & ROBIN [J. TRANTER, J. MICHAELS, R. FREDRIKSSON, M. LARSSON, MAX MARTIN]	Selena Gomez	INTERSCOPE	7	8
5	7	8	Same Old Love	STARGATE, BENNY BLANCO [T. E. HERMANSEN, M. SIKERISEN, B. LEVIN, C. AITCHISON, R. GOLAN]	Selena Gomez	INTERSCOPE	5	20
		9	HOT SHOT DEBUT Work	BOI-1DA [J. BRATHAITE, M. SAMUELS, A. RITTER, R. THOMAS, JR., A. GRAHAM, R. FENTY, Y. MOIR]	Rihanna Feat. Drake	WESTBURY ROAD/ROC NATION	9	1
6	5	10	Here ▲	POPOKAWUDS KOLE [A. CARACCILO, A. WANSEL, W. FELDER, C. TILLMAN, HAYES, ST. GERONG, CORTI, GERONG, COLI, AM]	Alessia Cara	EP/DEF JAM	5	26

Billboard Hot 100

59

MIKE POSNER
I Took a Pill in Ibiza



The 27-year-old returns to the Hot 100 with a new stripped-down sound (and an EDM remix).

So did you really take a pill in Ibiza?

I was working with **Avicii** in Sweden, and it was ice cold — so when he had a gig in Ibiza, I flew down there. He played a song he had written that week, and people liked it. I'm an artist — I'm insecure and a bit narcissistic, so I'm feeling a little jealous. Then these people recognized me. People don't usually know who I am, so that felt good. When they were like, "You want one of these?," and offered me this plastic baggie, I said, "Sure, man."

How did Avicii react to being mentioned in the song?

He's one of the first who heard it. He even

gave me a quote for the press junket. We talked about him producing the song, but I thought, "Nah, I got to do this on my own."

You have written for acts like Maroon 5 and Justin Bieber, but you haven't released much of your own music since "Cooler Than Me" hit the top 10 in 2010. Why not?

The honest answer is I made two albums, which got shelved by my last label [RCA]. They're sitting on my laptop right now because they didn't have a hit. I'll read on Twitter, "Do you still do music?" Music is all I do, all day. There was just this dark spot [after] my first album. —LINDSEY SULLIVAN



SELENA GOMEZ
Hands to Myself

The song becomes the third Hot 100 top 10 from **Gomez's Revival**, vaulting 21-7 after its Jan. 20 official video premiere and her Jan. 23 appearance on NBC's *Saturday Night Live*.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
8	6	11	Stitches ▲	DAYLIGHT, T. G. GERRARD, FARKER (D. PARKER, J. GERRARD, D. KYRIAKIDES)	Shawn Mendes	ISLAND/REPUBLIC	4	36
19	16	12	Me, Myself & I	M. KEENAN, C. ANDERSSON, G. GALLUM, M. KEENAN, C. R. ANDERSSON, L. EDWARDS, T. BARNES, B. KOHN, B. REXHA	G-Eazy x Bebe Rexha	G-EAZY/RV/G/EPIC/RCA	12	13
15	13	13	In The Night	A. PAYAM, M. MAX MARTIN, THE WEEKND (A. TESFAYE, A. BALSHE, MAX MARTIN, S. KOTICHA, P. SVENSSON, A. PAYAM)	The Weeknd	XO/REPUBLIC	12	12
7	9	14	Hotline Bling ▲	NINETEENS (A. GRAHAM, B. IFFERIS, T. THOMAS)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	2	26
9	11	15	Like I'm Gonna Lose You ▲	C. GELBUDA, M. TRAINOR (M. TRAINOR, J. WEAVER, C. SMITH)	Meghan Trainor	reaf. John Legend EPIC	8	30
13	15	16	Don't	DOPE BOI (B. TILLER, B. STEWART, HOLJUNS, JR., M. CAREY, J. DUPRI, B. MCCOY, J. AUSTIN)	Bryson Tiller	TRAPSOUL/RCA	13	18
10	10	17	What Do You Mean? ▲	M. L. BIEBER (BIEBER, J. BOYD, M. LEVY)	Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	22
22	22	18	Cake By The Ocean	M. LARSSON, R. FREDRIKSSON (R. FREDRIKSSON, M. LARSSON, L. TRANTER, J. JONAS)	DNCE	REPUBLIC	18	15
16	17	19	White Iverson ▲	POST MALONE (A. POST, M. ROBERTS, JR.)	Post Malone	REPUBLIC	14	21
12	14	20	Jumpman ▲	METRO BOOM! (N. DWILBURN, L. WATKINS, A. GRAHAM)	Drake & Future	A1/REBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	12	19

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
14	18	21	The Hills ▲	MANOJ LANGRISH (A. TESFAYE, A. BALSHE, NICKERSON, LANGRISH)	The Weeknd	XO/REPUBLIC	1	36
34	26	22	One Call Away	DJ FRANK E. M. PRIME (J. FRANKS, S. CARTER, M. A. MCDONALD, B. S. ISAAC, C. PUTH, M. PRIME)	Charlie Puth	ARTIST PARTNERS GROUP/ATLANTIC	22	9
17	19	23	Antidote ▲	YONDA GUR, L. ESTERSON (WEBSTER, L. GOSHUN, R. B. VAN MIERLO, T. BRENNECK, D. GUR, M. CHEZ, S. N. MOVIS, ON-H. STEINWEISS)	Travis\$ Scott	GRAND Hustle/EPIC	16	21
31	30	24	Hide Away ●	NOISE CASTLE III (G. BARLETTA, B. MC LAUGHLIN, B. NEWBILL)	Daya	ARTBEATZ	24	19
20	24	25	I Know What You Did Last Summer	N. ZAN CANILLA, D. VOYSE, H. WORLD'S, M. MENDES, C. CABRILLO, L. VISHAN, N. ZAN CANILLA, W. WITHERS, JR.	Shawn Mendes & Camila Cabello	ISLAND/REPUBLIC	20	11
24	25	26	Die A Happy Man ▲	D. HUFF, F. RASURE (THOMAS RHETT, S. MDOUGLAS, JOE LONDON)	Thomas Rhett	VAICORY/REPUBLIC	21	19
26	23	27	Say It	POPTORO (D. PETERSON, A. WANSEL, A. WHITFIELD, D. HALL, N. GILBERT, G. CHAMBERS)	Tory Lanez	MAD LOVE/INTERSCOPE	23	15
18	20	28	679	PEOPLES (W. J. MAXWELL, A. COSME, JR., J. POPE, B. GARCIA)	Fetty Wap	Feat. Remy Boyz RGF/300	4	31
41	35	29	When We Were Young	A. RECHTSCHAID (A. ADKINS, T. JESSO, JR.)	Adele	XL/COLUMBIA	22	10
33	33	30	Break Up in A Small Town ▲	Z. CROWWELL, S. MCANALLY (S. HUNT, Z. CROWWELL, S. MCANALLY)	Sam Hunt	MCA NASHVILLE	29	17
25	29	31	Ex's & Oh's ▲	D. BASSETT (ELLE KING, D. BASSETT)	Elle King	RCA	10	30
21	27	32	On My Mind ▲	MAX MARTIN (E. J. GOULDING, MAX MARTIN, S. KOTICHA, J. SALVIAN, ZADEH)	Ellie Goulding	CHERRYTREE/INTERSCOPE	13	19
36	31	33	Down In The DM	B. N. BILLONS, SCHIFF (M. MIMS, K. M. KHAN, H. E. B. DIEHL, LEVVIS)	Yo Gotti	COCAINE MUZIK/EPIC	31	9
28	34	34	Wildest Dreams ▲	MAX MARTIN, S. HELLBACK (T. SWIFT, MAX MARTIN, S. HELLBACK)	Taylor Swift	BIG MACHINE/REPUBLIC	5	23
27	32	35	Can't Feel My Face ▲	A. PAYAM, M. MAX MARTIN (A. TESFAYE, MAX MARTIN, S. KOTICHA, P. SVENSSON, A. PAYAM)	The Weeknd	XO/REPUBLIC	1	34
32	36	36	Lean On ▲	DJ SNAKE, D. PLO, S. GUESS, K. MORSTED, W. SE. GRIFFITH, C. HINE, T. W. PENITZ, P. K. C. SEPER	Major Lazer & DJ Snake	Feat. MO MAD DECENT	4	43
46	42	37	Stand By You ●	J. LEVINE (R. PLATTEN, J. ANTONOFF, J. WILLIAMS, J. LEVINE, M. MORRIS)	Rachel Platten	COLUMBIA	37	11
48	44	38	Home Alone Tonight	J. STEVENS, J. STEVENS (J. STEVENS, C. TAYLOR, J. DREYER, T. CECIL)	Luke Bryan	Feat. Karen Fairchild CAPITOL NASHVILLE	38	10
29	28	39	Watch Me ▲	BOLO DA PRODUCER (T. B. MINGO, R. L. HAWK)	Silento	BOLO/CAPITOL	3	49
44	39	40	Exchange	THE MEXICANS (B. TILLER, M. HERNANDEZ, M. JOHNSON, J. HALL)	Bryson Tiller	TRAPSOUL/RCA	39	14
38	37	41	See You Again ▲	DJ FRANK E. C. PUTH, H. CEDAR (J. FRANKS, A. CEDAR, C. THOMAS, C. PUTH)	Wiz Khalifa	Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP	1	47
43	41	42	No Role Modelz	D. BARKS (C. COLLE, B. BARKS, M. H. HEMON, P. B. A. R. C. A. Q. J. H. O. S. T. I. S. T. E. V. E. N. S. J. S. T. E. V. E. N. S. J. S. T. E. V. E. N. S.)	J. Cole	DREAVILLE/ROC-A-FELLA/COLUMBIA	36	24
35	38	43	Perfect	J. BUNETA, L. SHAHIN, A. FIERHRS (H. STYLES, L. O. M. J. O. N. S. O. N.)	One Direction	ISLAND/REPUBLIC	10	15
55	50	44	Out Of The Woods ●	J. ANTONOFF, T. SWIFT (T. SWIFT, J. ANTONOFF)	Taylor Swift	BIG MACHINE/REPUBLIC	18	6
50	47	45	Adventure Of A Lifetime	STAR GATE, R. SIMPSON (G. R. BERRYMAN, J. M. BUCKLAND, W. CHAMPION, C. A. J. MARTIN)	Coldplay	PARLOPHONE/ATLANTIC	39	12
47	43	46	Again	PEOPLES, SHY BOOGS (W. J. MAXWELL, B. GARCIA, E. J. TIMMONS)	Fetty Wap	RGF/300	33	25
30	40	47	Confident ▲	MAX MARTIN (A. MAX MARTIN, S. KOTICHA, J. SALVIAN, ZADEH, J. LOVATO)	Demi Lovato	SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	21	17
51	49	48	Back To Sleep	VINYLZA, RITTER, BOHDA (C. M. BROWN, A. HERNANDEZ, A. RITTER, M. SAVUELSA, RICO)	Chris Brown	RCA	48	7
52	45	49	Best Friend	RICKY RACKS (WILLIAMS, R. HARRELL, B. BALOGUN, S. MCNECHOL, R. ROBINSON, K. O. ASUGHA)	Young Thug	300/ATLANTIC	45	10
54	46	50	Stay A Little Longer ●	J. JOYCE (J. OSBORNE, T. J. OSBORNE, S. MCANALLY)	Brothers Osborne	EMINASHVILLE	46	17

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THIS WEEK'S MOST POPULAR TUNES, AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, AS MEASURED BY Nielsen Music, sales, data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Sings are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend or Billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
57	52	51	Irresistible ●	B WALKER, J SINCLAIR (FALL OUT BOY)	Fall Out Boy	DCD2/ISLAND/REPUBLIC	48	11
62	54	52	Get Ugly	R REED, J DOLSON, L LAUX, E FREDERIC, S M DOUGLAS, E VIGAN	Jason Derulo	BELUGA HECHIS/WARNER BROS	52	6
64	55	53	oui	NEEDLZ, DONUT (J P FELTON, K CAIN, B BELL, C MARTIN)	Jeremih	MICK SCHULTZ/DEF JAM	53	4
68	58	54	Sugar	DBERBRODT, C KRAMER, J DOHR, R SCHULZ (EJ BAUTISTA, N PEREZ, R BRYANT)	Robin Schulz Feat. Francesco Yates	TONSPIEL/ATLANTIC	54	4
65	57	55	Backroad Song	F ROGERS, G SMITH (G SMITH, F ROGERS)	Granger Smith	WHEELHOUSE	55	8
NEW	56	56	Bake Sale	NOI LISTED (NOI LISTED)	Wiz Khalifa Feat. Travis Scott	ROSTRUM/ATLANTIC	56	1
-	96	57	7 Years	FUTURE ANIMALS PILO (L FORCHHAMMER, S FORREST, M HISTORP, M PILEGAARD)	Lukas Graham	WARNER BROS	57	2
70	60	58	Heartbeat	Z CROWELL (C UNDERWOOD, Z CROWELL, A GORLEY)	Carrie Underwood	19/ARISTA NASHVILLE	58	4
-	79	59	I Took A Pill In Ibiza	M POSNER, M TEREFÉ (M POSNER, M TEREFÉ)	Mike Posner	ISLAND/REPUBLIC	59	2
82	70	60	You Should Be Here	M CARTER (C SWINDELL, A GORLEY)	Cole Swindell	WARNER BROS NASHVILLE/WVMN	60	7
72	65	61	Break On Me.	N CHAPMAN, K URBAN (J M NITE, R COPPERMAN)	Keith Urban	HIT RED/CAPTOL NASHVILLE	61	5
94	69	62	Drunk On Your Love	R COPPERMAN, B ELDREDGE (B ELDREDGE, R COPPERMAN)	Brett Eldredge	ATLANTIC/WVMN	62	3
69	64	63	Beautiful Drug	Z BROWN (Z BROWN, N MOON)	Zac Brown Band	SOUTHERN GROUND/JOHN VARVATOS/DOI	63	10
85	88	64	Watch Out	FKI (T EPPST, M ROBERTS JR.)	2 Chainz	DEF JAM	64	5
-	82	65	Walking On A Dream	L STEELE, N LITTLE, M ORE, L STEELE (SIOAN, N LITTLE, M ORE)	Empire Of The Sun	THE SLEEPY JACKSON/VIRGIN/ASTRALWERKS/CAPTOL	65	2
75	71	66	Dibs	FG WHITEHEAD, J MASSEY (K BALLERINI, KERR, R GRIFFIN, U DUKE)	Kelsea Ballerini	BLACK RIVER	66	13
71	62	67	2 Phones	MAD MAX (K CIGARY, B HAZZARD, R WITHEISS, POON, JR.)	Kevin Gates	BREAD WINNERS ASSOCIATION/ATLANTIC	67	4
59	56	68	I Love This Life	L RIMES, P BRUST, C LUCAS (D MYRICK, C JANSON, C LUCAS, P BRUST)	LoCash	REVIVER	68	14
84	78	69	Confession	J MOI (R CLAWSON, R COPPERMAN, M JENKINS)	Florida Georgia Line	REPUBLIC NASHVILLE	69	5
81	83	70	Good To Be Alive (Hallelujah)	I KIRK, FATRICK (A GRAMMER, I KIRK, FATRICK, R COLAN, R MET)	Andy Grammer	S CURVE/HOLLYWOOD	70	7
63	63	71	Big Rings	METRO BOOMIN (A GRAMMER, N DWILBURN, L WAYNE)	Drake & Future	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	71	19
93	90	72	We Went	D GEORGE (J WILSON, M ROGERS, J KING)	Randy Houser	STONE CREEK	72	6
56	59	73	I Got The Boy ●	S HENDRICKS (L NICHOLS, C HARRINGTON, J L SPEARS)	Jana Kramer	ELEKTRA NASHVILLE/WAR	73	16
66	66	74	The Fix ●	D J MUSTARD, M ADAMS (C HAYNES, JR, D MCKARLANE, M ADAMS, C BLANCHARD, BELL, K KOLLINS, C BROWN, MCGAY, D RITZ)	Nelly Feat. Jeremih	RECORDS	74	18
87	86	75	Let It Go ●	J KING (J BAY, P BARRY)	James Bay	REPUBLIC	75	6
97	80	76	Nobody To Blame	D COBBS, C STAPLETON (C STAPLETON, B BALES, R BOWMAN)	Chris Stapleton	MERCURY NASHVILLE	76	4
74	67	77	Sorry Not Sorry	M LLI, B EATZ, T IMBALAND (B TILLER, J SALLI, T V MOSELEY)	Bryson Tiller	TRAPSOUL/RCA	77	7
58	53	78	Bet You Can't Do It Like Me	NUN MAJOR (D SIMMONS)	DLOW	DLOW	78	12
98	84	79	Bang My Head	D GUETTA, H UNOR, N C Y, R OMBRO, M ANTONI, D GUETTA, G HUNOR (NORTHVILLE, KANAWA, TUNE, K HESSON, C FURBER, C N HALE, U S HALL)	David Guetta Feat. Sia & Fetty Wap	WHAT A MUSIC PARTNERSHIP/ATLANTIC	79	3
77	73	80	Save Dat Money	MONEY ALWAYS (Z DJURJED, M WASHINGTON, D DLAMAR, W J MAXWELL)	Lil Dicky Feat. Fetty Wap & Rich Homie Quan	CMSN/ADA	80	14

5

FLO RIDA

My House

Flo Rida flies up the Billboard Hot 100 as "My House" surges 12-5. With his highest-ranking hit since "Whistle" reached No. 1 for two weeks in 2012, the rapper collects his 11th top 10. His first was the 10-week No. 1 "Low" (featuring T-Pain) in 2008. With all of his top 10s in lead roles, Flo Rida boasts the most top 10s as a lead artist among solo males during the past eight years. "House" ranks at No. 4 on Digital Songs with 98,000 downloads sold in the week ending Jan. 28, according to Nielsen Music. It has sold 872,000 to date. —GT

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
NEW	81	81	Something In The Way You Move	G KURSTIN (E J GOULDING, G KURSTIN)	Ellie Goulding	CHERRYTREE/INTERSCOPE	81	1
83	76	82	Really Really	J JIRO, H A COOZE, COOK CLASSICS (K GWARD, J JIRO, H A COOZE, W COBBAN, BEAN)	Kevin Gates	BREAD WINNERS ASSOCIATION/ATLANTIC	76	6
60	61	83	Back Up	I ROCKSAYS (D M TRIMBLE, K A ADAMS, S M ANDERSON, C GOBBERY)	DeJ Loaf Feat. Big Sean	IBGM/COLUMBIA	47	17
73	77	84	WTF (Where They From)	PL WILLIAMS (M ELUOTT, PL WILLIAMS)	Missy Elliott Feat. Pharrell Williams	THE GOLD MIND/ATLANTIC	22	12
86	85	85	Mr. Misunderstood	J JOYCE (E CHURCH, C BEATHARD)	Eric Church	EMINASHVILLE	84	5
90	81	86	Hollow	A ANDERSON, PASTORAM (T KELLY, JACKSON, J MACKEN, Z POOR, H WARNER)	Tori Kelly	SCHOOLBOY/CAPTOL	80	7
NEW	87	87	I Like The Sound Of That	J DEMARCUS, RASCAL FLATTS (M TRAINER, J FRASURE, S MOONEY)	Rascal Flatts	BIG MACHINE	87	1
-	95	88	Middle	D SNAKE, A ALIAS (W S EGRIC, A HINEA, V MARCHANT, A L KERNSTUB)	DJ Snake Feat. Bipolar Sunshine	D SNAKE/INTERSCOPE	88	2
53	51	89	Focus ▲	M AX MARTIN, N IYA (S KOECH, A P SVENSSON, S ALMANZADEH, A GRANDE)	Ariana Grande	REPUBLIC	7	13
79	68	90	Dessert ●	D AWIN (D POLANCO)	Dawin	CASABLANCA/REPUBLIC	68	8
NEW	91	91	My Church	B USBEE, M MORRIS (BUSBEE, M MORRIS)	Maren Morris	COLUMBIA NASHVILLE	91	1
89	91	92	Play No Games	KEY WANE, J HENRY (S V ANDERSON, D V WIER, B V JOHNSON, C V BROWN, T C BROWN, J R GATLING, C GRIFFIN, A HALL, B L TRILEY)	Big Sean Feat. Chris Brown & Ty Dolla Sign	GOOD/DEF JAM	84	13
61	74	93	Gonna Know We Were Here	M KNOX (B BEAVERS, BRETT JAMES)	Jason Aldean	BROKEN BOW	54	16
NEW	94	94	Country Nation	L WOOTEN, B PAISLEY (B PAISLEY, C DUBOIS, K LOVEFACE)	Brad Paisley	ARISTA NASHVILLE	94	1
NEW	95	95	Humble And Kind	B GALLIMORE, T MCGRAW (L MCKENNA)	Tim McGraw	MCGRAW/BIG MACHINE	95	1
-	172	96	Emperor's New Clothes	J SINCLAIR (BURE, J SINCLAIR, L PRICHARD, S HOLLANDER, D WILSON)	Panic! At The Disco	DCD2/FUELED BY RAMEN/RRP	68	4
NEW	97	97	Bottom Of The Bottle	D SPINZ, D UNDEAL, G HRO, CAUSE, S FRANKLIN, D CARTER, A ALSINA, JR, PRISCILLA RENA, D CUNNINGHAM, C R HILL, C EARLEY)	Curren\$Y Feat. August Alsina & Lil Wayne	JET LIFE/ATLANTIC	97	1
NEW	98	98	Somewhere On A Beach	R COPPERMAN (M TYLER, J BOYER, A FAUMER, D KUNJOLMIRENDA)	Dierks Bentley	CAPTOL NASHVILLE	98	1
-	100	99	Acquainted	B N BILLONIS, L LANGELO, C UENNEVILLE, DANNY BOSTYLES, THE WEEKND (A TESFAYE, C UENNEVILLE, L ANGELO, B DELO, S CHOPFIELD)	The Weeknd	XO/REPUBLIC	60	5
NEW	100	100	Snapback	S M CANALLY (M RAMSEY, T ROSEN, B TURSJI)	Old Dominion	RCA NASHVILLE	100	1



29 **ADELE**
When We Were Young

The second single from 25 ranks in the Hot 100's top 30 for the first time since its debut at No. 22 on the Dec. 12, 2015, chart. Meanwhile, 25 returns to No. 1 on the Billboard 200.



57 **LUKAS GRAHAM**
7 Years

The debut hit from the Danish pop band, fronted by Lukas Graham Forchhammer, enters the Digital Songs chart at No. 28, up by 71 percent to 26,000 downloads sold.

SALES: AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEKS AGO, LAST WEEK, THIS WEEK, PEAK POSITION, AND WEEKS ON CHART ARE BASED ON THE WEEK ENDING FEBRUARY 13, 2016. CERTIFICATION: R (RECORDED IN STEREO), D (DIGITAL), M (MULTI-TRACK), S (STEREO), T (TANDEM), W (WIDE AREA), X (EXTRA), Y (YOUNG), Z (ZEPHYRUS). © 2016, PROMOTIONS GLOBAL MEDIA, LLC AND MASTERS MUSIC, INC. ALL RIGHTS RESERVED.



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CAN'T FEEL MY FACE
THE WEEKND

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SNOOP DOGG*
PHARRELL WILLIAMS*

TRAVELLER
CHRIS STAPLETON

BEAUTY BEHIND THE MADNESS
STEPHAN MOCCIO
THE WEEKND

SONG OF THE YEAR
ALRIGHT
PHARRELL WILLIAMS*

SEE YOU AGAIN
WIZ KHALIFA*

BEST NEW ARTIST
JAMES BAY

BEST POP SOLO PERFORMANCE
LOVE ME LIKE YOU DO
ELLIE GOULDING

CAN'T FEEL MY FACE
THE WEEKND

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SHIP TO WRECK
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GO
THE CHEMICAL BROTHERS

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WHERE ARE Ü NOW
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WHAT KIND OF MAN
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SOMETHING FROM NOTHING
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WHAT KIND OF MAN
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JAMES BAY

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VULNICURA
BJÖRK

BEST R&B PERFORMANCE
EARNED IT (FIFTY SHADES OF GREY)
THE WEEKND

BEST TRADITIONAL R&B PERFORMANCE
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JAZMINE SULLIVAN

BEST R&B SONG
COFFEE
MIGUEL*

EARNED IT (FIFTY SHADES OF GREY)
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THE WEEKND*

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WILDHEART
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THE WEEKND

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REALITY SHOW
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DRAKE

TRUFFLE BUTTER
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PERFORMANCE
TRAVELLER
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CHANCES ARE
LEE ANN WOMACK

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PERFORMANCE
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BROTHERS OSBORNE

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A Grammy Award photographed Dec. 13, 2015, at Billings Artworks in Ridgway, Colo. For an exclusive behind-the-scenes video of the making of a Grammy trophy, go to Billboard.com or Billboard.com/ipad.

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Kendrick Lamar photographed by Austin Hargrave on Dec. 30, 2015, in Los Angeles. Styling by Dianne Garcia. Lamar wears a Facetasm jacket, Barneys New York hat and Pearls Before Swine ring. For an exclusive video of the rapper "fishing for answers," go to Billboard.com or Billboard.com/ipad.



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Change The World
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Really Love
D'ANGELO AND THE VANGUARD

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Planes
JEREMIH
FEATURING J. COLE

Best Dance Recording
Never Catch Me
FEATURING KENDRICK LAMAR

Best Rap Performance
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FETTY WAP
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KENDRICK LAMAR
Truffle Butter
NICKI MINAJ
FEATURING LIL WAYNE

Song Of The Year
Alright
KENDRICK LAMAR

Best R&B Album
Black Messiah
D'ANGELO AND THE VANGUARD
Forever Charlie
CHARLIE WILSON

Best Rap Song
All Day
KENDRICK LAMAR
Alright
KENDRICK LAMAR
Trap Queen
FETTY WAP

Best Music Film
What Happened,
Miss Simone?
LIZ GARBUS

Best Contemporary
Instrumental Album
Afrodeezia
MARCUS MILLER

Best Rap Album
The Pinkprint
NICKI MINAJ
2014 Forest Hills Drive
J. COLE
To Pimp A Butterfly
KENDRICK LAMAR

Best Urban Contemporary Album
Ego Death
THE INTERNET
You Should Be Here
KEHLANI

Best Music Video
Alright
KENDRICK LAMAR
Bad Blood
FEATURING KENDRICK LAMAR

Best Jazz Instrumental Album
Covered: Recorded
Live At Capitol Studios
ROBERT GLASPER & THE ROBERT GLASPER TRIO

Best Musical Theater Album
An American In Paris
SCOTT LEHRER
The King And I
TED SPERLING

Best Traditional
R&B Performance
Little Ghetto Boy
LALAH HATHAWAY
My Favorite Part Of You
CHARLIE WILSON

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Record Of The Year
"Uptown Funk"
MARK RONSON*
featuring
BRUNO MARS*

Album Of The Year
1989
JACK ANTONOFF*
IMOGEN HEAP
RYAN TEDDER

Song Of The Year
"See You Again"
CHARLIE PUTH

Best New Artist
JAMES BAY*
SAM HUNT
TORI KELLY
MEGHAN TRAINOR

Best Pop Solo Performance
"Heartbeat Song"
KELLY CLARKSON

Best Pop Duo/Group Performance
"Ship To Wreck"
FLORENCE + THE MACHINE*
"Uptown Funk"
MARK RONSON*
featuring
BRUNO MARS*
"See You Again" featuring
CHARLIE PUTH

Best Traditional Pop Vocal Album
SHADOWS IN THE NIGHT
BOB DYLAN

Best Pop Vocal Album
PIECE BY PIECE
KELLY CLARKSON
HOW BIG, HOW BLUE, HOW BEAUTIFUL
FLORENCE + THE MACHINE*

UPTOWN SPECIAL
MARK RONSON*
BEFORE THIS WORLD
JAMES TAYLOR

Best Dance Recording
"Where Are Ü Now" with
JUSTIN BIEBER

Best Rock Performance
"What Kind Of Man"
FLORENCE + THE MACHINE*
"Something From Nothing"
FOO FIGHTERS*

Best Metal Performance
"Custer"
SLIPKNOT

Best Rock Song
"Hold Back The River"
JAMES BAY*
"What Kind Of Man"
FLORENCE + THE MACHINE*

Best Rock Album
CHAOS AND THE CALM
JAMES BAY*
KINTSUGI
DEATH CAB FOR CUTIE*
.5: THE GRAY CHAPTER
SLIPKNOT

Best Alternative Music Album
THE WATERFALL
MY MORNING JACKET

Best R&B Performance
"If I Don't Have You"
TAMAR BRAXTON
"Eisú Up"
ANDRA DAY
"Planes"
JEREMIH

Best Traditional R&B Performance
"Shame"
TYRESE

Best R&B Song
"Shame"
TYRESE

Best Urban Contemporary Album
BLOOD
LIANNE LA HAVAS

Best R&B Album
COMING HOME
LEON BRIDGES
CHEERS TO THE FALL
ANDRA DAY

Best Rap/Sung Collaboration
"Glory"
COMMON

Best Rap Song
"Glory"
COMMON

*Shared representation

Best Country Solo Performance

“Burning House”

CAM

“Little Toy Guns”

CARRIE UNDERWOOD

“John Cougar, John Deere, John 3:16”

KEITH URBAN

Best Country

Duo/Group Performance

“The Driver”

CHARLES KELLEY

“Girl Crush”

LITTLE BIG TOWN

“Lonely Tonight” featuring

ASHLEY MONROE

Best Country Song

“Hold My Hand”

BRANDY CLARK

Best Country Album

MONTEVALLO

SAM HUNT

PAID KIDNEY

LITTLE BIG TOWN

THE BLADE

ASHLEY MONROE

ELEGANT MATERIAL

KACEY MUSGRAVES

Best Musical Theater Album

AN AMERICAN IN PARIS

ROBERT FAIRCHILD

SOMETHING ROTTEN!

CHRISTIAN BORLE

Best Contemporary Christian Music
Performance/Song

“Lift Your Head Weary Sinner (Chains)”

CROWDER

“Because He Lives (Amen)”

CHRIS TOMLIN

“Soul on Fire”

THIRD DAY

“Feel It”

TOBYMAC

Best Contemporary Christian Music
Album

THIS IS NOT A TEST

TOBYMAC

LOVE RAN RED

CHRIS TOMLIN

Best Latin Pop Album

TERRAL

PABLO ALBORÁN

A QUIEN QUIERA ESCUCHAR

(DELUXE EDITION)

RICKY MARTIN

Best Latin Rock, Urban Or Alternative Album

DALE

PITBULL

Best American Roots Song

“The Cost of Living”

DON HENLEY

Best Folk Album

TOMORROW IS MY TURN

RHIANNON GIDDENS

Best Compilation Soundtrack

For Visual Media

SELMA

AVA DUVERNAY

Best Song Written For Visual Media

“Glorry”

COMMON

“See You Again”

CHARLIE PUTH

“Til It Happens To You”

LADY GAGA

Best Arrangement, Instrumental
Or A Cappella

“Dance of the Sugar Plum Fairy”

PENTATONIX

Producer Of The Year, Non-Classical

BLAKE MILLS

Best Remixed Recording, Non-Classical

“Say My Name (RAC Remix)”

RAC

Best Music Film

MR. DYNAMITE: THE RISE OF

JAMES BROWN

MICK JAGGER

VICTORIA PEARMAN

SONIC HIGHWAYS

DAVE GROHL*

and salutes

2016 Lifetime Achievement
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Topline



Rapper Mack Wilds at the event celebrating Genius' partnership with Spotify held Jan. 15 in Brooklyn.

GENIUS GROWS UP

THE LYRIC WEBSITE EXPANDS ITS REACH WITH A NEW SPOTIFY PARTNERSHIP, \$60 MILLION IN FUNDING AND AN AIM TO "ANNOTATE THE WORLD." SO WHO NEEDS A REVENUE MODEL?

BY DAN RYS



ON A COLD FRIDAY IN THE Brooklyn neighborhood of Gowanus, the Genius offices are packed with hundreds of journalists and industry friends watching rapper **Fabulous** rip through a set of his hits. Co-founders **Tom Lehman** and **Ilan Zechory**, both 32, and their staff are celebrating the company's partnership with Spotify and the unveiling of its new Fact Tracks initiative, which offers explanations and anecdotes of a song's lyrics as it streams within Spotify — Genius' first attempt at bringing its lyric annotations directly to where fans listen to music.

It is also Genius' biggest product launch to date and the most significant step yet toward the company's stated goal of "annotating the world," using its lyrics archive of 2 million songs and 4 million annotations. Even President **Barack Obama** is a believer: His Jan. 12 State of the Union speech used the Genius Web Annotator, launched in 2015, adding clarifications, GIFs and policy points and posted on the official White House website. "[It is] a watershed moment," says **Ben Gross**, 32, the company's director of business development and general counsel. "We've made headway on projects we've been talking about for years." Not long ago, Lehman, Zechory and third co-founder **Mahbod**

Moghadam, 33, seemed to be running Genius into the ground. After launching as Rap Genius in late 2009, the three secured \$15 million in an initial funding round led by Andreessen Horowitz in October 2012, with partner **Ben Horowitz** envisioning an expansion beyond rap lyrics to bring layers of explication to the Internet as a whole. But a series of high-profile public gaffes — in an interview and on Twitter, respectively, Moghadam told **Mark Zuckerberg** and **Warren Buffett** to "suck my dick" — gave the founders an irreverent, frat-bro reputation that culminated in Moghadam resigning from Genius in May 2014 after backlash to his annotation of Santa Barbara mass shooter **Elliot Rodger**'s manifesto.



Genius co-founders Zechory (top) and Lehman.

THE OVER UNDER



Vanessa Hudgens follows tragedy with triumph as she leads a sterling *Grease: Live!* cast the day after her father's death.



Jay Z's Tidal accidentally posts Rihanna's *Anti* album early, while his Roc Nation engages in an ugly legal battle with Rita Ora.



SiriusXM CEO **James E. Meyer**'s 2015 numbers includes a record \$4.6 billion in revenue and the biggest subscriber growth since 2007.

CONTINUED FROM PAGE 17

Lehman and Zechory refocused, and in July 2014, eight months after the National Music Publishers' Association issued a takedown notice for hosting lyrics without permission, Genius secured a licensing deal with Warner/Chappell Music, the last piece in the publishing puzzle after earlier deals with Sony/ATV, Universal Music Publishing Group and the NMPA's stable of 3,000 publishers. Soon after, the company raised \$40 million in a funding round led by Quicken Loans founder and Cleveland Cavaliers owner **Dan Gilbert. Nas, Pharrell Williams** and most recently **Eminem** are also investors.

Genius' reach is impressive, with the site's traffic surpassing 45 million monthly unique visitors in January. But as Genius expands beyond its own borders, it faces new challenges in engaging a more mainstream audience. "Lyrics evoke an emotional bond, and that's what every brand marketer is looking to do," says Crossfade Partners founder **Jon Vanhala**. "There's a lot of opportunity, but it will be interesting to see: Do people want this?"

Indeed, the company has yet to turn a profit. It doesn't sell ads, and Zechory admits Genius is still building its revenue operation with the expectation that further integrations will pave the road to profitability. "We don't want to just slap the traditional web display ads that you see on other lyric sites," says Zechory. "Having brands pay for really cool content and support new features — I think we can do it in a really thoughtful way." Sources tell *Billboard* the company has had talks with Apple Music, Coca-Cola, SoundCloud and YouTube, although Genius declined to comment.

"The big goal is to take Genius and put it at your fingertips wherever you experience music," says Lehman. "But even more broadly, wherever you experience art or culture or media." ●



BILLBOARD AND INSTAGRAM TEAM UP FOR GRAMMY WEEK PARTNERSHIP

The brands will join forces to provide millions of viewers with exclusive content during and before music's biggest night

IN A NEW PARTNERSHIP FOR THE 2016 GRAMMY AWARDS, *Billboard* and Instagram will provide millions of viewers with exclusive video and photo content from inside the awards and top pre-ceremony events, including *Billboard*'s Power 100 on Feb. 12 and the Pre-Grammy Gala (aka Clive Davis' party) on the 14th. *Billboard*'s Instagram account will post behind-the-scenes videos and photos from backstage in real time, and Instagram will showcase a second screen highlighting the night's best nontelevised moments. Says **John Amato**, co-president of Prometheus Global Media's Entertainment Group: "Instagram's reach will provide the world's music fans with a 360-degree perspective of the kind of VIP event most of them have never experienced." ●

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FROM THE DESK OF

FOUNDER, MOM + POP MUSIC

Michael Goldstone

The A&R man whose artists (Pearl Jam, Rage Against the Machine, Courtney Barnett) have sold more than 50 million albums on ditching the major labels and his company's first Grammy nod

BY JEM ASWAD
PHOTOGRAPHED BY DUSTIN COHEN

DURING THE 1990S, Michael "Goldie" Goldstone was the music exec whom everyone wanted to be. He began working at Chrysalis Records as a teenager, gradually found his way into A&R and his first signing — Texas guitar ace-turned-heartthrob **Charlie Sexton** — reached No. 15 on the Billboard 200 in 1986. But

he soon immersed himself in the late-'80s alt-rock scene and signed the ill-fated Seattle quintet **Mother Love Bone** — whose singer, **Andrew Wood**, died of a heroin overdose in 1990, weeks before the release of the band's debut. Yet that group morphed into **Pearl Jam** (which has sold 32.5 million albums in the United States, according to Nielsen Music), and during the next



"I love being a small company," says Goldstone, photographed Jan. 5 at Mom + Pop's New York offices. "When you work at big companies and sit in meetings with six or 10 or 14 people, it's easy to get talked out of things that you shouldn't be talked out of — or talked into things that maybe you shouldn't."

18 years — at Epic, DreamWorks and Sire — Goldstone signed **Rage Against the Machine** (11.7 million copies), **Buckcherry** (3 million), **Regina Spektor** (1.5 million) and **Tegan & Sara** (963,000), and A&R'd the 1992 *Singles* soundtrack (1.7 million).

But the married father of two (he declines to give his age) grew tired of the major-label game and in 2008 started Mom + Pop with **Cliff Burnstein** and **Peter Mensch** of QPrime Management; Goldstone and co-president **Thaddeus Rudd** now own the company. The New York-based label is at 50-plus releases and 10 employees, and in December scored its first-ever Grammy nod when Australian indie darling **Courtney Barnett** was nominated for best new artist. And with new music on the way from **Lucius**, **Polica**, **Bayonne** and electronic artist **Flume**, 2016 is shaping up to be the label's biggest year to date.

You picked just about the worst year to start a record company: 2008. What made you want to do that to yourself?

(Laughs.) It's funny — maybe a year after we started, [Columbia Records chairman/CEO] **Rob Stringer** said, "What an amazing time to start a label; what a horrible time to start a label." A lot of it was driven by scale. I remember somebody at Warners saying, "We don't really consider Tegan & Sara selling 200,000 records a success." Shortly thereafter, [indie Epitaph Records founder] **Brett Grewitz** playfully said, "Those people can't be happy with the numbers that you're selling, but I'd be thrilled." I just wanted to be in a situation that gave me more control.

How did things change once you went indie?

The first deal I brought in was an artist named **Joshua Radin**, who had sold "only 90,000 records"

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“It doesn’t really matter who is bringing in the acts because we all participate in the success.”

on Columbia. I remember feeling a little timid walking into Cliff’s office with this two-page proposal that I’d pretty much written up myself—which I felt was commensurate with the major-label deals I had been doing—thinking I’m going to get thrown out for being so generous. But Cliff pulled out a Sharpie, marking this and marking that, and handed it back to me, saying, “It’s not generous enough to the artist.”

You have been a top A&R guy for so long, what do you think artists like about you?

I’d like to believe that my longevity has been based on a level of transparency and of trying to respect the fact that artists have one career. I learned some valuable lessons in terms of what my value to a record company, especially a big record company, could be: If there’s an imaginary fence and you’re sitting ever so slightly on the artist side of that fence, you’ll be of greater value to the label.

Why is that?

Because then the artists trust that you will protect them, and they believe you when you say, “This or that is the right thing to do.” It’s a nuance that played out with a number of artists earlier in my career.

And yes, there would be frustrating moments telling [Epic executives] **Dave Glew** or **Richard Griffiths** that “We need to scrap 100,000 CDs because the color is wrong,” or whatever. But that was of great value in terms of the artists’ overall relationship with the company.

A lot of major and bigger indie labels were courting Courtney Barnett. What made her decide on Mom + Pop?

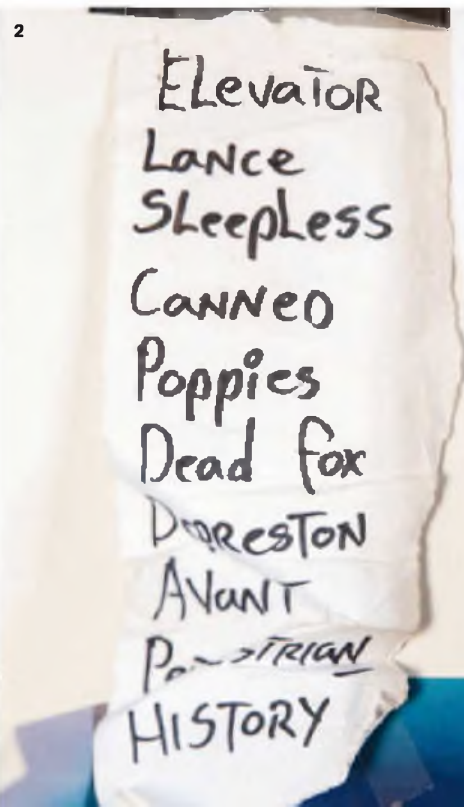
One of the most fulfilling aspects of being able to run your own label is simply that it’s *your* label. Marathon Artists [in the United States] had signed Courtney worldwide and were seeking a U.S. licensor. It was extremely competitive and, to be frank, we were a little late. But Thaddeus and I spent a couple of days with the Marathon people and, by not having to ask anyone else what we could or couldn’t do, we were able to adjust the proposal in real time.

How big is your A&R department?

Three of us oversee it, but “A&R department” is a little bit of an antiquated term when you’re running a small company—it really doesn’t matter who is bringing in these artists. So whether it’s Thaddeus with



1 “Who wouldn’t want to look at a Britney Spears clock all day?” is Goldstone’s rhetorical explanation for this item. **2** A setlist from a Barnett concert. **3** A selection of memorabilia from Goldstone’s career, including Hinds vinyl (bottom left) and a plaque for Pearl Jam’s 20 documentary (top right). **4** “I used to be into baseball, basketball and football. Now that I have a family and a business, it’s mostly football,” says Goldstone. “Those three hours on Sundays are about as much as I’m able to tune out the business and just think about the game.”



Flume or [A&R vice president] **Julia [Willinger]** with **Jagwar Ma** and **Hinds** or **Suzanna [Slavin]**, who Goldstone describes as his “right arm”) with **Mutual Benefit**, when you’re in a small company, it doesn’t really matter whose acts are making it rain because we’re all going to participate in the success.

You don’t do 360 deals. Do you make enough money from streaming and sales to be sustainable?

I believe it’s more than sustainable. Masters have incredible value, almost like a publishing catalog, and if we continue to find records that people want to sync, stream, download or consume, we’ll continue to run a strong business.

You had early mainstream success with Charlie Sexton, but your career afterward was completely different. What changed?

I’d had a meeting with **Perry Farrell** when I was looking to sign **Jane’s Addiction**. That might have been

the first time I ever sat down with somebody who had such a vision of how the relationship between labels and artists could be in terms of creative control, artwork, how to make records and deliver them. It was completely antithetical to the way I had approached the job before, and that prepared me for the meetings I had with Mother Love Bone and later Pearl Jam and Rage Against the Machine — artists who wanted to change the paradigm of the relationship with the label. It changed everything for me.

Mother Love Bone was signed to PolyGram. Why didn’t the label pick up the option for Pearl Jam?

There was no Pearl Jam yet. The band really wanted a fresh start and [PolyGram] were really gracious about it. So we all dusted ourselves off and started over, and ... you’ve got to believe there’s some kind of higher force when the first singer that they stumbled onto was some security guard in San Diego named **Eddie Vedder**. ●



BBLA Nominations Bring Out The Stars

Romeo Santos, Enrique Iglesias and Nicky Jam lead finalists for the big show, which airs live April 28 on Telemundo

BY LEILA COBO

WHILE BIG NAMES AND BIG songs have long dominated Latin music charts, the finalists for the 2016 Billboard Latin Music Awards — which will air live from Miami on April 28 on Telemundo — offer a striking view of two contrasting sides of the U.S. Latin music market.

Well-established, pop-leaning acts **Juan Gabriel** and **Mana**, who dominate album sales and touring, are both seven-time nominees this year. Top album finalists likewise represent the veteran wing of Latin music: Gabriel's *Los Duo* and Mana's *Cama Incendiada*, along with **Ricky Martin**'s *A Quien Quiera Escuchar* and **Gerardo Ortiz**'s *Hcy Mas Fuerte*. Tour of the year finalists are Gabriel, **Enrique Iglesias** (with **Pitbull**), **Ricardo Arjona** and **Romeo Santos**, who is the leading finalist with 12 nods.

In contrast, uptempo, urban-centric artists like **Nicky Jam** (up for 11 awards) and **J Balvin** (eight nods) dominate the airplay and streaming charts. They're both up for Hot Latin Song artist of the

From left: Jam, Iglesias, Mana's Fher Olvera and Santos.



year, male, along with Santos and Iglesias.

The split reflects the two main segments of U.S. Latin-music consumers: U.S.-born millennials (who are mostly bilingual or English-leaning, according to census data) and older, often foreign-born people who speak mostly Spanish at home. It's rare to find artists who appeal to both audiences, and accordingly, two of them are the year's leading finalists: Santos with 12 nods and Iglesias with 11.

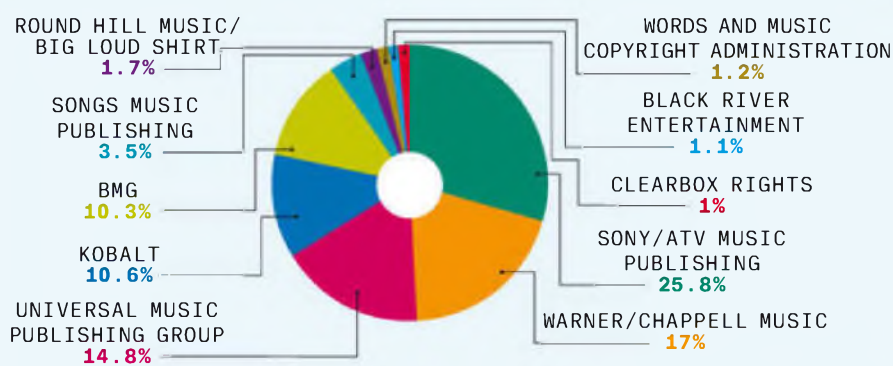
Two other trends are on display. One is the growth of regional Mexican music, a genre that embraces both youth and tradition. Three of the best new artist finalists are regional Mexican

outfits (**Ariel Camacho y Los Plebes del Rancho**, **Banda Clave Nueva de Max Peraza** and **La Septima Banda**), with Colombian urban star **Maluma** the outlier.

The other trend: collaborations between established acts and newcomers. Along with Iglesias and Jam's "El Perdon," **Marc Anthony** and **Gente de Zona** are up for three awards for "La Gozadera" and **Farruko**'s "Sunset," featuring **Shaggy** and Nicky Jam, is up for one.

Finalists and winners for the 2016 awards are determined by performance on *Billboard*'s sales, airplay, streaming and touring charts. ●

TOP 10 PUBLISHERS



PUBLISHERS QUARTERLY

For The 14th Straight Quarter, It's Sony/ATV

The publisher held off a Q3 threat from Warner/Chappell but increased its lead in the fourth

It's getting more than a little predictable: For the 14th consecutive quarter, Sony/ATV was the top-ranked music publisher among the top 100 radio songs. The company widened its lead in fourth-quarter 2015 to 25.8 percent after a mild third-quarter scare that had Warner/Chappell pull within 1.5 percentage points of its lead.*

Sony/ATV, which has been the market leader since becoming the administrator for EMI Music Publishing in 2012, had a stake in 54 of the top 100 songs, up from 49 (and 21.2 percent) in the third quarter. Warner/Chappell held second place, with its share slipping to 17 percent from 19.6 percent in the third

quarter. Universal Music Publishing Group rose one spot to third on the strength of a nearly four-percentage-point gain (to 14.8), while Kobalt slipped to fourth (10.6).

Among the top 100 country radio songs, Sony/ATV (20.5 percent) and Warner/Chappell (20.1 percent) held down the top two spots, with UMPG (10.5 percent), Round Hill/Big Loud Shirt (6.1 percent) and BMG (5.7 percent) following.

For the fifth consecutive quarter, **Martin Karl "Max Martin" Sandberg** was the No. 1 songwriter with credits in nine of the top 100, including **Taylor Swift**'s "Wildest Dreams," his highest-placing song, at No. 2. —ED CHRISTMAN

TOP 10 SONGS

TITLE	ARTIST
1 HOTLINE BLING	Drake
2 WILDEST DREAMS	Taylor Swift
3 HELLO	Adele
4 THE HILLS	The Weeknd
5 STITCHES	Shawn Mendes
6 WHAT DO YOU MEAN?	Justin Bieber
7 HERE	Alessia Cara
8 EX'S & OH'S	Elle King
9 LIKE I'M GONNA LOSE YOU	Meghan Trainor Featuring John Legend
10 LOCKED AWAY	R. City Featuring Adam Levine

*SOURCE: The rankings measure the market share of publishing administrators and are based on Nielsen Music rankings of the top 100 radio airplay songs for the quarter and song splits compiled by The Harry Fox Agency. Nielsen detected play on 1,585 pop stations and 228 country stations. For the songwriter rankings, the number of spins each song received during the quarter is divided evenly among its songwriters, then the total spins for each top 100 song in which a songwriter has a share are tallied.

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BEST METAL PERFORMANCE

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AUGUST BURNS RED

BEST METAL PERFORMANCE

"512"

LAMB OF GOD

BEST ROCK ALBUM

DRONES

MUSE†

BEST R&B PERFORMANCE

"BREATHING UNDERWATER"

HIATUS KAIYOTE†

BEST RAP PERFORMANCE

"ALL DAY"

KANYE WEST†

BEST RAP/SUNG COLLABORATION

"ONE MAN CAN CHANGE THE WORLD"

KANYE WEST†

BEST RAP SONG

"ALL DAY"

KANYE WEST†

BEST AMERICAN ROOTS SONG

"ALL NIGHT LONG"

RAUL MALO

OF THE MAVERICKS†

BEST AMERICANA ALBUM

MONO

THE MAVERICKS†

BEST REGGAE ALBUM

STRICTLY ROOTS

MORGAN HERITAGE

BEST LATIN POP ALBUM

HEALER

ALEX CUBA

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COMEDY ALBUM

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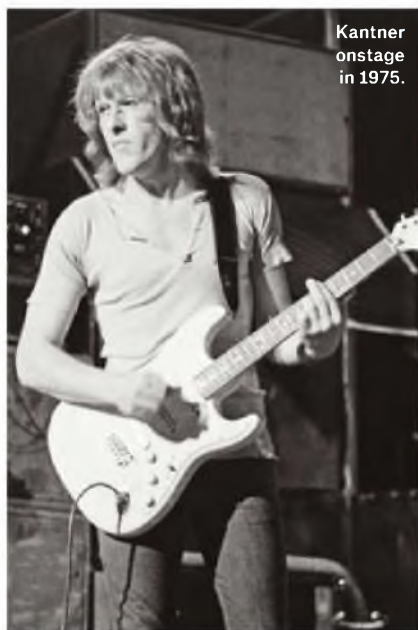
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PAUL KANTNER

1941-2016

Jefferson Airplane founder, songwriter and guitarist-vocalist Paul Kantner died Jan. 28 in San Francisco of multiple organ failure, brought on by septic shock, at the age of 74. Grateful Dead co-founder Bob Weir pays tribute to his friend and fellow rhythm guitarist.



Kantner onstage in 1975.

Paul was a friend of mine. Musically, we kind of grew up together. The Airplane was always a little bigger than we were; they were a step or two ahead of the Dead in terms of acceptance. But there was no rivalry; there was a sense of camaraderie more than anything.

He and I occupied the same chair in our orchestras; we were both rhythm guitarists. But early on, he played a lot of 12-string, and I didn't do that, so we didn't compete. We were on different paths looking at how we could provide that punch in a band. But I would listen to what he was up to. We never collaborated on a song, although I would love to have done that. On the numerous occasions when we would jam onstage, we would work together and off of each other so it wouldn't be a big mess.

His guitar was the glue that held all that together. Paul's work was the mud from which those two lotuses (lead guitarist Jorma Kaukonen and bassist Jack Casady) grew. He made it possible for Jorma and Jack to be more adventurous with their lines because they had a harmonic context, and a rhythmic context, to work off of.

As for his songs, like "Wooden Ships" and "Volunteers," he and I were pretty much pathologically anti-authority. I never found it to be something I wanted to write about, but he did.

The fact that they got a record

contract indicated that people were taking us — the San Francisco music fans — seriously, and that was pretty gratifying. We were all pretty good — at least we thought we were — so we figured, "If they're going to get a good deal, then there's probably one waiting for us, too."

And I'm sure the guys in Quicksilver Messenger Service and Big Brother & The Holding Company thought the same thing.

I have never been one to kick furniture when people check out. There's nothing you can do about it. So any problems I have with his passing, I consider to be my own. So I just let him go and wish him the best. When somebody you're part of, and of that kind of import, dies, it's a good time to take stock of what he offered and see what you can make of it and what you can take from it.

—AS TOLD TO BEN FONG-TORRES



Weir

providing financial assistance to military families.



Underwood and Operation Homefront president/CEO John Pray

White Horse Pictures announced that **Lee Daniels** (*Empire*, *Precious*) will direct *The Apollo Film Project*, an authorized documentary chronicling the history of the Harlem theater.

MAC Presents tapped **Haley Zimring** as director of content strategy.



Zimring

Chloe Walsh joined Grandstand Media after 12 years at Press Here Publicity, where she was co-founder and managing partner.

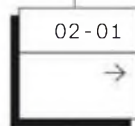
Sony Music U.S. Latin appointed **Lorenzo Braun** senior vp/GM front line and **Jose Cedeno** senior vp growth and innovation.

iHeartMedia named **Alissa Pollack** executive vp global music marketing.

BMG promoted **Zach Katz** to president of music publishing, U.S. He previously was chief creative officer.

Kobalt elevated **Jeanette Perez** to senior vp/head of global synch and brand partnerships.

ASCAP appointed **Paul Rourke** executive vp/CFO. He was executive vp/CFO at Viacom.



02 - 01

Pollack



02 - 02

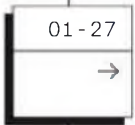


02 - 03

BIRTHDAYS

- Feb. 8** Vince Neil (55) Brandy (37)
- Feb. 9** Carole King (74) Mike Shinoda (39)
- Feb. 10** Don Omar (38) D'Angelo (42)
- Roberta Flack (77) Sheryl Crow (54)
- Feb. 11** Aubrey O'Day (32) **Feb. 12** Chynna Phillips (48)
- Kelly Rowland (35) **Feb. 13** Feist (40)
- Robbie Williams (42)
- Peter Gabriel (66)

NOTED



01 - 27

Timbaland and **La La Anthony** partnered with Leftfield Entertainment for a new hip-hop docuseries centered on casting agency Face Time. The untitled project is in development with no network attached.



01 - 28

BBC Radio 1 appointed **Chris Price** head of music.

Carrie Underwood partnered with Carnival Cruise Line on its Honor. Family. Fun. program, set to aid nonprofit Operation Homefront in

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Michael Gudinski

& the team at Frontier Australia & New Zealand

Congratulate all our touring artists on their Grammy nominations. Good luck.

Taylor Swift

On 7 Grammy nominations

And performing her largest show of The 1989 World Tour at Sydney's ANZ Stadium on Nov 28, filmed exclusively for Apple Music, in front of 76,000 fans

Ed Sheeran

On 3 Grammy nominations

And 6 sold out stadium shows across Australia & New Zealand

A\$AP Rocky

Don Henley

Drake

Ellie Goulding

Foo Fighters

James Bay

Muse

Pentatonix

Pharrell Williams

* Billboard Boxscores August 2015;
Top Independent Promoter (International)
Billboard Touring Awards 2015

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is only as good as
the company it keeps***

7

DAYS

on the SCENE



Making their stage entrance to Queen's "We Are the Champions," Run the Jewels' Killer Mike (left) and El-P kicked off the 2016 X Games on Jan. 28 with a medley that included "Oh My Darling (Don't Cry)," "Blockbuster Night Part 1" and — dedicated to "presidents and warmongers" — "Lie, Cheat, Steal."



Twenty One Pilots' Tyler Joseph during the band's performance at the 2016 X Games extreme sports competition in Aspen, Colo., on Jan. 29. The group was among a lineup that included Nas, Deadmau5 and Kygo.



1 Selena Gomez posed for a portrait when she introduced *The Fundamentals of Caring* at the Sundance Film Festival at Acura Studio in Park City, Utah, on Jan. 29. **2** Martha Stewart joined Lionel Richie for the unveiling of his new home collection on Jan. 28. **3** From left: Rick Ross celebrated his 40th birthday with a private party at his Atlanta mansion on Jan. 28; he was joined by Monica and Anthony Hamilton. **4** Sen. Bernie Sanders (D-Vt.) received an endorsement for his presidential bid from Vampire Weekend's Ezra Koenig (right), who performed with the band at a rally in Iowa City, Iowa, on Jan. 30. **5** Rosie Perez and L.A. Reid attended the Art for Social Justice event at Urban Zen in New York, where Usher debuted part two of his video for "Chains" on Jan. 29. **6** From left: Dierks Bentley, Jennifer Nettles and Chris Young attended the 2016 NHL All-Star Game in Nashville on Jan. 31. **7** Gwen Stefani co-hosted an event celebrating the new line of Barbie dolls that embrace different body shapes at the Sunset Tower Hotel in Los Angeles on Jan. 28.



OPENER, POLAROID: TOMAS ZUCCARENO/ESPN IMAGES. 1: GEORGE PIMENTEL/GETTY IMAGES. 2: ANGELA PHAM/IFANVC/REX SHUTTERSTOCK. 3: PRINCE WILLIAMS/WIREIMAGE. 4: EVAN VUCCI/AP PHOTO. 5: MICHAEL LOCCISANO/GETTY IMAGES. 6: RICK DIAMOND/GETTY IMAGES. 7: MICHAEL SIMON/STARTRAKSPHOTO.COM



8



8 Santigold at the Milk Makeup Rager in New York on Jan. 28. 9 From left: Jack White, Sundance Film Festival founder Robert Redford and T Bone Burnett at the Jan. 28 premiere of *American Epic*, a three-part documentary on the birth of modern music, in Park City. 10 Ludacris at Honda's Battle of the Bands in his Atlanta hometown on Jan. 30. 11 From left: Jake Clemons, Max Weinberg and Bruce Springsteen at Madison Square Garden in New York on Jan. 27. 12 Adam Lambert at Sydney's Enmore Theatre on Jan. 30.



10



11



12



1

2



4

Joan Baez's 75th Birthday Concert

NEW YORK, JAN. 27

"MY PRODUCER ASKED ME HOW I FELT ABOUT SAYING IT'S MY birthday," Joan Baez told the sold-out crowd at New York's Beacon Theatre during her star-studded birthday concert celebration. "I said, 'F— it, just say it.'" Onstage, the veteran singer-songwriter took in the milestone by snapping a photo of the packed 2,894-seat venue while the audience gave the first of several standing Os. Baez was joined by a lineup of friends and collaborators that included Paul Simon, Jackson Browne and Emmylou Harris, who dueted with her on stirring renditions of classics from "Blackbird" to "House of the Rising Sun." The show, which kicked off an 18-city tour, was taped for a June broadcast on PBS' *Great Performances* series. "I was one of many, many women who wanted to be Joan Baez," gushed Harris before their duet on the Stephen Foster standard "Hard Times Come Again No More." Baez, too, was flooded with nostalgia, prefacing "Swing Low, Sweet Chariot" with a story about Dr. Martin Luther King Jr. "We were staying in a modest town.... He fell asleep and nobody wanted to wake him," she said, remembering that she woke him up by playing the tune. The civil rights leader's response? "Hm ... I believe I hear the sound of an angel."

—FRANK SCHECK

SAG Awards

LOS ANGELES, JAN. 30

THE BIG WINNER AT THE SCREEN ACTORS GUILD Awards? Diversity. In the wake of the #OscarsSoWhite controversy that has enveloped the 2016 Academy Awards, musician-turned-actress **Queen Latifah** opened the show with an empowering declaration before going on to win for her role as blues singer **Bessie Smith** in HBO's *Bessie*. "I have often been told I'm not thin enough, I'm not white enough, I'm not short enough, I'm not man enough," she said. "Damn it, I am enough. I am Queen Latifah." Other winners included

Viola Davis, **Uzo Aduba** and the sometimes DJ **Idris Elba**, who declared, "Ladies and gentlemen, welcome to diverse TV," as he appeared beside his young *Beasts of No Nation* co-star **Abraham Attah** to introduce a clip from the film about child soldiers in an African civil war. Elba, who did not receive an Oscar nomination for his performance in *Beasts*, was the toast of the SAG Awards, winning a supporting actor award for that film and a second trophy for TV's *Luther*. Among the musicians on hand to toast the evening were **Diane Warren**, who is Oscar-nominated alongside **Lady Gaga** for their song "Til It Happens to You," and **Keith Urban**, who had a glamorous date night alongside his Gucci-clad nominated wife, **Nicole Kidman**. —GREGG KILDAY



1 Elba. 2 Latifah, who wore a Michael Costello gown, posed postwin. 3 Urban and Kidman. 4 Warren (left) with Helen Mirren at the Weinstein Company/Netflix afterparty hosted at Sunset Tower. 5 Susan Sarandon (center) photobombed *Straight Outta Compton's* (from left) Corey Hawkins, Jason Mitchell, Neil Brown Jr., Aldis Hodge and Ice Cube's son O'Shea Jackson Jr.



1 Damien Rice. 2 Baez (left) with Judy Collins. 3 Mavis Staples. 4 Harris.



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12 Months

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Kobalt**

12 Months

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"The things I do outside my comfort zone make me a better entertainer," says chart-busting country star Rhett.

the heart

THE PULSE
OF MUSIC
RIGHT NOW

THOMAS RHETT LETS LOVE RULE

The 25-year-old breakout has the biggest country radio hit in years after his wife asked him to write about something besides "whiskey, beer or taking a girl home in a big truck"

BY JEWLY HIGHT

ON YOUTUBE, THERE ARE NOT ONE, BUT TWO VIDEOS THAT show **Thomas Rhett** enjoying a travel brochure's worth of activities in Hawaii with his wife, **Lauren Akins**. They're smooching underwater. They're canoodling in a tree. They're jumping from a plane and high-fiving in the air. The country singer (born Thomas Rhett Akins), 25, seems to have figured out how to get the most out of a video shoot. "Paid vacation!" he says jokingly, seated on a couch in a downtown Nashville office. "The next video is actually going to be shot in Ireland and Australia — I'm kidding."

Part of the footage, filmed in northern Oahu, was paired with his 2015 hit "Vacation," but the most intimate clips were reserved for his current smash — the one that's dominating radio and taking his career to new places. "Die a Happy Man," from Rhett's 2015 album *Tangled Up*, has topped *Billboard*'s Country Airplay chart for a whopping six weeks. That makes it the longest-running country radio No. 1 released this decade, beating out hits by **Luke Bryan** and **Florida Georgia Line**; his label Republic plans to push it to top 40.

The song, which also has ruled Hot Country Songs, is the fifth and biggest in a string of wildly varied No. 1s for Rhett, priming him as country's youngest, nimblest superstar-in-the-making.

KMLE Phoenix program director **Tim Richards** was one of the song's earliest supporters, throwing it into rotation despite the fact, he says, that ballads tend to face resistance on largely uptempo country playlists. "This song stood out," says Richards, citing Rhett's ability to straddle musical lines. "Some artists can be soulful. Some do pop-country. Some do the straight-ahead country thing. But Rhett's like a multitool player on a baseball team — he does it all."

In many recent country hits, enduring love takes a backseat to fleeting "hey girl!" flirtation, which makes Rhett's vow of lifelong commitment unique: "If all I got is your hand in my hand/Baby I could die a happy man," he sings. Rhett was determined to star in the clip for "Die a Happy Man" opposite his wife, a trained nurse he has known since grade school and married in 2012. Unlike most other stars, he refuses to get cozy with anonymous models or actors in videos. "It took a lot of convincing to get her to do it," he says — even though she was the one who got him to write the song in the first place.

"We were in the car, and **Tim McGraw**'s 'Just

to See You Smile' came on," recalls Akins, 26. "I was like, 'Babe, people don't write songs like this anymore. It's so sweet — it just melts your heart. Write a song like that! About something besides whiskey, beer or taking a girl home in a big truck.'"

Songwriting runs in Rhett's blood: He's the son of **Rhett Akins**, who had minor country stardom in the late '90s as a neo-traditional singer-songwriter. Akins gave his son a taste of performing onstage as a pre-teen, inviting him up to rap **Will Smith**'s "Gettin' Jiggy Wit It." Years later, Rhett recorded a rap-country-rock anthem called "All American Middle Class White Boy" that celebrated the paradoxes of his upbringing: how he began life in rural Georgia, then moved to a Nashville suburb; how he identifies both with redneck culture and rap artists his dad introduced him to, like **DMX**. "That's where me incorporating different styles of music came from," says Rhett. "I think Dad would have been the same way if his [record] labels would have let him be the real Rhett Akins — not the Rhett Akins they manufactured."

Rhett has resisted typecasting. He tried on several musical personas on his 2013 debut, *It Goes Like This*, experimenting with blue-collar country grit ("Beer With Jesus") and lighthearted come-ons ("Get Me Some of That") that blended in with the popular songs of the moment. But then he went left with the slinky, disco-fied smash "Make Me Wanna"; before dancing in a tailored tuxedo in the video, he booked a session with **Justin Timberlake**'s choreographers. "They're like, 'We want to see what kind of moves you have,'" recalls Rhett. "And so I'm there in cowboy boots just moving around awkwardly. It was just way out of my comfort zone, and I realized: The things I do out of

MORE COUNTRY HITS INSPIRED BY REAL-LIFE LOVE



"WHEN I SAID I DO"
CLINT AND LISA HARTMAN BLACK

One of country's most enduring couples, the Blacks toasted their then-decade-long marriage with this 1999 hit.



"LOVE IS THE FOUNDATION,"
LORETTA LYNN

The singer composed many songs about the stormy side of her marriage to **Oliver "Mooney" Lynn**, but this 1974 hit emphasized the happier times.



"I STILL BELIEVE IN YOU"
VINCE GILL

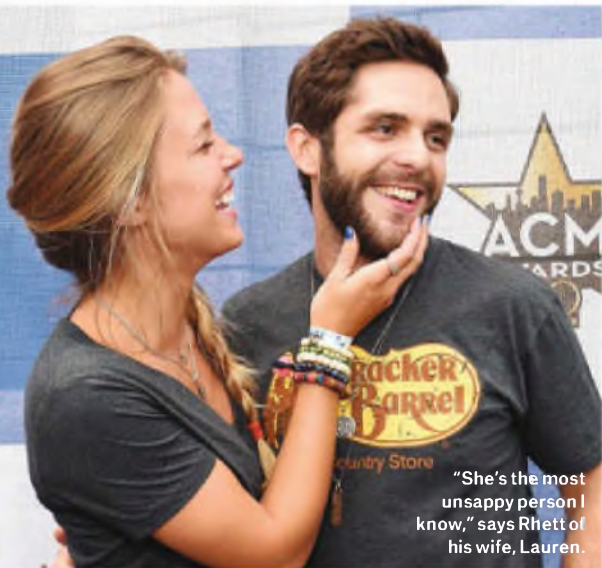
Gill wrote this 1992 Hot Country Songs No. 1 for his then-wife, fellow star **Janis**. —CHUCK DAUPHIN

my comfort zone make me a better entertainer. I love being the dude that does what no else is doing in the genre. It's exciting and terrifying at the same time."

By the time Rhett released *Tangled Up*, he had put even more pieces in place to burnish his appeal: a newly developed falsetto (featured in his fourth No. 1, "Crash & Burn"), an upscale show wardrobe highlighted by slick suits sans cowboy boots and a feel-good sound heavily indebted to retro R&B, yacht-rock and hip-hop. "I think that's where I might differ from most people," he says. "I'm not just trying to be good at one thing and then call it a day. I want to be like **Bruno Mars**."

As devoted as he is to the art of crowd-pleasing, Rhett realized making his marriage a prominent part of his image could ruin fan fantasies. Even so, he says, "I made the conscious decision when I got married that if I was proud to be with Lauren, why would I keep her a secret so you think I'm single and have more of a reason to buy a T-shirt?" Akins notes with amusement that Rhett's managers stand guard at meet-and-greets: "If a girl comes in to try and kiss him on the cheek, they swoop in like a hawk. They know that's not his vibe."

If anything, all this has made Rhett more likable. Many of his fans have become Akins' social media followers (nearly 200,000 and counting), keeping up with her medical mission trips to Haiti on Instagram. And how does she think Rhett's doing at fashioning himself into the complete pop-country package? "I think I've saved the world a few times from some pretty awful wardrobe mistakes!" jokes Akins. "But other than that? I think it's working." ●



"She's the most unsappy person I know," says Rhett of his wife, Lauren.

OVERHEARD

BY SELMA FONSECA

Krugman Bullish On Lucius

Brooklyn-based indie pop band **Lucius** isn't just a critics' darling. The five-piece group, led by **Jess Wolfe** and **Holly Laessig**, has an avid fan in Nobel Prize-winning economist and *New York Times* op-ed columnist **Paul Krugman**. The *End This Depression Now!* author attended the band's jam-packed showcase at the Gramercy Park Hotel's Rose Bar in New York and



Lucius

wrote about the gig in his *Times* blog, *The Conscience of a Liberal*. Posting a photo he took at the show of a very tall guy — who from the back resembled actor **Adam Driver** (of *Star Wars: The Force Awakens*) — obstructing his view, Krugman wrote that he had "a wonderful time despite Kylo Ren in the way." He also deemed Lucius' performance, which highlighted the group's upcoming LP *Good Grief* (out March 11), "awesome," and told *Billboard* his favorite song of the night

was a new one, "Dusty Trails."

LL Cool J Supports Gum Control

A publicist handling the red carpet at the Jan. 31 Art Directors Guild Excellence in Production Awards in Los Angeles went beyond the call of duty to ensure that **LL Cool J** looked his best. Before the rapper-actor walked the gauntlet of photographers, the publicist suggested he lose the gum he was chewing. With no trash can nearby, she extended her hand and LL deposited it in her palm.



LL Cool J

Got gossip? Send to tips@billboard.com.

Stars Call Super Bowl 50

NFL fanatics Ja Rule, Jordin Sparks and Lee Brice predict the big game

BY NATALIE WEINER

Among the 100 million viewers expected to tune in to Super Bowl 50 on Feb. 7, when **Cam Newton** and the Carolina Panthers take on



Newton Manning

Peyton Manning and the Denver Broncos, will be three of music's biggest football fans: rapper

Ja Rule, *American Idol* champ **Jordin Sparks** and country star **Lee Brice**. Like everyone else, they've got predictions for the big game, and they shared them with *Billboard*. (Sorry, Denver fans.)

So, who wins and by how much?

Sparks 35-17, Panthers. Peyton Manning is one of the greatest quarterbacks of all time, but ultimately, the Panthers are going to win.

Brice 28-21, Panthers. The Broncos are going to slow down [quarterback] Cam Newton, maybe more than any team this year. But unless Peyton puts on some real magic — which he is

capable of doing, especially since this could be his last game — Cam's going to pull it out.

Ja Rule 27-15, Panthers. I'm seeing a tough defensive matchup, which favors Cam. The Panthers will dominate, but Peyton will squeeze in his little 15 points.

Who will be named MVP?

Sparks Either quarterback: For Peyton, a win would solidify his status as one of the best ever, and for Cam, it would silence those who still think he's a fluke.

Brice Panthers tight end **Greg Olsen**. Maybe he scores three or four touchdowns, because he's so dependable. And Denver will slow down Cam, so he'll have to throw more. Olsen might get even more touches than he does already.

Ja Rule If Denver wins, a defensive player — probably [outside

linebacker] **Von Miller**. If Carolina wins, probably Cam. Unless Peyton shocks us with a superb game. They would give it to him before it's even over — it'll be the fourth quarter with 11 minutes to go, like, "Can we just say that Peyton Manning's MVP?"

Which is better: Denver's defensive line or Carolina's offensive line?

Sparks Carolina's offensive line is fantastic. Denver is going to have a hard time getting to Cam. It seemed like he had hours to figure out where to throw!

Brice Denver is going to keep Cam in the pocket more, but I don't know if they can slow him down enough. Carolina has a great defense too; at times they've been as good as anybody.

Ja Rule The Denver defensive line could win the battle, but the Panthers have Cam, who can maneuver out of the pocket. They may sack him a couple times, but Peyton's a sitting duck back there. He's falling on the ground before anyone even touches him! 🍌

THE FANS



JA RULE
Team New York Giants
First Super Bowl "The '85 Bears. **Walter Payton**, **Jim McMahon**, they were the first hip-hop-inspired team."



JORDIN SPARKS
Team Arizona Cardinals
Family connection "I grew up with it — my dad, **Phillippi Sparks**, played for the Giants in the '90s."



LEE BRICE
Team Carolina Panthers/
Tennessee Titans
Favorite halftime show "Prince — when he played 'Purple Rain,' it was like God said, 'You're the man.'"



PLAYLIST

THE BRONCOS' LOCKER ROOM BANGERS

The NFL's two-time Pro Bowl tight end **Owen Daniels** and top-three cornerback **Chris Harris Jr.** tell *Billboard* about their game-day soundtracks



Harris



Daniels

PREGAME PUMP-UP

Harris "No Reason," **Lil Wayne**. "I'm one of the fans still riding with him, even though some people don't think he's good anymore. I still love Wayne."

Daniels "Tivoli vs. Walking on a Dream," **Steve Angello** and **Empire of the Sun**. "I love this remix — I have to walk onto the field to it."

GUILTY PLEASURE

Harris "Snap Yo Fingers," **Lil Jon**. "I think [Broncos coach **Gary Kubiak**] would dance to this one for sure."

Daniels "Bad Romance," **Lady Gaga**. "Gaga kind of goes hard — I went to see her live, it was really impressive."

POST-WIN ANTHEM

Harris "A-Team," **Travis Scott**. "Because that's us!"

Daniels "Big Rings," **Drake** and **Future**. "I really hope — fingers crossed — we'll be hearing that when we get back to the locker room." —N.W.



50 CENT'S SUPER BOWL SIPPER

The rapper, who co-owns Effen Vodka, shares an exclusive cocktail recipe that's perfect, he says, for "watching **Cam Newton** dab all over the end zone."

Tiki Touchdown
1 part Effen Vodka
1 part pineapple juice
1 part lemonade
1/2 part orange juice
Pineapple wedge and cherry for garnish



Add all ingredients to a shaker with ice and shake well. Pour into a rocks glass and garnish with pineapple wedge and cherry.

"If you have brothers, this film is going to make sense to you," says Jonas of *Goat*.



Jonas (center) and his fraternity brothers take it too far in *Goat*.

Q&A

Nick Jonas Goes To The 'Dark Side'

The music-cum-movie star takes on "sadistic" fraternity hazing in Sundance fave *Goat* — and learns about his own brothers along the way

BY ALEX GALE

Need another reminder that Nick Jonas ain't on Disney anymore? In the first few minutes of new movie *Goat*, he snorts coke and plots a foursome. But the film, an unflinching look at fraternities, takes a much darker turn after that: Jonas, 23, who plays the older brother of a new pledge, participates in horrifying scenes depicting hazing gone wrong. After premiering to strong reviews at the Sundance Film Festival in January (and picking up a \$2.25 million deal from Paramount Home Media), *Goat* has yet to announce a theatrical release, but it's a big-screen breakout for Jonas, who also stars in Audience Network's series *Kingdom*. Jonas sat down with *Billboard* to talk *Goat*, his "nearly finished" second solo album and brotherly love (and tension).

What attracted you to this movie?

The questions we're asking — about masculinity, fraternity culture, its dark side — and the relationship between these two brothers. It really [reminds me of] my brother **Joe**. He's my best friend. In *Goat*, the key in the relationship is that both brothers admire something in the other. Even if Brett, my character, can't be as loving as he is with Brad at the beginning of the film around his fraternity, that love is there.

Brett puts a lot of pressure on Brad to be a part of his frat. Did you feel similar pressures before you left the Jonas Brothers?

Actually, we had to relearn how to be family once the group ended, which was a conversation

I initiated. There were a couple of months where we had to figure out how to just have a relationship outside of our work. It took time. It was a real *thing*. Everything's fine [in *Goat*] with Brett and Brad until Brad pledges the fraternity — then we have to learn how to be brothers in a new environment. If you have brothers, or people close enough that you would call them brothers, this film is going to make sense to you.

***Goat* has some hard-to-watch scenes. Which was the most difficult to film?**

The scene where we pull Brad out of his dorm and make him eat shit in the bathroom. That was really hard — just real sadistic and twisted.

If you went to college, would you join a frat?

Probably not after having made this film. (Laughs.) Not if it meant I would subject myself to hazing and humiliation. But also, I want to make it very clear that this is not an indictment of fraternity culture. Similar situations happen in the sports setting — there's hazing there too. I would have loved to have had a traditional college experience, though.

Is it hard getting back into music mode after filming an intense movie like this? How do you balance your two careers?

I've been really inspired by **Lady Gaga** and the strides she has made in the acting space. I've been shooting [the third season of] *Kingdom* for a couple of months, and then the focus shifts to music for the summer — the new record, new single and tour. Then there's some projects I've had my eye on for fall and next year on the acting side. **Judd Apatow** came to the *Goat* screening — that's a guy that I would kill to work with.

How's your next album going?

I'm nearly finished. I had to get really vulnerable and push myself. When people hear it, they'll see it's coming from a really honest place. It has been a complicated year but an amazing year. In my personal life, a lot has changed and a lot has been challenging, and I think the record does a great job telling that story. I played [Joe] the record; his input was very helpful. 🎧

Congratulations Vittorio and Vincenzo of V² (pronounced V Squared) on the success of your debut album *We Are V²* and being named Digital Radio Tracker's *Breakout Rock Artist of the Year!*

Four songs from
We Are V²
hit Top 15
on Billboard's
Hot Singles
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Four songs from
We Are V²
hit #1 on
Digital Radio Tracker's
National
Rock Chart!



Winner of 7 (Seven)
Los Angeles
Music Awards!



Grab ALL the songs off Vittorio and Vincenzo's award winning debut album *We Are V²* at iTunes through this link:
<http://itunes.vsquared.rocks>

Or directly from Vittorio and Vincenzo's web store at
<https://www.vsquared.rocks/store/>

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"Y'all know y'all are dead wrong to have that dude play M.J. If that's the case let me be Superman."

—CHRIS BROWN

The singer reacting on Twitter to white actor Joseph Fiennes being cast as Michael Jackson in a British TV comedy.

"The ghostwriter told me!"

—MEEK MILL

The rapper explaining on Instagram how his new Drake diss track "War Pain" responded so specifically to lines from the 6 God's "Summer Sixteen," released just hours prior.

"How many people here thought you would like Justin Bieber?"

—JUSTIN BIEBER

The star speaking to the crowd at L.A. hotspot 1Oak, where he performed an impromptu set.

"I would sleep with literally every member of this cast."

—ANNA KENDRICK

The *Pitch Perfect* star tweeting about Fox's *Grease: Live*, which featured Vanessa Hudgens, Julianne Hough, Aaron Tveit, Carly Rae Jepsen and other stars.

"I wasn't keeping up with politics last night, the caucuses and stuff — I was on a *How to Get Away With Murder* binge."

—FABOLOUS

The hip-hop veteran at Public School's New York Fashion Week Men's show.

"It's so heavy I can't lift my arm up!"

—MARIAH CAREY

The singer telling E! News about her 35-karat engagement ring from Australian billionaire James Packer.

"I think Donald Trump is evil like America is evil, and in order for America to keep up with itself it needs him."

—AZEALIA BANKS

The rapper explaining on Twitter why she's endorsing The Donald.



Brown

Kendrick

Carey

Bieber

BRAND-NEW FACE

FLEUR EAST: SIMON COWELL'S NEW DIRECTION

NAME Fleur East **FROM** London **AGE** 28

BACK STORY At 17, East (yes, that's her real name) made it past *X Factor U.K.* auditions with her girl group **Addictiv Ladies** in 2005 — much to judge **Simon Cowell's** skepticism — but only lasted a week on the show. Still, it sparked a hunger: "I knew from that moment that music is 100 percent what I wanted to do," the singer-rapper-dancer says.

SECOND CHANCES After a stint at journalism school, East eked by as a session vocalist and waitress. "It got to a point where I had to take my final shot or switch to a different career," she says. She took a friend's advice to audition for *The X Factor* in 2014 again, this time as a solo act. "Simon said to me, 'We don't

want to repeat the last time,'" she recalls. "I thought, 'Great, thanks, no pressure.'" But East rose to the challenge and then some: She came in second place — thanks to a performance of **Mark Ronson's** "Uptown Funk!" that hit No. 1 in the U.K. iTunes store — then signed with Cowell's Syco imprint in 2015.

UP NEXT East closed her breakthrough 2015 by dropping her **Tina Turner-meets-James Brown** debut, *Love, Sax & Flashbacks*, in the United Kingdom, and now has an eye on U.S. domination with '80s-funk-inspired single "Sax." "There were times I didn't believe this would happen, and I would just give up a little bit," she says. "Now it's like I'm living a dream."

—STEVEN J. HOROWITZ



East

THE ROLLING STONES

ALBUM ART



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Clear Vinyl +
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Limited Edition Clear Vinyl + Album Art Lithographs of The Rolling Stones 12x5, Let It Bleed, and Get Yer Ya-Ya's Out!
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Style

*The Gear,
The Looks,
The Trends*

The New Rock Stars

What matches with gold? On music's biggest night, it's emerald, the jewel that has bedazzled everyone from Beyoncé to Lady Gaga

BY SHANNON ADDUCCI
PHOTOGRAPHED BY HANNAH WHITAKER

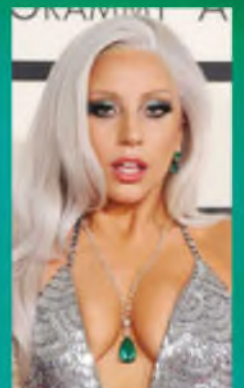
1 COOMI pear-shaped emerald and diamond Trinity pendant, \$700,000; neimanmarcus.com. 2 SUTRA Colombian emerald and rose-cut diamond necklace, \$325,000; sutrajewels.com. 3 NINA RUNSDORF briolette-cut emerald and rose-cut diamond pendant with rose-cut diamond chain, \$60,000; modaoperandi.com. 4 NINA RUNSDORF Colombian emerald and diamond earrings, \$136,000; modaoperandi.com.

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DIAMONDS BE DAMNED

Lady Gaga wore an emerald pendant and matching emerald earrings by Lorraine Schwartz at the 2015 Grammy Awards.

Highly Suspect Suits Up For The Grammys

The first-time nominees give *Billboard* a sneak peek as the rock stars shop for their red carpet debut

BY JASON CHEN

WHILE JONAS, ONE OF THE WORST winter storms in recent memory, effectively shut down New York with more than two feet of snow, the Brooklyn-based rockers of **Highly Suspect** made their way to **John Varvatos**' Soho boutique to get styled for the Grammy Awards. In a year of firsts, which began with the band's debut LP, *Mister Asylum* (300 Entertainment), and culminated with nominations for best rock album and best rock song, vocalist-guitarist **Johnny Stevens**, drummer **Ryan Meyer** and bassist **Richard Meyer** also experienced being dressed by a designer. "We've come into the store before, but only to look," says 30-year-old Ryan, who along with his bandmates has a penchant for T-shirts and dark denim. "As far as personal style, I'm not one to get suited up, but the Grammys are the biggest event of the year."

For Varvatos, who has drawn inspiration from music throughout his more than three-decade-long design career, and also partnered with Republic in 2014 to launch John Varvatos Records, the opportunity to dress the upstart artists was a no-brainer. "As a rock band, they represent the same value of going against the grain that our brand was founded on," says Varvatos, who was behind **Dierks Bentley**'s 2015 awards look and **John Legend**'s tuxedo at **Clive Davis**' party. "We didn't push for a particular look or uniform. It's about dialing into their personality with the clothes." ❖



1. Signature Shades Stevens, 29, selected his final touches at the Varvatos boutique in London while on the band's U.K. tour, including a pair of tortoise-shell sunglasses that are a departure from the Ray-Ban aviators he typically favors. "I want my sunglasses to be a little louder — these have a cool green/blue shade that reminds me of my favorite Fender guitar picks." Bowery Square sunglasses, \$295; johnvarvatos.com



2. Getting Fitted "The clothes obviously are stylish," says Stevens, "but we've also had the pleasure of knowing John a little bit, which made the experience that much better." Twins Richard (left) and Ryan tried on and walked away with the first look that caught their eyes, only changing the shirt options.



3. A Cut Above Rich, 30, decided on a gray wool three-piece suit, but opted to rough up its genteel vibe by pairing it with Chelsea boots in a fabric reminiscent of reptile skin and a black V-neck T-shirt instead of a button-down. "The dress shirt's a great look," he says, but it's "just too formal."



4. Blues Man Almost immediately upon entering the store, Ryan was struck by the get-up on one of the floor mannequins: a navy tuxedo jacket with contrast peak lapels, worn over a blue navy dress shirt. After trying on the outfit (which needed only the slightest tailoring), he made the look his own by wearing it over some skinny John Varvatos jeans with just a hint of stacking at the ankle.

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GRAMMYWATCH 2016

“ I WANT

IN 2014, KENDRICK LAMAR SHRUGGED OFF AN ACROSS-THE-BOARD GRAMMY SNUB OF HIS ALBUM *GOOD KID, M.A.A.D CITY*

TO WIN

BECAUSE, HE NOW REVEALS, IT WAS ‘NOT MY BEST WORK.’ BUT TODAY, FIERCELY CHAMPIONING HIS ‘GREAT’ *TO PIMP A BUTTERFLY,*

THEM ALL ”

THE OBAMA-ENDORSED HIP-HOP VISIONARY FULLY INTENDS TO COLLECT ON A NEAR-RECORD 11 NOMINATIONS

BY JODY ROSEN PHOTOGRAPHED BY AUSTIN HARGRAVE



K

KENDRICK LAMAR IS WEARING BLACK sandals and white socks. It's not a look that you associate with rappers — or with anyone, really, except possibly Alpine butterfly hunters. And yet here is Lamar, striding socks-and-sandals-first through a studio that sprawls across the second floor of a funkily dilapidated warehouse building just east of downtown Los Angeles.

Lamar has come to this scruffy corner of the city's Arts District for a photo shoot. Someone turns on a stereo, blasting a playlist Lamar chose himself, a mix of vintage soul and old-school hip-hop: Bill Withers' "Harlem," Rick James' "Give It to Me Baby," De La Soul's "Me, Myself and I," 2Pac's "All Eyez on Me." Lamar sits down in front of a mirror to get a quick haircut from one of his friends, who has brought along an electric trimmer. Another of Lamar's friends pipes up: "Those are some interesting huaraches, Kendrick. I didn't know you wore sandals." Lamar chuckles. Maybe, someone suggests, Lamar will start a new footwear trend. The rapper grins. "This look?" he says. "No one can make it trendy."

Perhaps not. But then again, the story of Lamar's career is one of improbable trendsetting — of transforming the marginal into the popular, of smuggling counterculture into the cultural mainstream. He was a darling of the cognoscenti — the leading light of the Los Angeles-based Black Hippy collective, a favorite of rap-Internet nerds — before his 2012 major-label debut catapulted him aboveground and made him a star. That album, *Good Kid, M.A.A.D City*, was riveting and ambitious, a gangsta *bildungsroman* about Compton street life whose cinematic sweep justified its heady subtitle: "A short film by Kendrick Lamar." His second album aimed even higher. *To Pimp a Butterfly*, released last March, is a monument to maximalism, based, seemingly, on a determination to cram in as much music, as many ideas and emotions, as its 78:51 running time will bear. There's hip-hop and soul and funk and jazz, autobiography and agitprop and history and reportage, politics and punchlines, exultation and anger, joy and suffering,

Lamar photographed Dec. 30, 2015, in Los Angeles. Styling by Dianne Garcia. Lamar wears a Facetasm jacket, Poeme Bohemien jeans, Reebok shoes, Barneys New York hat and Pearls Before Swine ring.

GRAMMYWATCH 2016

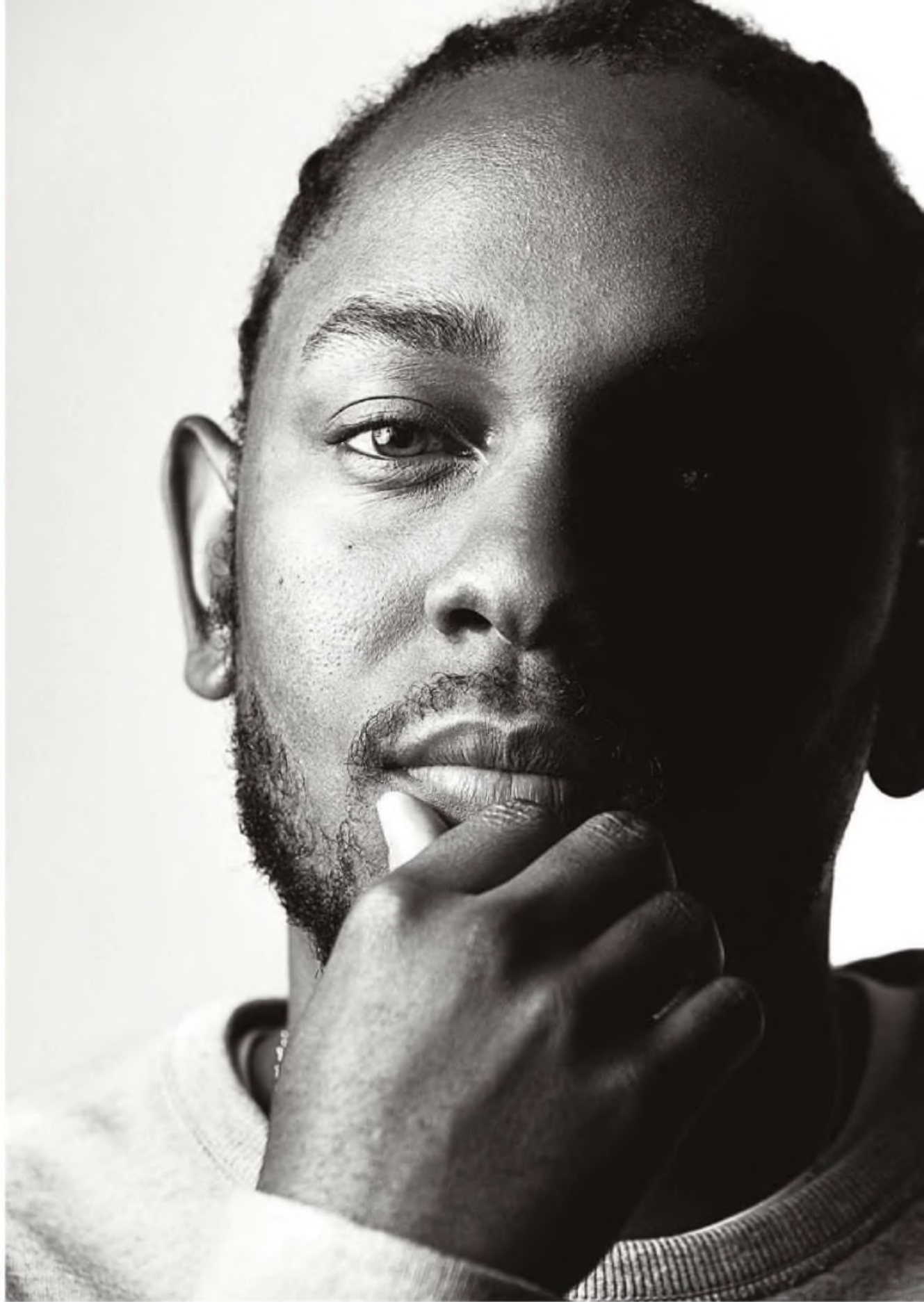
James Brown and James Baldwin. It was a self-conscious tour de force, and an undeniable one, instantly canonized by critics. It reached No. 1 on the Billboard 200 and has sold 797,000 copies and counting, according to Nielsen Music.

To Pimp a Butterfly has elevated Lamar, a diminutive (5-foot-5) 28-year-old who raps in a cartoon pirate's rasp, to a plateau that few musicians attain. He is not just pop's most acclaimed artist. He is the de facto leader of a left-field movement that is galvanizing hip-hop. He has stepped into the heroic-prophetic role previously occupied by some of American music's most illustrious figures: Aretha Franklin in 1967, Marvin Gaye in 1971, Chuck D in 1989. In fact, the arrival of *To Pimp a Butterfly* at a moment of intense national reckoning with issues of racial justice has made Lamar the kind of music idol who transcends music. To be sure, he's a fearsome rapper, capable of out-spitting anyone alive. But he also is an existentialist bard whose work can sit comfortably alongside acclaimed literary voices of present-day black protest, writers like Claudia Rankine and Ta-Nehisi Coates.

Perhaps most surprising: Lamar is the toast of the music biz. On Feb. 15, the industry will gather for the 58th annual Grammy Awards at Los Angeles' Staples Center, just 14 miles due north of Compton. Lamar goes into the ceremony with 11 nominations, one shy of Michael Jackson's record dozen in the post-*Thriller* year of 1984. Those nominations represent the unlikely consensus that has formed around Lamar, uniting bizzers and bohemians, Taylor Swift and Black Lives Matter protestors. The recognition is "long overdue," says Pharrell Williams, who co-wrote and co-produced "Alright," which is up for four Grammys. "His music is a part of the conversation," he adds, crediting Lamar's "fresh approach" to addressing "exhausted subjects."

Says Lamar: "The album just had a deeper impact than I expected, because it touched so many homes, and not just in my own community. I guess I'm just speaking words that need to be heard in these times."

LAMAR IS AN AMIABLE GUY WITH A quick smile, but he's at his most effusive onstage and in the recording booth. Out of the spotlight, in the company of strangers, he can be diffident; glad-handing isn't his thing. But surreal times call for extreme measures, which is why Lamar devoted several weeks on either side of the new year to an industry charm offensive. He taped a concert for the venerable PBS live-music broadcast *Austin City Limits* and made the rounds to NPR, *The New York Times* and other press outlets. In short, Lamar has undertaken an old-fashioned Grammy lobbying campaign. He makes no bones



about his desire to run the table at the awards. "I want to win them all," he says.

He has been down this road before. In 2014, Lamar received seven Grammy nominations. He was shut out. In three big categories — best new artist, best rap album and best rap performance — Lamar lost to Macklemore & Ryan Lewis. Lamar's Grammy snub was greeted by such hue and cry that Macklemore apologized to Lamar in a text message that he then posted to Instagram, quasi-disavowing his own victory, a move that some saw as unseemly — a white rapper making politically correct noises while reaping the

"I have to take full advantage of my talent or else it's a sin, period. It's a sin as big as killing a man, that's how I think." Above: Lamar wears a Calvin Klein T-shirt, Reigning Champ sweatshirt and Jennifer Fisher necklace. Clockwise from top right: In a January promo for ABC sitcom *Black-ish*; debuting a new untitled song on *The Tonight Show Starring Jimmy Fallon*, also in January; on tour in October 2015.



rewards of privilege. But Lamar took the apology gracefully.

"[The Grammy defeats] would have been upsetting to me if I'd known that was my best work, if I had nothing new to offer," he says. "*Good Kid, M.A.A.D City* is great work, but it's not my best work. *To Pimp a Butterfly* is great. I'm talking about the connection the record made. *Good Kid, M.A.A.D City* made a connection. But *To Pimp a Butterfly* made a bigger connection."

Lamar hopes that connection will extend to Grammy voters — and not, he says, merely for his sake. "It's bigger than me. When we think about the Grammys, only Lauryn Hill and Outkast have won album of the year. This would be big for hip-hop culture at large."

Lamar's Grammy fate remains to be seen. But there's no doubt that the success of *To Pimp a Butterfly* is a watershed moment for hip-hop's "new generation" — an exclamation point marking rap's turn in the direction of the weirder and more wide open.

A few years ago, at the height of the coke-rap craze, there was a sense that hip-hop was moving in lockstep; more recently, Drake and Drakeism have dominated hip-hop's sound and sensibility. Today, though, rap feels fertile, unpredictable, with new voices and fresh styles popping up within, and just on the fringes of, the mainstream. You can hear it in the trippy experiments of ASAP Rocky and the ASAP Mob; in Earl Sweatshirt's brooding wordsmithery; in the manically musical boasts of Azealia Banks; in Chance the Rapper's prolific dispatches from the broken streets of Chicago; in the novelistic reportage of Vince Staples, Lamar's fellow Los Angeles gangsta-rap revitalizer. For Staples, the vitality can be traced — you guessed it — to the Internet. "I feel like there are more

opportunities now to show who you are and where you come from, and that people are making the most of those opportunities," says Staples. "That's why we're getting such great music right now."

Asked to name favorite fellow travelers, Lamar cites Chance the Rapper, the Brooklyn '90s-rap revivalist Joey Bada\$\$ and Isaiah Rashad, Lamar's labelmate on Top Dawg Entertainment. For Lamar, these young rappers represent a new vanguard, a cohort of 20-somethings who belie criticism of millennials as disengaged and apathetic. "When everybody looks at our generation of kids, they always call us the misfits — you know, like we just don't give a damn," he says. "But these individuals, they show that we do have some sense. Our generation just needs the proper people to tell us about our problems, about our wrongs and our rights."

For years, the default posture of rappers has been to reject role-model status. To embrace the responsibility that comes with a lofty perch, as Lamar does, long has been viewed as gauche and pretentious.

It's one of many things that distinguishes Lamar as a hip-hop classicist. Much of today's hip-hop speaks the Esperanto of the Internet, the language of the meme, the quick hit; Lamar specializes in longform, spinning yarns that sprawl like a film or novel. When asked about the Internet-fluency of rappers like Drake and Kanye West (whose recent single, "No More Parties in L.A.," Lamar guested on), he laughs. "That's not my talent," says Lamar. "Those guys, they're gifted in that department. Hopefully, I'll get them talents. But for now I'ma stay in my lane."

That lane, among other things, runs backward to the hallowed past. *To Pimp a Butterfly* mixes the deft beats and production of collaborators like Sounwave, Flying Lotus and Williams with a live-band excavation of the soul and funk that Lamar heard on his parents' turntable growing up. The result is a big, burly mix that draws heavily on the protest sounds of the '60s and '70s black power heyday: James Brown and P-Funk, free jazz and Black Arts Movement spoken word, and Sly Stone, who gave Lamar his priestly blessing when the two met recently. ("Sly told me: 'It's *in you*.'") Lamar was determined to make these musical sources feel new, and now. "I wanted to have a time capsule on the record," he says. "But I knew it would be fresh because a fresh kid is doing it. I said: 'That's what's going to make it new — my lyrics and my words.'"



The *Butterfly* Vs. 1989 Grammy Showdown



To many, including the voters with whom *Billboard* spoke, Kendrick Lamar is the frontrunner for album of the year, where he's up against Taylor Swift, The Weeknd, Alabama Shakes and Chris Stapleton. The 2014 Grammy Awards — in which he was shut out of seven categories, and lost best rap album to Macklemore & Ryan Lewis — presumably will be weighing on voters' minds. "Being the underdog that didn't get the credit helps him this year," says Daniel Glass, founder of Glassnote Records and a Grammy voter.

But *To Pimp a Butterfly*, which would be only the third hip-hop album to ever take the top prize, is by no means a lock. Voters might reward its sophistication — or be alienated by it. "There's jazz in there, and that's why I respect it," says Glass. "But are there hit songs on the radio right now?" Says voter and veteran label executive Livia Tortella: "You could have a lot of people saying, 'I don't get this at all.'"

And then there's the competition. Swift may be one of Lamar's biggest fans, but here she is his greatest foe. "She has been great for our business," producer and Grammy voter Harvey Mason Jr. says of Swift's tough stance on streaming and loyalty to independent label Big Machine. "That helps her gain more fans." And Glass calls her album *1989* "an incredible body of work."

Still, as Mason points out, the success of the *Straight Outta Compton* movie on top of the praise for *Butterfly* helps create a sense of a rising tide for Lamar: "A lot of urban music has been showcased on a grand scale this [past] year," he says. "That definitely helps." —NATALIE WEINER



Lamar wears an Enfants Riches Déprimés sweatshirt and Acne Studios jeans and jacket. For exclusive videos that include Lamar discussing the influence of his childhood on *Butterfly*, go to Billboard.com or Billboard.com/ipad.

Take “King Kunta,” the percolating single co-produced by Sounwave, Michael Kuhle and Lamar’s longtime friend, multi-instrumentalist/rapper Terrace Martin. It’s an exuberant boast, a declaration of supremacy, complete with scathing disses (“I don’t want you monkey-mouth motherf—ers sitting in my throne again”) and witty quips directed at rappers who rely on ghostwriters (“I swore I wouldn’t tell/ But most of y’all share bars like you got the bottom bunk in a two-man cell”). But the song takes on much more: questions about ambition and desire, about the siren call of fame and the score-settling in the hood, about self-love and self-doubt. All of this is elaborately woven together with allusions to icons of African-American music and culture — Alex Haley’s *Roots*, Brown’s “The Payback,” Parliament’s “Give Up the Funk,” Michael Jackson’s “Smooth Criminal.” The song clocks in at slightly less than four minutes, but it toggles through centuries of history. Also: It’s stone funky.

One line in “King Kunta” stands out: “Stuck a flag in my city, everybody’s screaming ‘Compton.’” All of Lamar’s music is to some extent about his hometown, about a thoughtful young man navigating the lures and pitfalls of a place scourged by racism and violence. Lamar was born in Compton on June 17, 1987; the name on his birth certificate reads Kendrick Lamar Duckworth. (His parents named him after Eddie Kendricks, co-founder of The Temptations.) The touchstones of Lamar’s biography are well-known to fans: how, at the age of 8, he watched Tupac Shakur and Dr. Dre filming the “California Love” video just down the street from his house; how he made straight As at Compton’s Centennial High School; his meteoric rise from teenage mixtape rapper to Top Dawg signee to Dre protege.

Of course, it was Dre and his N.W.A bandmates who made Compton mythic. There’s no mistaking the fact that Lamar has become N.W.A’s heir: You can draw a straight line from the infuriated war-cry of “F— Tha Police” to Lamar’s words in “Alright”: “We hate po-po/ Wanna kill us dead in the street, for sure.” Lamar’s anthems of black pain and black transcendence have hit hard in the aftermath of Ferguson, Mo., Sandra Bland and Tamir Rice. But if you ask Lamar’s collaborators, they’ll tell you the reach of *To Pimp a Butterfly* transcends its racial politics.

“It’s not just a black thing,” says Thundercat, the bass virtuoso who anchors the low end on *Butterfly*. “It’s everybody’s struggle he’s presenting. What Kendrick is saying on a song like ‘Alright’ — people need to hear that message. I was in Paris

during the [Nov. 13, 2015, terror] attacks. I feel like this album has been the soundtrack to every last thing that has been happening in this world.”

The sentiment is echoed by saxophonist Kamasi Washington, whose Coltranean wail can be heard throughout *Butterfly*. “Audiences are looking for truth right now,” says Washington. “That’s the demand that Kendrick’s addressing.” (Washington was a beneficiary, you might say, of the Kendrick Effect: His 2015 jazz opus *The Epic* was one of the year’s breakout critical hits.)

To Pimp a Butterfly came together in long, late-night jam sessions in several recording studios, in particular one “undisclosed location” — a downtown Los Angeles spot that Lamar calls “our own little secret dungeon hideout.” That place is still a gathering spot for Lamar’s comrades: Thundercat, Martin, Sounwave, Flying Lotus and others. Lamar often drops by. Does that mean he’s working on new music?

album-opening jam “Wesley’s Theory.”

(The visit, among other things, was undertaken in support of Pay It Forward, a program that encourages inner-city youth mentoring. In a brief video posted online, Lamar can be seen chatting with the president in the Oval Office where, he says in a voiceover, the discussion focused on “topics concerning the inner city, the problems, the solutions.”)

Lamar is tight-lipped about the details of his White House pilgrimage, but he will say this: The time he spent with Obama was eye-opening. The jobs of president of the United States and rapper are, well, of a different magnitude. But in 2016, Lamar doesn’t just wield a mic, he carries a mantle: Now more than ever, he knows the heavy-lies-the-crown burden of the anointed. It’s a topic that Lamar digs into on *Butterfly*’s closing track, “Mortal Man,” a confession of responsibility and inadequacy. “You tell me my song is more than

“

The way people look at me these days — that’s the same way I looked at President Obama before I met him. We tend to forget that people who’ve attained a certain position are human.”

“I’m getting together with them all the time — but it’s not for my sessions,” he says. “I might just go in and sit and just vibe.”

But does Lamar know where he’s headed on his next album?

“As far as content, what I want to get across, I have an idea,” he says. “But even that’s still premature. Once I get back in that studio, things evolve into other things.”

IN THE MEANTIME, THE GRAMMYS loom, and the acclaim piles up. December brought a rave review from an exalted “critic”: President Barack Obama told *People* magazine that his favorite song of the year was “How Much a Dollar Cost?,” Lamar’s parable about a homeless man who, the song reveals, is God in disguise.

This past fall, Lamar got to meet his famous fan face to face. Obama hosted the rapper, he says, “up at the big house.” The White House, that is — the one pictured on *To Pimp a Butterfly*’s vivid album cover, and where Lamar imagines relocating the Compton swap meet on the torrid

song, it’s surely a blessing,” raps Lamar. “As I lead this army, make room for mistakes and depression.”

“I’ve felt that pressure in Compton, looking at the responsibility I have over these kids,” he says. “The world started turning into a place where — where so many were getting no justice. You got to step up to the plate. ‘Mortal Man’ is not me saying, ‘I can be your hero.’ ‘Mortal Man’ is questioning: ‘Do you really believe in me to do this?’”

Lamar says: “The way people look at me these days — that’s the same way I looked at President Obama before I met him. We tend to forget that people who’ve attained a certain position are human. When [the president] said to my face what his favorite record was — I understood that, no matter how high-ranking you get in this world, you’re human.”

Lamar’s time with Obama taught him something else, too. “No matter how high the pedestal you reach, we all still like a beat,” he says. “Even the president has got to hear that snare drum.”

THE ACCIDENTAL STAR

CHRIS STAPLETON WAS CONTENT WRITING SONGS AND PLAYING IN THIS BAND OR THAT. THEN HIS FATHER DIED, AND HE WAS DRIVEN TO RECORD *TRAVELLER*. A NO. 1 ALBUM AND THREE GRAMMY NOMINATIONS LATER, HE'S THE KING OF COUNTRY. THE SECRET TO HIS UNLIKELY SUCCESS? "THERE IS NO SECRET. THE SECRET IS TALENT"

BY ROB TANNENBAUM

PHOTOGRAPHED BY MILLER MOBLEY

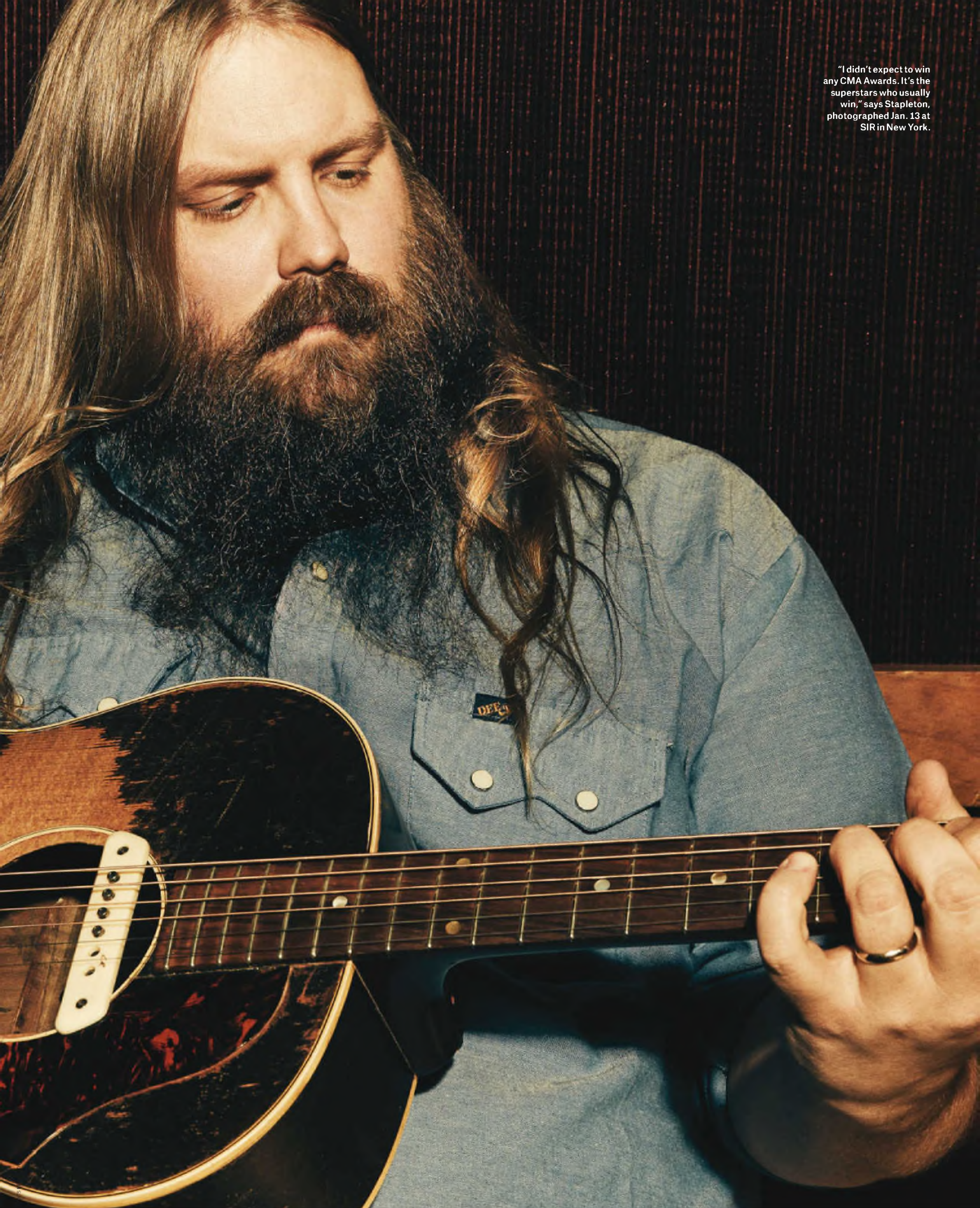
IN MAY 2015, WHEN MERCURY NASHVILLE RELEASED Chris Stapleton's debut album, *Traveller*, the record became a favorite of music elites: finally, a Nashville singer with soul and no songs about bikinis and tailgating. That underdog stature ended abruptly in November, when Stapleton, to the astonishment of everyone (especially him), won three Country Music Association (CMA) Awards. He even stole the show, singing two songs with his pal Justin Timberlake. In the aftermath, his album went to No. 1 and received three Grammy nominations, including album of the year, and he played *Saturday Night Live*. In August, he and Hank Williams Jr. will co-headline a tour of 15,000-seat amphitheatres. Quite a rise for a guy who six months ago was playing for 1,000 people each night.

Stapleton, 37, a burly, bearded son of a Kentucky coal miner, wrote country hits for Kenny Chesney and George Strait but spent most of his time singing either Southern rock (with The Jopson Brothers) or bluegrass (with The SteelDrivers). He cut *Traveller* with Dave Cobb, who has produced country outliers Jason Isbell and Sturgill Simpson, and a band that includes his wife Morgane, who is also a singer-songwriter. Here's the inside story on how the death of Stapleton's father led him to make *Traveller*, and how it became the surprise hit of 2015.

Brian Wright, senior vp A&R, Universal Music Group Nashville I met Chris 12 or 13 years ago. He had a shaved head and no beard. Chris always told me he didn't want a record deal — he just wanted to be a songwriter. Every time I asked, he said, "I don't want a record deal."

Chris Stapleton, singer-songwriter I played in a rock'n'roll band. I played in a bluegrass band. I had other things I wanted to do, besides country music. And then a switch was flipped. My dad died





"I didn't expect to win any CMA Awards. It's the superstars who usually win," says Stapleton, photographed Jan. 13 at SIR in New York.



“Making a record with Chris felt like a vacation,” says producer Cobb. From left: Stapleton, Derek Mixon, Morgane Stapleton, J.T. Cure, Daren Shumaker and Cobb rehearsed for their *Saturday Night Live* performance at the SIR studio in New York on Jan. 13.

of complications from type 2 diabetes in October 2013. When a parent dies, it changes you. You view your own mortality. It’s like an “I’m next” kind of thing. Not in a grim way.

Bobby Bones, syndicated radio host I had Chris on my show four or five times before *Traveller* came out. People said, “You shouldn’t have a no-name on.” We looked at the research on tune-ins and tune-outs, and when Chris played, nobody tuned out.

Wright I was sitting in my office, hearing country song after country song with the same melody and same lyric. Then somebody played me a song Chris was singing on. I called him up and we went to lunch, talked for an hour about our kids. I said, “Chris, come make a country record.” He goes, “I need to talk to Morgane.” I got in my car and drove down West End Avenue back to the office, and Morgane called me and goes, “You son of a bitch. I told him two weeks ago to call you and discuss this.” I said, “Is that a yes?”

Stapleton I loved the sonic quality Dave Cobb got on Sturgill Simpson’s records. I wasn’t sure you could still make records that sound like that, like older records I had in my head. Some people you just can’t work with — personalities rub. I went over to his house to see if we could stand each other.

“We showed up at the crack of noon, had a cocktail or two and played music whenever the spirit led us.”

—CHRIS STAPLETON

Dave Cobb, producer We had an instant bond over guitars and cars. Making the record felt like we were playing hooky.

Stapleton We showed up at the crack of noon, ate some lunch, had a cocktail or two and played music whenever the spirit led us.

Cobb You have a bunch of hillbillies in the studio, ordering food and drinking and goofing off. We wouldn’t start recording until 8 or 9 at night. Then we’d goof off again. It seemed way too easy.

Wright Usually in this town, you go into the studio at 10 a.m., you track one or two songs, then you break for lunch, and at 2 p.m., you track another song or two.

Cobb When we recorded “Was It 26,” the band was checking their microphones. We said, “Whoa, that should be on the album.” We ran the song a second time, then ended up using the first take.

Charlie Daniels, country-rock legend who recorded the original version of “Was It 26” Country is going through a phase where it’s more image than music. I’ve been doing this a long time. When the music gets in trouble, it goes back to its roots.

Stapleton Two days in, we had six songs done, start to finish. Made the entire record in a week, then had another week to mix it.

Cobb There are minimal overdubs on the album. When you have a singer like Chris, you don’t have to cover up anything. And Morgane is one of the best singers on the planet.

Wright Chris walked into my office with a bottle of bourbon and a copy of the record. He said, “We mastered this yesterday. I want you to hear it.” I’m not going to lie — I cried. We sat there the whole night, listening to the record and drinking the whole bottle.

Cindy Mabe, president, Universal Music Group Nashville The marketing timeline started as the album came out in May, not in front of its release, which is different than normal. We looked at it as a body of work, not just a single. People in Nashville already respected Chris, and once they heard *Traveller*, word-of-mouth kick-started the album.

Stapleton We sold 27,000 records the first week. We played David Letterman, Seth Meyers, Stephen Colbert.

Morgane Stapleton It was a steady build. And then, November...

Stapleton I didn’t expect to win any CMA Awards. I was just going to have fun and play my songs. We rehearsed with Justin Timberlake for a day or two.

Morgane Stapleton There was some apprehension before we rehearsed with Justin. But after five minutes of rehearsing, that all melted away.

Wright I thought Sam Hunt and Thomas Rhett would duke it out for best new artist. When Chris won that one right off the bat, I said to my wife, “This could be interesting.”

Cobb When Chris won the first award, he choked up a little bit. The second award, for album of the year, I came up with him and I choked up. Then Chris got another award, and he choked up again.

Stapleton Then the album went back into the chart at No. 1. Doesn’t suck!

Morgane Stapleton Justin threw an afterparty. My feet hurt by the end of that night — or the beginning of the morning.

Wright I left straight from the party to the airport and played in a golf tournament at 8 a.m. the next day. It was the longest I’ve ever stayed up and continued to drink. It was worth it.

Stapleton The lesson is, make music that you love. A lot of people get in trouble when they do what they’re told to do because they want to be famous. No one has ever forced me to do anything.

Wright People say the pendulum is swinging back to traditional country music. I don’t buy it. *Traveller* isn’t a hit because it’s traditional. It’s a hit because Chris is the best singer in Nashville.

Cobb There is no secret to Chris’ success. The secret is talent; the secret is songs. ●

WHO WILL WIN — AND WHOM TO ROOT FOR

TWO BILLBOARD CRITICS SURVEY THE FIELD, FROM LAMAR VS. SWIFT TO DYLAN VS. MANILOW, WITH A WARY EYE ON THE “BECK FACTOR”

ILLUSTRATIONS BY REMIE GEOFFROI

Jody Rosen Is this Kendrick Lamar’s year? The stars seem to be aligned for Lamar, who has a near-record 11 nominations. *To Pimp a Butterfly* was the year’s most acclaimed album. It’s contemporary, but its mix of vintage sources nods in the direction of the “real music” hallowed by the core Grammys voting bloc. A vote for Lamar will also redress the awards’ historical neglect of hip-hop and make up for his snubbing at the 2014 Grammys. Lamar has spent several weeks on an old-fashioned Grammy lobbying campaign. He even released a video of his pilgrimage to the White House, where he met with President Barack Obama in connection with an inner-city youth-mentoring initiative. And in this year of Black Lives Matter protests, Lamar’s anthems of black pain and transcendence caught the spirit of the times.

Carl Wilson Yes, the nominating committee has set the table for Lamar to yank the cloth out from under Grammy voters’ past blunders. Despite its significance to the industry, Swift’s *1989* probably has crossed the overexposure threshold, seeming too much like 2014’s news. Still, in the album category we can never discount the Beck factor — voters’ tendency to snub the populist pick, as with Beyoncé last year. Alabama Shakes could benefit: They were

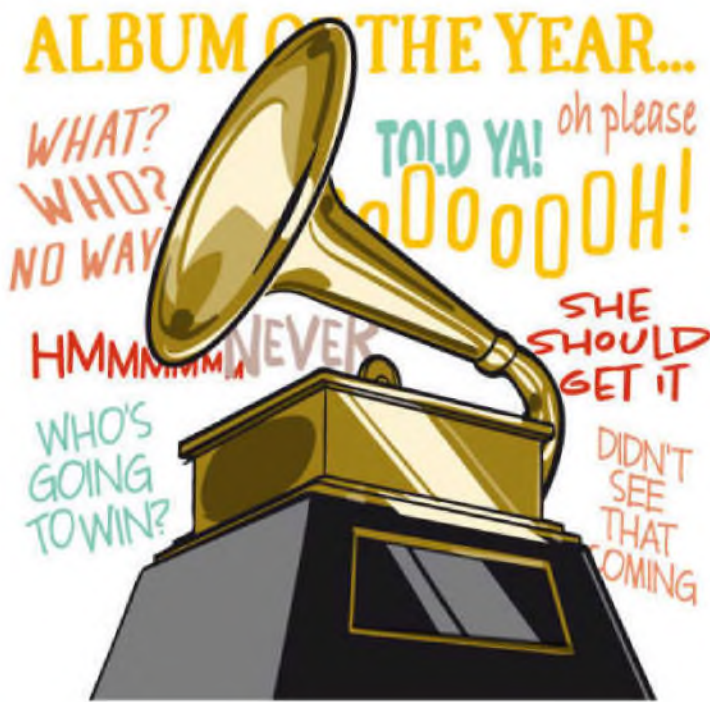
best new artist nominees in 2013 and performed at the ceremony. Like *Butterfly*, their *Sound & Color* is a deserved critical darling. And since singer Brittany Howard is African-American, superficially the voters wouldn’t seem to be choosing white over black. It could be a more comfortable landing for those who lean retro and are made nervous by the harsher content on Lamar’s album. Likewise, I wonder what you think the chances are for The Weeknd, who along with Swift scored seven nominations: Can his pop-breakthrough momentum overcome voters’ distaste for his songs’ archly sleazy sex-and-drugs themes? And in the record of the year category, do he and Swift split the pro-Max Martin vote?

Rosen Yeah, I can envision a surprise Alabama Shakes album of the year victory. On the other hand, the Shakes are relative newcomers, and when Grammy voters spurn the populist favorite they tend to reward longer-in-the-tooth types, e.g., Beck, Herbie Hancock, Robert Plant and Alison Krauss. The list goes on. Still, I think *To Pimp a Butterfly* is the most likely choice in that category. In fact, I reckon the “big four” awards will pan out as a four-way split: *Butterfly*/Lamar for album of the year;

“Uptown Funk!”/industry darling Bruno Mars for record of the year; “Blank Space” for song of the year, a bone thrown to both Swift and Martin; and, oy vey, Meghan Trainor, claiming the prize in an especially anemic best new artist field.

Wilson My predictions are very near yours, though along with a Shakes upset I could also imagine a surprise Lamar sweep. I’m wistful that D’Angelo probably doesn’t have a chance at record of the year, though that’s a strong field — anyone but Ed Sheeran, I say. What about the lower-tier races? For example, will this be the year that Justin Bieber finally gets to hold a Grammy thanks to his Skrillex and Diplo collaboration? I imagine they’ve got the dance slots tied up. The rap categories are pretty hot — probably all Lamar’s to lose, but I like to fantasize about “Trap Queen” winning best rap performance to make up for Fetty Wap being passed over for best new artist. Drake and Nicki Minaj offer Lamar a tussle for best rap album, unless the voters go vintage with Dr. Dre’s *Compton*, as if to atone for the Oscars’ sins. Meanwhile, I’m stumping in spoken word for Patti Smith, who has never won a Grammy and perversely is not up for her own work but for narrating a Jo Nesbo audiobook. We wouldn’t want Jimmy Carter, who has been nominated eight times and won once, to get complacent, would we?

Rosen Agree that Lamar has most of the rap categories on lock. But let’s not forget about Common and John Legend’s “Glory,” Grammy bait par excellence with its biopic bona fides, tolling gospel piano and “safe” protest message delivered in civil-rights-era period dress. As for the undercard races, I’ll be watching to see who takes best traditional pop vocal album, a showdown pitting Tony Bennett against that celebrated lounge lizard Bob Dylan. Actually, I love both Dylan’s noir Sinatra tribute *Shadows in the Night* and Bennett’s Jerome Kern songbook set *The Silver Lining*. But I’m tickled by a category that puts Dylan, the most fearsome arch-hipster in pop history, in the uncool company of the other nominees: Josh Groban, Seth MacFarlane and Barry Manilow. Hashtag Grammy magic! ●



	ALBUM OF THE YEAR		SONG OF THE YEAR		RECORD OF THE YEAR		BEST NEW ARTIST	
	Who Should Win	Who Will Win	Who Should Win	Who Will Win	Who Should Win	Who Will Win	Who Should Win	Who Will Win
ROSEN	<i>To Pimp a Butterfly</i> Kendrick Lamar	<i>To Pimp a Butterfly</i> Kendrick Lamar	“Alright” Lamar	“Blank Space” Swift	“Blank Space”	“Uptown Funk!” Mark Ronson feat. Bruno Mars	Sam Hunt	Meghan Trainor
WILSON	<i>To Pimp a Butterfly</i> Kendrick Lamar	<i>Sound & Color</i> Alabama Shakes	“Girl Crush” Little Big Town	“Blank Space” Swift	“Really Love” D’Angelo & The Vanguard	“Uptown Funk!” Mark Ronson feat. Bruno Mars	Courtney Barnett	Meghan Trainor
MATCH	✓	✗	✗	✓	✗	✓	✗	✓



CONFESSIONS OF A GRAMMY VOTER

A PAIR OF INDUSTRY HEAVYWEIGHTS SHARE THEIR PREDICTIONS FOR — AND A FEW SMALL GRIEVANCES WITH — MUSIC'S BIGGEST NIGHT

VOTER 1

'It's Not Just About The Music'

R&B and pop songwriter-producer, male, 30s, 17-year Grammy voter

TOO WHITE, TOO OLD, TOO MALE

"The voting bloc is still too white, too old and too male. I do see a significant difference from [what it was] three or four years ago — the voters are becoming more diverse in terms of minorities, females and younger ages — but there's still a long way to go."

'INNOCENT, HEALTHY' LOBBYING

"Taylor [Swift] made a great album. But when it comes down to actual voting, it's not just about the music. Taylor stands up for causes that matter to artists and songwriters — and an important part of the Grammys is advocacy. When you show up at events to support what The Recording Academy does, that goes a long way with voters. It's said there's no lobbying or soliciting — I don't want to call it 'lobbying' — but there is a kind of 'innocent, healthy' lobbying.

"What always plays on people's minds is the last people who made an impression on them. We all have short attention spans. Let's say in the case of album of the year, Alabama Shakes deserves it. But if Taylor Swift got invited to the Grammy

VOTER 1

ALBUM OF THE YEAR

Who Should Win

'To Pimp a Butterfly'
Kendrick Lamar

Who Will Win

1989
Taylor Swift

SONG OF THE YEAR

Who Should Win

'Alright'
Kendrick Lamar

Who Will Win

"Thinking Out Loud"
Ed Sheeran

RECORD OF THE YEAR

Who Should Win

"Thinking Out Loud"

Who Will Win

"Blank Space"
Taylor Swift

BEST NEW ARTIST

Who Should Win

Tori Kelly

Who Will Win

James Bay

Museum and she showed up and that's my last impression ... when I see those names come across the ballot, I'm going to be thinking about Taylor coming to sing for us live."

THE MACKLEMORE EFFECT

"If Kendrick [Lamar] wins, it would be wrong to say he won because people voted for him out of guilt — he wins because he made an album of strong material. People shouldn't discredit his ability as an artist, writer and performer."

HOW I WOULD CHANGE THE SHOW

"Why is R&B excluded from the main show so much? I feel bad for deserving R&B artists who don't get the exposure. We'll have LL Cool J host, but we can't have R&B in the main show? You borrow R&B legends like Stevie Wonder for duets inserted only as parts in the main show, but you stick the R&B categories in the preshow? I don't get it. Same with gospel. It's sad because there are so many great R&B and gospel artists who need that one break that will bring so much more light to their genres. People say R&B is dying. Well, if it's not getting the proper light, then you're absolutely correct."

WHAT I'D CHANGE ABOUT THE RULES

"I don't understand how an artist can be considered a 'best new artist' if he or she first came out with a project two years ago. Best new artist consideration should cover whatever music an artist releases in the prior year — be it a single, EP or album. One project. That's crucial and that's one thing I'm going to fight for."

SAM SMITH... TORI KELLY?

"[Capitol's] Tori Kelly has the edge. [Chairman/CEO] Steve Barnett does a great job hosting and attending the right events to position his artists for victory opportunities — like Sam Smith last year. But I wouldn't count out Meghan Trainor: [Epic Records CEO Antonio] 'L.A.' Reid needs one of these trophies on his watch again — and I'm sure he has done some significant lobbying. But I'm also thinking that Tori and Meghan will cancel each other out and James Bay could win."

ED SHEERAN'S BLACKSTREET MELODY

"I like all the record of the year nominations, but I would give it to Ed Sheeran. Last year, I thought he should have won something. I like his songwriting, but I particularly like 'Thinking Out Loud' because the melody reminds me of 'No Diggity.'"

VOTER 2

'I Voted For Kendrick'

Artist manager, male, 50s, 15-year Grammy voter

I WANT THE GRAMMYS TO BE GREAT

"I help organize a dinner at the Grammys for younger people in the industry, because I want the Grammys to be great. I invite successful people under 50, and particularly people in the rock world, because rock is very under-represented in the Grammys. There are probably more jazz voters than rock voters. And that's because the younger part of the rock business doesn't care as much as they should about the Grammys. They sometimes don't think it's their award."

And here's why: The part of the music business that complains about streaming? It's all old people! Diplo or Kygo or Skrillex? They're not complaining about Spotify. They're making millions and millions of dollars in the music business. They're doing incredible! And that business is very different than the part of the business that the Grammys is perceived to represent."

"It's said there's no soliciting [Grammy voters], but there is a kind of 'innocent, healthy' lobbying."

KENDRICK WAS BOLD, STAPLETON WASN'T

"The Grammys usually get the big categories right, or at least more right than the genre categories. For album of the year, all five nominees are deserving. I personally love two of the albums: I love Chris Stapleton [*Traveller*], and I love Kendrick Lamar [*To Pimp a Butterfly*]. I like The Weeknd. I like the sound of the Alabama Shakes record, but I wish it had some choruses."

"And Taylor Swift ... I recognize that it's an awesome record and I respect the unbridled ambition, but I'm kind of over the whole thing. Plus, she already won an album of the year Grammy, and my personal opinion is that *Fearless* had more artistry and less just going for the commercial jugular."

"I voted for Kendrick. I thought his record was bold in a way that Stapleton's wasn't. Kendrick could have made a pop album and sold 5 million copies. Instead, he made this crazy f—ing record. And I love it. The Weeknd's record was real big, but my feeling is it won't be that. The Nashville bloc is powerful and maybe they'll sway the vote for Stapleton, but my guess is that it'll probably come down to Taylor and Kendrick."

A TOTAL GRAMMY SONG

"Ed Sheeran's 'Thinking Out Loud' is so schmaltzy, that's a total Grammy song. I voted for 'Girl Crush.' It's powerful, and it became a country hit even without radio."

THE GUY WITH THE LOOPS

"Best new artist? James Bay is the safe Grammy guy, because he's authentic. Not a big Meghan Trainor fan, but she probably deserves it. Sam Hunt should win, though. He changed country music. Everybody has loops now. And he was the guy with loops."

EVERYONE HAS AN AGENDA

"There's one part of the Grammy process that I don't think most people know about. In each category, the voters select 15 albums or songs to be nominated. Then there are committees for each genre, and those committees narrow those 15 nominees down to five. Which I think is wrong, and *I'm on a committee!* On top of that, the committee can actually replace two of those five records that people actually voted for with records that weren't even in the initial top 15. My committee had, like, 15 people — producers, managers, etc. — and everyone had their own agenda. Myself included! In my category, at least one act that wasn't in the top 15 ended up with a Grammy nomination."

LOBBYING AND LIVELIHOODS

"I find that the lobbying for votes is actually more prevalent by the independent labels than by the majors. Independent artists in, say, the blues category will come right out and say, 'Hey, vote for me.' Which makes sense. If you're a blues artist and you win a Grammy, that's a very important thing for your livelihood. If Alabama Shakes wins a Grammy, is it really going to make *that* much of a difference in their career? Probably not."

SO MASSIVE, SO FUN

"If 'Uptown Funk!' isn't record of the year, something's wrong. It's so massive, so fun. And it's a perfect example of a record of the year, but not a song of the year. Because it's not a great song; it's a great record. I feel like it's 'Uptown Funk!' by a landslide." ●

VOTER 2

ALBUM OF THE YEAR

Who Should Win

To Pimp a Butterfly
Kendrick Lamar

Who Will Win

1989
Taylor Swift

SONG OF THE YEAR

Who Should Win

"Girl Crush"
Little Big Town

Who Will Win

"Thinking Out Loud"
Ed Sheeran

RECORD OF THE YEAR

Who Should Win

"Uptown Funk!"
Mark Ronson feat.
Bruno Mars

Who Will Win

"Uptown Funk!"


BEST NEW ARTIST

Who Should Win

Sam Hunt

Who Will Win

James Bay



Billings Artworks
photographed
Dec. 13, 2015, in
Ridgway, Colo. For
exclusive video of
owner John Billings
explaining step by step
how to make a Grammy,
go to Billboard.com or
Billboard.com/ipad.

AND THE **GRAMMY** COMES FROM...

EVERY YEAR, FROM A STUDIO NESTLED IN THE San Juan Mountains, John Billings, 69, leads a three-man crew in handcrafting the music industry's most coveted possession. Billings, who produces the 24K-gold-plated prizes in batches of 30, with each requiring roughly 15 hours of manpower, began his Grammy journey in 1976, when the Southern California native apprenticed with his best friend's father, mold-maker Bob Graves. When Graves died, in 1983, Billings took over the business and now — through his company Billings Artworks, located in Ridgway, Colo. (population: 962) — creates

approximately 580 Grammy Awards annually (including 230 Latin Grammys). The first trophies were made of lead, but today Billings uses his own special zinc alloy (which he named Grammium) to manufacture the Recording Academy's laurels. The Academy pays him per Grammy, but Billings won't divulge the fee: "I shared it once and I got chewed out," he admits. His company also constructs two other trophies: the Annie Award, animation's highest honor; and the NCAA equivalent of the Heisman Trophy, the John R. Wooden Award. After 40 years, what is the artisan's proudest memory? "When Bob Dylan was handed his lifetime achievement award that I made, I burst into tears."

BY NICK WILLIAMS • PHOTOGRAPHED BY BENJAMIN RASMUSSEN



1 For Billings, who plans to attend the 2016 Grammy Awards, the annual ceremony is “like watching your children” onstage. In 1991, he streamlined the design because “the older ones seemed to break a lot.” Today, each trophy weighs about 5 pounds and stands approximately 8.5 inches tall. The gramophones on the telecast aren’t the real thing: They’re recycled “stunt” Grammys — blank awards that “can be kissed and hugged and dropped,” as he notes. Once the Recording Academy provides a winners’ list, Billings and his team laser-engrave names onto plates and package the trophies. Then Billings personally drives the haul to the Academy offices in Santa Monica. Winners usually receive their customized prize within 60 days.

Opposite page Patrick Moore, who works with Billings, poured the heated Grammium into a bronze mold. 1 Billings in his Rocky Mountain workshop. 2 Kevin Hays sanded the iconic horn. 3 Jim Spear wet-sanded the 6-inch-by-6-inch base. 4 A stack of bells. 5 Grammium, a proprietary zinc alloy that Billings formulated and trademarked. 6 The finished product, marked individually with serial numbers. 7 Moore is a Lynyrd Skynyrd fan.



billboard Marketplace

EMERGING ARTIST



Emerging New Teen Singer/Songwriter

Mia Kylie Ditta is a 13 year old teenager from New Orleans, LA. If you listen to her songs you wouldn't believe it. She has recently written and released songs on iTunes such as "The World Needs a Hero", an inspirational song called, "Win It All", and a Pop song called, "I'm Breaking Out" which is her anthem for breaking out into the music industry. Mia Kylie wants to be the standard and role model for future singer/songwriters.

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The singer lets down her guard on her long-delayed eighth album.

Reviews

Rihanna Bears The Burden

★★★★★



RIHANNA
Anti
Roc Nation

BEING RIHANNA MUST BE EXHAUSTING. IN America's estimation of the pop princess — who research agency the NPD Group recently reported to be the most marketable brand spokesperson alive — she exists on the languorous edge of Carefree Black Girlness, all Instagrams from St. Barts, red carpet stunting and relaxed dismissals of thirsty men. For an increasingly frantic three years, however, the run-up to her eighth album, *Anti*, has been

the one crack in her gossamer sheen; the repeated delays, seemingly random single releases and eventual leak wouldn't bode well for any artist, even one of the most iconic of her generation. And indeed, the end product reveals that no matter how blessed we think Rihanna is, there's something darker lurking beneath. As the album art denotes: Heavy lies the crown.

Anti is evidence that behind the scenes, Rihanna's beautiful life is a beleaguering endeavor, one destined to land a bad gal in a bout of depression now and again. Its muted mood and tempo may be initially disappointing for an artist who has been at the forefront of pop and, often, innovated it; it's jarring to hear an album that, apart from the ebullient, dancehall-inspired "Work," comprises low-key B-sides and ballads so directly situated within the hazy, weeded-out spectrum of rap and alt-R&B already overpopulated by lesser artists, from Jhené Aiko to Rihanna's rumored lover Travis Scott. A closer listen, though, shows her harnessing the moody, intimate sounds for a purpose: to open up and let us peer into how complicated her adult life has become.

From the first bars of "Consideration," a loping, patois pop number with SZA, Rihanna asserts that she's through with acting as the world's avatar, asking, "Darling, would you mind giving my reflection a break from the pain it's feeling now?" It's a plucky thesis that delivers as the album's stony layers peel back, often alluding to tumultuous relationships via her smoke-cracked voice,

which vibrates as low and strong as it ever has. "Kiss It Better" is a slinky '80s ballad disguising a deeply depressing ode to ex sex that's as lustrous and pained as a *Purple Rain* single. That album is, in fact, a touchstone throughout *Anti*: "Love on the Brain" is a doo-wop powerhouse sung in a Prince-adjacent falsetto — and is proof Rihanna has been working with some primo vocal coaches. Her voice on last-call ballad "Higher" is far less effective, however: She strains with the high register as she sings from the perspective of a burdened doyenne halfway through a drunk dial; what is meant to be an emotional effect teeters too far off-pitch (evidence on its own that inebriated voicemails are never a good idea).

Rihanna turns 28 on Feb. 20, so she's marching headlong into her Saturn Return (which might explain *Anti*'s Tame Impala cover "Same Ol' Mistakes," a song influenced by frontman Kevin Parker's own astrological awakening) — *Anti*'s thoughtful self-assessment is natural territory for the age. Particularly resonant is her ambivalence toward men, as she alternately sexes and excoriates her partners; on "Needed Me" she scolds them over a seething DJ Mustard beat for catching feelings — "Didn't I tell you that I was a savage?" she tosses off. One song later, "Yeah, I Said It," she's demanding her lovers to "get up inside it ... homicide it" on one of Timbaland's slinkiest bubble-bath beats in years.

Perhaps the most instructive track is "Sex With Me," which closes out *Anti*'s Deluxe version and acts as a perfect denouement for an album meant to combat superhuman misconceptions of the world's most desirably flawed Bajan badass. After a 15-song-long look into the woman behind the mirror, she dismisses an unnamed dude (or perhaps, her fans), daring him to sink back into the idea of the Fantasy Rihanna with descriptive dirty talk. "Sex with me, so amazing," she practically grins. "Stay up off my Instagram with your temptation." And with that, Rihanna recedes back into herself, knowing that we'll think of her whatever way we want, and even surer in the knowledge that she really does not give a f—. —JULIANNE ESCOBEDO SHEPHERD



The legend plays it safe on his 33rd studio album.

Sir Elton's Quiet 'Crazy'

★★★★☆



ELTON JOHN
Wonderful Crazy Night
Island

WHAT A WONDERFUL CRAZY night that was," sings Elton John on the title track of his 33rd studio album — a song that is neither crazy nor, to be frank about it, wonderful. It's a jaunty piece of piano-pop about a night of youthful abandon, a scenario that's sketched — as is often the case when the lyrics are by Bernie Taupin — in a mystifying jumble of

images. (There's a "greasy breeze from the chicken stand," which sounds like a mood killer, but to each his own.) John does his best to infuse "Wonderful Crazy Night" with some giddiness, but the song refuses to get going — it lumbers and sputters.

The same is true of many of the songs on this album of the same name. It's John's third consecutive collaboration with producer T Bone Burnett, the man musicians turn to for elegantly made recordings foregrounding traditional pop-rock instrumentation. Burnett is a great producer, and he has brought the right touch to John's last two LPs, *The Union* (2010), a genial summit meeting with Leon Russell, and the subdued *The Diving Board* (2013). On the new

set, though, John is aiming for something bigger and more vivacious. He's reunited with longtime sidemen, like drummer Nigel Olsson, for songs with meaty 1970s AM-rock arrangements. It sounds good on paper, but the album unfolds as an undifferentiated wash of music, without the big toothsome melodies that have lifted John's music for decades.

It seems unfair to blame a producer when the source material isn't up to snuff. But you can't shake the suspicion that *Wonderful Crazy Night* might have benefited from a more gonzo presence behind the mixing desk. John is aiming to revive the style of albums like *Honky Cat* (1972), but those records had an outlandishness, a blend of earnest schlock and winking camp, that is beyond the ken of a classy roots-rock whisperer like Burnett. Take the album-closing ballad, "The Open Chord." The song is dusted with the old John-Taupin magic: a charmingly crackpot lyric full of mixed metaphors ("You're an open chord I wanna play all day/A new broom sweeping up the scenes I no longer play"), and a shapely chorus that John should by rights blast out like a Broadway showstopper. Instead, he delivers it subtly, demurely, tastefully. Where's the fun — where's the crazy — in that? —JODY ROSEN



SAVAGES
Adore Life
Matador Records
★★★★☆

Post-punk gets an edgy (if occasionally monotonous) revival

IF BRITISH ROCKERS SAVAGES TRIED to pass as contemporaries of Bauhaus and Siouxsie & The Banshees, no one would have doubted them: They too have bat-cave sonics, an eccentric but hard-pummeling rhythm section, a monomaniacally warbling vocalist and a feral texturalist of a guitarist. Their second album sharpens their instrumental attack, while singer Jehnny Beth exposes her bloody heart — nearly every song addresses desire as a force that can destroy a lover's identity. "Love is a disease/The strongest addiction I know," she yelps in "Sad Person," a tune that makes flirtation sound terrifying. Guitarist Gemma Thompson's prickly, minor-key riffs can get repetitive throughout *Adore Life*, but they're bracing in single doses, from the high-friction grind and crazed-sailor's jig of a solo in "The Answer" to the fuzzy harmonics she spatters over the death-disco groove of "Surrender." —DOUGLAS WOLK



ST. LUCIA
Matter
Columbia
★★★★☆

Throwback Brooklyn synth-poppers make heartbreak sound huge

THE EARLY-'80S MOVEMENT KNOWN as new romanticism got its name in part because of its fixation on grandeur — the electrified hooks sounded impossibly huge, but the heartbreak and yearning embedded within somehow loomed even larger. The Brooklyn pop outfit St. Lucia's second album takes those big ideas, pumps them full of synths and drama, and adds a few 21st-century flourishes. The result is a record that grabs its listener by the hand from the opening squiggle of "Do You Remember" and doesn't let go until the drone that closes the twinkling "Always" finally fades. St. Lucia mastermind Jean-Philip Grobler sings with enough force to make even the simplest declaration sound like a plea from the bottom of his heart, adding gravitas to "Dancing on Glass" and the punchy "The Winds of Change." St. Lucia's splendid synth-pop allure has instant pop catchiness, but Grobler's willingness to wear his lyrics' romantic motivations like a badge of honor gives *Matter* a thrilling extra jolt. —MAURA JOHNSTON

SINGLES

CNCO
"TAN FACIL"
SONY MUSIC
★★★★☆

Does a Latin boy band have a prayer? CNCO, the product of Univision and Simon Cowell's reality show *La Banda*, isn't taking chances with this catchy hit, built on the current chart-winning equation of romantic melodies over a reggaeton beat. Produced by Wisin, it's not unique in sound or execution, but it's immediately hummable — step one to boy-band success. —LEILA COBO



AKON
"HYPNOTIZED"
ATLANTIC RECORDS
★★★★☆

The Senegalese-American singer, best known for his mid-aughts R&B hits, takes a different tack with this slow-wine Afropop-influenced tune, mellow enough for AC yet still worthy of a dance remix. After the success of Nico & Vinz's "Am I Wrong," top 40 could be ready for an Akon renaissance. —NATALIE WEINER

ZAYN
"PILLOWTALK"
RCA RECORDS
★★★★☆

Dropping One Direction's MOR pop for the more critically respected PBR&B, Zayn Malik tries for a slow-grinding sex jam with his first solo single. His delivery, however, full of leftover pop-star eagerness, keeps the song staunchly PG-13. Still, the kaleidoscopic array of vocal loops and brooding beats is an enticing tease of his upcoming debut solo album, *Mind of Mine*. —JOE LYNCH

Everlasting congratulations and thanks

With love and gratitude

For all you have done for me and for the world

DAVID FOSTER



MAURICE, PHILIP, VERDINE & RALPH

EARTH, WIND & FIRE

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'We Wanted A Band That Could Do Everything' From 'Shining Star' to inspiring 'Uptown Funk!,' Earth, Wind & Fire's rich legacy

BY GARY GRAFF

E

EARTH, WIND & FIRE'S PHILIP BAILEY, 64, IS in his car, driving on an errand through Rancho Cucamonga, Calif., some 40 miles east of Los Angeles. If he flicks on the radio, he could easily tune in to more than one Southern California station playing his band, likely something from the mid-1970s to the early 1980s, when hits like "Shining Star," "After the Love Is Gone" and "September" dominated. Forty-seven years after Maurice White, 74, formed the multimember group in Chicago with younger brother Verdine White, 64, on bass and Bailey on vocals, EWF's blend of R&B, rock, pop, jazz and gospel endures, sounding as contemporary as when it was first released.

That's why the band — already inducted into the Rock and Roll Hall of Fame and the Songwriters Hall of Fame — will receive a Lifetime Achievement Award as part of this year's Grammy Awards. (The band has earned six previous Grammys between 1975 and 1982. It has had 16 top 40 hits and has sold 9.5 million albums during the Nielsen Music era.)

And the band plays on, co-headlining a tour with Chicago that will open March 23 in Jacksonville, Fla., and considering another album. (Maurice, who is still active in guiding EWF, retired from touring after a diagnosis of Parkinson's disease in the '90s.) Ahead of their Grammy honor, the three veteran members of EWF looked back on the group's career.

First things first: Where did the name Earth, Wind & Fire come from?

VERDINE WHITE From Maurice's astrological chart. [Born Dec. 19, 1941, the bandleader is a Sagittarius.] He has no water in his chart; he just has earth, air



"The original name was The Salty Peppers, but it just didn't have a ring," says Earth, Wind & Fire co-founder Verdine White (standing, far right) of the creation of the multimember band (above) in the early 1970s, whose leaders also included Bailey and Maurice White. Pictured from the bottom up are Ralph Johnson, Johnny Graham (kneeling), Al McKay, Bailey (seated, left), Andrew Woolfolk, Fred White, Maurice White and Larry Dunn. Right: Verdine White on tour with EWF in May 2015.

and fire, so he changed the band's name to Earth, Wind & Fire. The original name was The Salty Peppers, but it just didn't have a ring.

What was the concept behind EWF when the group began?

MAURICE WHITE I had a vision, and music was playing in my head that I wanted to bring through. What I had in mind was exactly what Earth, Wind & Fire became. There was an evolution, and as time went on, the sound was developed by the musicians that I brought into the group.

VERDINE We wanted to do something different, something that never had been done before. Maurice was still with [jazz composer-pianist] Ramsey Lewis, and he had an idea about starting a band that could do everything, and it morphed into quite an amazing thing.

PHILIP BAILEY We just wanted to be the best band in the whole world — that meant we wanted to measure ourselves against the greatest and make the kind of decisions that great bands and great artists make. Maurice had a fierce work ethic, and we learned from him to have that same work ethic. He was the consummate perfectionist.

What were some of your influences at the time?

VERDINE Everything. There was radio, WVON [Chicago]. I listened to Miles Davis, John Coltrane, Motown, The Beatles, Chick Corea, Stan Getz. My late father listened to Mahalia Jackson and Nat

"King" Cole. We had a lot of music in our house.

BAILEY I was really enamored by female vocalists because of the emotion and passion they sang with. And instrumentally, artists like Miles Davis. As a singer, I've always mimicked instrumentalists in certain respects.

How hard was it to get that mix right?

BAILEY It was never overdone, you know? I think it was the power of the hook, the power of something that's singable and commercial. And the element of surprise, too — giving listeners something that was unexpected, meaning the different chord progressions or rhythms or melodies that you don't expect to be in a popular song.

A hallmark of the EWF sound is the blend of Philip's falsetto and Maurice's tenor. How did that come about?

BAILEY Initially we didn't really know what parts me and Maurice were going to play. Maurice didn't know if he was going to drum exclusively and I'd sing lead or what. That just evolved; it was easier for me and him to sing things than it was to go and explain it to someone else and take the time to teach people to sing it. We just melded together, like [R&B duo] Sam & Dave, and the sound of Earth, Wind & Fire became me and Maurice, vocally.



EWF, acclaimed by a new generation, played the Bonnaroo Music and Arts Festival in June 2015.



Can you pinpoint when the group finally found the sound it was after?

BAILEY *That's the Way of the World* was the benchmark record. The band was a work in progress until then, but *That's the Way of the World* is when we put together all the components of what Earth, Wind & Fire was to be.

MAURICE It had a strong, driving rhythm and easily remembered hooks, plus a new way of combining a lot of diverse elements so everyone found something they could relate to.

VERDINE It had that passion. It had that love, and it had that connection, and it was bigger than us.

That started the band's golden — or, if you prefer, platinum — era, with seven million-plus-selling albums in six years and all those hit singles.

VERDINE We were just in the zone, like they say in sports. But by the time that success happened we had been out there for 10 years, honing our skills and everything. And we had support from the label [Columbia Records]. We were just

doin' it, doin' it, all of us.

BAILEY I do kind of compare it to what ball teams talk about when they win pennants. Everything has to be clicking, not only the people you see [in the band] but the people behind the scenes — the co-writers, the musicians who played on the records but weren't in the band [and] of course the record company. And it's where people's ears were at — the commercial ear at that time. Everything has to come together at the same time for you to have the kind of impact for as long as

we did. Looking back on it now it's an amazing feat, especially when you think the average life of bands is like a year-plus.

Did you think your records would cross over from R&B to pop audiences?

BAILEY We grew up color blind, musically. We didn't care what color the musicians were, just whether it was good or not. And if we didn't have that crossover audience, we probably wouldn't be around anymore. I look out at our concerts and our audience is still 70 percent non-African-American. That says a lot. It says that Earth, Wind & Fire is definitely a multicultural kind of band, and we're proud of that.

You earned your first Grammy with "Shining Star" in 1975 for best R&B vocal performance by a duo, group or chorus. What do you remember about that victory?

MAURICE I was so excited. The validation by the industry was gratifying. It felt like my position in the chain of musical history was being acknowledged.

EWF also made such an impact as a live act, with some spectacular shows. Where did that sense of staging come from?

BAILEY We went to see Broadway musicals together. And we were not only looking at the

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EARTH, WIND & FIRE

3.23	JACKSONVILLE, FL	4.06	HERSHEY, PA
3.25	WEST PALM BEACH, FL	4.09	UNCASVILLE, CT
3.26	TAMPA, FL	4.10	ALLENTOWN, PA
3.29	LOUISVILLE, KY	4.12	BALTIMORE, MD
3.31	MILWAUKEE, WI	4.15	GRAND RAPIDS, MI
4.01	CHICAGO, IL	4.16	MOLINE, IL
4.02	ST. PAUL, MN	4.18	NEW YORK, NY
4.05	COLUMBUS, OH		

LIVE NATION®

musical onstage, but we were looking at the eyes of the people and what kept their eyes glued to the stage. We wanted to bring theater to the concert stage.

VERDINE We were doing a lot of interesting things with choreography. I would fly through the air like Peter Pan. And then we got magicians Doug Henning and David Copperfield and choreographer George Faison [*The Wiz*] to create shows with us.

With all that stuff going on, were there any Spinal Tap moments?

BAILEY One time we were on a raked stage and we were supposed to be in this pose, and people started sliding down the rake and wiped out. (*Laughs.*) But we didn't have any serious mishaps.

Is there one EWF song that you think had the greatest impact?

VERDINE That would be "September," for sure. We did that tune in one take. And that hook — "Ba dee ya!/Say do you remember?" — Maurice just ran out of words. And [songwriter] Allie Willis, who [co-wrote] the tune, said, "We have to put words there." And Maurice said, "No, you don't. As long as it feels good, that's the most important thing. It's how it feels." Allie told me she learned a lot from that.

Was there a point when you realized the impact that EWF was having?

BAILEY Yeah. When they told us about this award! (*Laughs.*) But we have really become part of the institution of music, the musical legacy, and that's pretty sweet.

Where do you hear EWF's influence in contemporary music?

VERDINE Most recently I heard it in "Uptown Funk!" from Mark Ronson. When he got his BRIT Award last year he thanked us as his inspiration. I saw a piece on him on *60 Minutes*, and he said we were one of his big influences.

What are you guys thinking about in terms of new music or a next album?

VERDINE We're in the enviable position where we can sort of take our time. We're not under the same pressure nowadays, and we can actually be more creative because these awards allow you to turn a page, kind of.

BAILEY We're talking about doing a record of our classics with duets, with other artists on them. It's just in the brainstorming stages.

VERDINE The main thing is just to be Earth, Wind & Fire and not approach it like, "We need to try and do this, try and do that." We don't need to do anything except be us. 🗨️

EWF'S TOP HOT 100 HITS

RANK	TITLE	PEAK POSITION
1	"LET'S GROOVE"	3 Feb. 19, 1981
2	"SHINING STAR"	1 May 24, 1975
3	"AFTER THE LOVE HAS GONE"	2 Sept. 15, 1979
4	"SING A SONG"	5 Feb. 7, 1976
5	"BOOGIE WONDERLAND"	6 July 14, 1979
6	"SEPTEMBER"	8 Feb. 10, 1979
7	"THAT'S THE WAY OF THE WORLD"	12 Sept. 20, 1975
8	"GETAWAY"	12 Oct. 9, 1976
9	"GOT TO GET YOU INTO MY LIFE"	9 Sept. 16, 1978
10	"SERPENTINE FIRE"	13 Feb. 11, 1978

Earth, Wind & Fire's top 10 Billboard Hot 100 hits chart is based on actual performance on the weekly Billboard Hot 100, through the Jan. 16 ranking. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. Due to changes in chart methodology through the years, certain eras are weighted to account for different chart turnover rates during various periods.

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PETER SCHIVARELLI - CRITTER MANAGEMENT

CHARTS



NUMBERS: ZAYN'S FIRST HIT

Former **One Direction** member **Zayn Malik** officially steps out on his own with his first solo single, "Pillowtalk" (credited simply to "Zayn"). The cut was released by RCA on Jan. 29 and opens at No. 1 on the Billboard + Twitter Top Tracks chart. It's set to bow on the Billboard Hot 100 dated Feb. 20.

1.9^M

Fans of Malik were very engaged on Twitter, as he tallied 1.9 million mentions in the week ending Jan. 31 (up 332 percent), according to Next Big Sound. In the same period, he also logged 1.8 million retweets (up 381 percent).

8^M

The song drew 8 million in all-format radio audience during its first three days, according to Nielsen Music, and just misses debuting on the Mainstream Top 40 airplay chart. KIIS Los Angeles led with 41 plays in that span.

200^K

Industry forecasters suggest "Pillowtalk" could sell more than 200,000 downloads in the week ending Feb. 4, on its way to a possible top 10 debut on the Feb. 20 Hot 100. —KEITH CAULFIELD, GARY TRUST and EMILY WHITE



Rihanna's eighth album could jump to No. 1 on the Feb. 20 Billboard 200.

TOMORROW'S HITS

GRYFFIN FINDS CHART 'HOME'

New York producer **Gryffin**'s single "Heading Home" (Darkroom/Interscope) featuring **Josef Salvat** debuts at No. 5 on Billboard + Twitter Emerging Artists and No. 22 on Hot Dance/Electronic Songs with 574,000 U.S. streams in the week ending Jan. 28, according to Nielsen Music. "Home" is the first original song from Gryffin, best known for his popular remixes of songs by **Tove Lo** and others.



RADIO'S NEW 'GIRL'

She has written hits like **Miranda Lambert**'s "Mama's Broken Heart" and even earned a 2015 Grammy nomination for best new artist. Now singer-songwriter **Brandy Clark** is looking for a country radio smash of her own, with "Girl Next Door" (Warner Bros. Nashville/Warner Music Nashville), announcing her arrival at the format. The single will go to radio on Feb. 15.

CHART BEAT

The Way She Moves **Ellie Goulding** nets her second No. 1 on the Adult Top 40 airplay chart as "On My Mind" jumps 4-1. She previously led in May 2015 with "Love Me Like You Do" from the *Fifty Shades of Grey* soundtrack. "Mind" is the first single from *Delirium*, which became the pop star's highest-charting album on the Billboard 200 when it debuted at No. 3 in November. The set has sold 117,000 copies, according to Nielsen Music, while "Mind" has moved 809,000 downloads. Meanwhile, second *Delirium* single "Something in the Way You Move" bounds 25-18 in its third week on Mainstream Top 40. —GARY TRUST



Goulding

↑
15%
THIS WEEK
THE 1975'S
"THE SOUND"
STREAMS
959,000



↑
43%
THIS WEEK
LALAH HATHAWAY'S
"ANGEL"
AUDIENCE
9 MILLION



↑
11%
THIS WEEK
BROTHERS OSBORNE'S
"STAY A LITTLE
LONGER"
STREAMS
1.4 MILLION



Rihanna Gets To 'Work' As *Anti* Arrives On The Charts

Despite a prolonged rollout (and a last-minute leak), the singer's long-awaited eighth album enters the Billboard 200 ahead of a possible jump to No. 1

BY KEITH CAULFIELD

A

AFTER A LONG, TUMULTUOUS ROLLOUT, **Rihanna's** *Anti* album arrived Jan. 27 along with lead single "Work," landing the superstar singer back on the Billboard Hot 100 and Billboard 200 charts. Despite being available for only a little more than a day's worth of the tracking week (the latest one ended Jan. 28), *Anti* enters at No. 27 on the Billboard 200.

The album was first released exclusively through Tidal's streaming service on the evening of Jan. 27 — just hours after it leaked online. The next day, it bowed commercially through Tidal, and then through all digital retailers on Jan. 29. A physical CD release follows on Feb. 5.

Anti's entry on the chart is largely driven by track sales and streaming activity of "Work" (released at 8 a.m. ET on Jan. 27 with the artwork pictured at right), along with streams of the album's other tracks. During the week ending Jan. 28 in the United States, "Work" sold 126,000 downloads and *Anti* generated 4.7 million streams for its songs, according to



Nielsen Music. A small number of sales for the album was registered in the week ending Jan. 28, but not enough for the release to chart on any of *Billboard's* pure album sales charts. In total, *Anti* earned 16,000 equivalent-album units in the week ending Jan. 28.

Anti's streaming debut on Tidal was concurrent with its limited availability as a free download, supported by Samsung (with whom Rihanna signed a \$25 million deal). *Anti* generated 1.5 million downloads globally in less than 15 hours, but those free downloads do not count toward the charts or Nielsen Music's sales figures.

Industry forecasters expect *Anti* to make a big leap on the Feb. 20 Billboard 200 — possibly to No. 1 — after the album has a full week of activity behind it. Projections suggest *Anti* could sell around 150,000 in equivalent-album units in the week ending Feb. 4.

On the Hot 100, the dancehall-inspired "Work" (featuring **Drake**) roars in at No. 9 after its solid sales start (No. 1 on Digital Songs), marking Rihanna's 27th top 10 hit. She ties **Mariah Carey, Janet Jackson** and **Elton John** for the fifth-most top 10s in Hot 100 history. (**Madonna** leads with 38.) "Work" also opens at No. 1 on Hot R&B/Hip-Hop Songs, giving Rihanna her fifth No. 1 and Drake his 14th. 🎧

MARKET WATCH

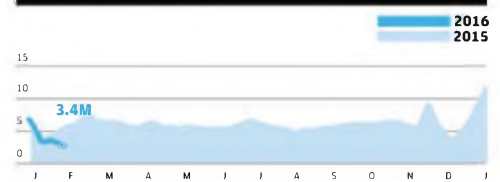
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week*	3,353,000	1,519,000	14,958,000
Last Week	3,935,000	1,848,000	16,038,000
Change	-14.8%	-17.8%	-6.7%
This Week Last Year	4,530,000	2,220,000	20,378,000
Change	-26.0%	-31.6%	-26.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales

	2015	2016	CHANGE
Albums	18,284,000	14,936,000	-18.3%
Digital Tracks	91,958,000	67,161,000	-27.0%
Store Singles	305,000	110,000	-63.9%
Total	110,547,000	82,207,000	-25.6%
Album w/TEA*	27,479,800	21,652,100	-21.2%

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

Digital Track Sales



Sales by Album Format

	2015	2016	CHANGE
CD	8,447,000	7,015,000	-17.0%
Digital	8,945,000	6,888,000	-23.0%
Vinyl	847,000	991,000	17.0%
Other	45,000	42,000	-6.7%

Sales by Album Category

	2015	2016	CHANGE
Current	8,690,000	6,500,000	-25.2%
Catalog	9,594,000	8,436,000	-12.1%
Deep Catalog	7,934,000	7,151,000	-9.9%

Current Album Sales



Catalog Album Sales



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

For week ending Jan. 28, 2016. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.



RIAK: COURTESY OF RIA; RIHANNA: CHRISTOPHER PONTI/GETTY IMAGES; GOULDING: ROBERTO FINZI/GETTY IMAGES; HEALY: CLAUDIO FERRAGAMO; HATHAWAY: PIRELLA GÖTTSCHE LOWE; OSBORNE: JOHN SHEPHERD/REX USA; CLARK: PAMELA CLARK; CNCO: COURTESY OF SONY MUSIC LATIN

WISIN BOOSTS CNCO

CNCO makes its *Billboard* chart debut as "Tan Facil" (Sony Music Latin) enters Latin Rhythm Airplay at No. 25. Made up of five members who range in age from 15 to 20, the group is the product of Univision's boy band reality competition *La Banda*. The song, produced by reggaeton star **Wisin**, blends the act's pop appeal with urban rhythms. —TREVOR ANDERSON, JIM ASKER and AMAYA MENDIZABAL



CNCO



Clark


Billboard Artist 100


February 13
2016
billboard



NO. 10
Bryson Tiller

The R&B singer-songwriter, 23, reaches the Artist 100's top 10. He concurrently earns his first top 10 single on an airplay chart as "Don't" crowns the Mainstream R&B/Hip-Hop tally (see story, page 79).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	1	1	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	82
3	2	2	ADELE	XL/COLUMBIA	1	52
6	6	3	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	41
5	7	4	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	83
4	5	5	THE WEEKND	XO/REPUBLIC	1	68
1	4	6	DAVID BOWIE	ISO/COLUMBIA	1	3
7	8	7	SELENA GOMEZ	INTERSCOPE/IGA	2	70
8	9	8	TAYLOR SWIFT	BIG MACHINE/BMLG	1	79
						
50	3	9	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	14
11	13	10	BRYSON TILLER	TRAPSOUL/RCA	10	18
NEW		11	MEGADETH	T-BOY/UME	11	1
9	12	12	FETTY WAP	RGF/300/AG	3	51
12	11	13	SHAWN MENDES	ISLAND	2	51
10	14	14	ONE DIRECTION	SYCO/COLUMBIA	2	83
	10	15	EAGLES	ERC	10	2
76	82	16	RIHANNA	WESTBURY ROAD/ROC NATION	11	79
13	15	17	FUTURE	A-1/FREEBANDZ/EPIC	1	28
77	61	18	KANYE WEST	G.O.O.D./ROC-A-FELLA/DEF JAM	12	33

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
30	18	19	FLO RIDA	POE BOY/ATLANTIC/AG	18	46
21	17	20	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	14
14	16	21	CHRIS BROWN	RCA	1	83
16	27	22	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	60
19	21	23	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	67
23	25	24	G-EAZY	G-EAZY/RVG/BPG/RCA	8	13
18	22	25	SAM HUNT	MCA NASHVILLE/UMGN	5	81
15	20	26	MEGHAN TRAINOR	EPIC	1	81
20	24	27	ALESSIA CARA	EP/DEF JAM	15	23
17	26	28	RACHEL PLATTEN	COLUMBIA	12	40
27	28	29	FALL OUT BOY	DCD2/ISLAND	2	73
43	50	30	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	83
						
31	33	31	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	44
24	29	32	THOMAS RHETT	VALORV/BMLG	7	52
26	31	33	ED SHEERAN	ATLANTIC/AG	1	83
25	30	34	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	83
29	39	35	COLDPLAY	PARLOPHONE/ATLANTIC/AG	5	47
33	35	36	MAROON 5	222/INTERSCOPE/IGA	1	83



The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites, as compiled by Next Big Sound. See charts.legends@billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.


SALES DATA COMPILED BY
MUSIC
AIRPLAY/STREAMING &
SOCIAL DATA
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This week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, with airplay audience impressions as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and social networking activity as measured by Nielsen Music. See charts.legends.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

ALBUM/STREAMING & SINGLES DATA COMPILED BY NIELSEN MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
32	37	37	TRAVIS SCOTT	GRAND HUSTLE/EPIC	6	21
38	36	38	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	36	9
NEW	39	39	ZAYN	SYCO/RCA	39	1
35	41	40	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	81
-	19	41	KIDZ BOP KIDS	RAZOR & TIE	9	31
28	34	42	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	54
40	48	43	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	70
46	49	44	DNCE	REPUBLIC	44	7
						
36	42	45	ELLE KING	RCA	14	27
22	23	46	ARIANA GRANDE	REPUBLIC	1	81
51	38	47	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	83
34	43	48	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	83
39	47	49	POST MALONE	REPUBLIC	38	16
RE-ENTRY	50	50	TANK	R&B MONEY/ATLANTIC/AG	50	2
52	51	51	DAYA	ARTBEATZ	51	11
37	55	52	BEYONCE	PARKWOOD/COLUMBIA	6	81
49	53	53	JEREMIH	MICK SCHULTZ/DEF JAM	30	78
55	76	54	SIA	MONKEY PUZZLE/RCA	5	83
45	46	55	KATY PERRY	CAPITOL	6	83
48	54	56	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	83
85	32	57	BROTHERS OSBORNE	EMI NASHVILLE/UMGN	32	5
44	65	58	METALLICA	BLACKENED/WARNER BROS.	43	33
59	57	59	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	55	11
54	59	60	ZAC BROWN BAND	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	1	69
72	68	61	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	61	5
						
47	52	62	BRUNO MARS	ATLANTIC/AG	10	81
64	60	63	YO GOTTI	COCAINE MUZIK/EPIC	60	6
84	67	64	BRETT ELDRIDGE	ATLANTIC/WMN	9	33
42	73	65	MICHAEL JACKSON	MJJ/EPIC	25	57

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
57	62	66	ERIC CHURCH	EMI NASHVILLE/UMGN	8	82
61	66	67	ANDY GRAMMER	S-CURVE	18	46
56	56	68	SAM SMITH	CAPITOL	1	83
89	78	69	BEBE REXHA	WARNER BROS.	69	3
67	71	70	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	31
70	69	71	YOUNG THUG	300/ATLANTIC/AG	52	26
65	86	72	HALSEY	ASTRALWERKS	4	22
NEW	73	73	CAMERON DALLAS	26MUSIC	73	1
71	81	74	DISTURBED	REPRISE/WARNER BROS.	5	9
RE-ENTRY	75	75	TIM MCGRAW	MCGRAW/BIG MACHINE/BMLG	10	62
88	79	76	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	41	69
RE-ENTRY	77	77	HOODIE ALLEN	HOODIE ALLEN	46	2
63	70	78	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	83
62	63	79	JOHN LEGEND	G.O.O.D./COLUMBIA	15	69
53	72	80	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	59
41	44	81	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	83
NEW	82	82	BLACK SABBATH	VERTIGO/REPUBLIC	82	1
-	88	83	FLEETWOOD MAC	UNSIGNED	58	6
75	89	84	CHRIS YOUNG	RCA NASHVILLE/SMN	13	29
87	98	85	CAMILA CABELLO	SYCO/EPIC	85	4
						
66	74	86	BIG SEAN	G.O.O.D./DEF JAM	2	67
81	84	87	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	38	45
69	75	88	WALK THE MOON	RCA	8	56
79	83	89	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	55	49
RE-ENTRY	90	90	TROYE SIVAN	CAPITOL	11	10
NEW	91	91	WILLIAM MCDOWELL	DELIVERY ROOM/EONE	91	1
96	91	92	ILOVEMEMPHIS	PALM TREE/RUSH HOUR/RECORDS	50	21
-	45	93	HANK WILLIAMS JR.	BOCEPHUS/NASH ICON/BMLG	45	2
RE-ENTRY	94	94	DR. DRE	AFTERMATH/INTERSCOPE/IGA	2	10
73	94	95	JASON ALDEAN	BROKEN BOW/BBMG	1	83
68	88	96	CAM	ARISTA NASHVILLE/SMN	25	23
NEW	97	97	EMPIRE OF THE SUN	THE SLEEPY JACKSON/VIRGIN/ASTRALWERKS	97	1
82	80	98	SILENTO	BOLO/CAPITOL	10	39
83	85	99	OLD DOMINION	RCA NASHVILLE/SMN	29	16
RE-ENTRY	100	100	N.W.A	RUTHLESS/PRIORITY/UME	7	8



Black Sabbath Debuts

Illustrating the extreme range of acts that appear on the Billboard Artist 100 in a given week, **Black Sabbath** (above) bows at No. 82 (in between rapper **Nicki Minaj**, who first appeared on a *Billboard* chart in 2009, and pop-rock stalwart **Fleetwood Mac**, whose chart history, like Black Sabbath's, dates back nearly a half-century). The iconic hard-rock band arrives on the tally (which originated in 2014) with virtually all of its points from album sales, as its first three LPs rank on Top Album Sales following their deluxe reissues. Sophomore set *Paranoid* (1970) re-enters at No. 66 (4,000 copies sold, up 254 percent, according to Nielsen Music); Black Sabbath's self-titled 1970 debut album returns at No. 88 (3,000; up 327 percent); and 1971's *Master of Reality* opens at No. 92 (3,000, up 502 percent). The lattermost album became the band's first of two top 10s on the *Billboard* 200, having reached its No. 8 peak in September 1971. The group returned to the top tier when 13 (its 19th and final planned album) became its first No. 1, launching at the summit on the chart dated June 29, 2013.

Black Sabbath postponed shows Jan. 30, Feb. 1 and Feb. 3 in Canada on its *The End Tour* (billed as the band's last) due to 67-year-old lead singer **Ozzy Osbourne's** reported "extreme sinusitis." The group's worldwide trek is set to wrap Sept. 21 in Phoenix. —Gary Trust

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
118	101	ANDY GRAMMER	S-CURVE		Magazines Or Novels	19	48
96	102	CAM	RCA/ARISTA NASHVILLE/SMN		Untamed	12	7
NEW	103	GREEN RIVER ORDINANCE	RES/DENCE		Fifteen	103	1
75	104	PANIC! AT THE DISCO	DECADANCE/FUELED BY RAMEN/AG		Too Weird To Live, Too Rare To Die!	2	59
121	105	JOURNEY	COLUMBIA/LEGACY		Journey's Greatest Hits	10	393
105	106	MAJOR LAZER	MAD DECENT		Peace Is The Mission	12	34
131	107	2PAC	AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	127
83	108	PENTATONIX	RCA		Pentatonix	1	15
115	109	LOGIC	DEF JAM		The Incredible True Story	3	11
117	110	ZAC BROWN BAND	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC		JEKYLL + HYDE	1	40
35	111	JESUS CULTURE	JESUS CULTURE/SPARROW/CAPITOL CMG		Let It Echo	35	2
122	112	THE WEEKND	XO/REPUBLIC		Trilogy	4	100
114	113	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UME		Legend: The Best Of...	5	402
NEW	114	STEVEN WILSON	KSCOPE		4 1/2	114	1
95	115	EAGLES	GEFFEN/UME		Hell Freezes Over	1	114
132	116	A\$AP ROCKY	A\$AP WORLDWIDE/POLO GROUNDS/RCA		AT.LONG.LAST.A\$AP	1	35
119	117	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	178
RE	118	ODESZA	FOREIGN FAMILY COLLECTIVE/COUNTER		In Return	42	12
130	119	CARRIE UNDERWOOD	ISO/ARISTA NASHVILLE/SMN		Greatest Hits: Decade #1	4	60
48	120	DURAN DURAN	WARNER BROS		Paper Gods	10	7
110	121	DR. DRE	AFTERMATH/INTERSCOPE/UME		Dr. Dre - 2001	2	136
159	122	ALABAMA SHAKES	ATO		Sound & Color	1	35
116	123	OLD DOMINION	RCA NASHVILLE/SMN		Meat And Candy	16	12
49	124	MADONNA	SIRE/WARNER BROS		The Immaculate Collection	2	146
141	125	SIA	MONKEY PUZZLE/RCA		1000 Forms Of Fear	1	77
135	126	J. COLE	ROC NATION/COLUMBIA		Born Sinner	1	49
RE	127	PASSION	SIXTEPS/SPARROW/CAPITOL CMG		Salvation's Tide Is Rising	19	2
168	128	MEEK MILL	MAYBACH/ATLANTIC/AG		Dreams Worth More Than Money	1	29
RE	129	BLACK SABBATH	WARNER BROS./RHINO		Paranoid	12	76
128	130	FIVE FINGER DEATH PUNCH	PROSPECT PARK		Got Your Six	2	21
188	131	SHINEDOWN	ATLANTIC/AG		Threat To Survival	6	19
91	132	NIRVANA	SUB POP/DGC/GEFFEN/UME		Nevermind	1	309
120	133	RICK ROSS	MAYBACH/DEF JAM		Black Market	6	8
NEW	134	THE GAME	FIFTH ADMONEMENT/BLOOD MONEY/ONE		The Documentary 2 + 2.5: Collector's Edition	134	1
106	135	JESS GLYNNE	ATLANTIC/AG		I Cry When I Laugh	25	11
NEW	136	TY SEGALL	DRAG CITY		Emotional Muggler	136	1
NEW	137	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY		NOW That's What I Call Rock	137	1
162	138	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG		Listen	4	47
71	139	ALANIS MORISSETTE	MAVERICK/REPRISE/RHINO		Jagged Little Pill	1	125
140	140	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		The Marshall Mathers LP 2	1	113
134	141	TY DOLLA \$IGN	ATLANTIC/AG		Free TC	14	10
159	142	WIZ KHALIFA	ROSTUM/ATLANTIC/AG		Blacc Hollywood	1	66
154	143	VANCE JOY	F-STOP/ATLANTIC/AG		Dream Your Life Away	17	53
98	144	GREEN DAY	REPRISE/WARNER BROS		Dookie	2	116
63	145	DAVID BOWIE	ISO/COLUMBIA/LEGACY		Nothing Has Changed.	57	4
161	146	KANYE WEST	ROC A-PELLA/DEF JAM		Graduation	1	67
102	147	PANIC! AT THE DISCO	DECADANCE/FUELED BY RAMEN		A Fever You Can't Sweat Out	13	76
142	148	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA		Smoke + Mirrors	1	50
174	149	BRANTLEY GILBERT	VALORY/BMLG		Just As I Am	2	87
153	150	LIL DICKY	CMSN		Professional Rapper	7	20

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
166	151	MICHAEL JACKSON	EPIC/LEGACY		Thriller	1	251
156	152	J. COLE	ROC NATION/COLUMBIA		Cole World: The Sideline Story	1	57
152	153	GUNS N' ROSES	GEFFEN/UME		Greatest Hits	3	342
147	154	LUKE BRYAN	CAPITOL NASHVILLE/UMGN		Crash My Party	1	129
137	155	JUSTIN TIMBERLAKE	RCA		The 20/20 Experience (2 Of 2)	1	58
139	156	BRUNO MARS	ELEKTRA/AG		Doo-Wops & Hooligans	3	260
150	157	JOHNNY CASH	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UME		The Legend Of Johnny Cash	5	216
170	158	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG		Here's To The Good Times	4	161
NEW	159	MIKE POSNER	ISLAND		The Truth (EP)	159	1
NEW	160	SIMON & GARFUNKEL	COLUMBIA/LEGACY		Playlist: The Very Best Of Simon & Garfunkel	160	1
182	161	BILLY JOEL	COLUMBIA		Greatest Hits Vol. I & II	149	26
136	162	MICHAEL JACKSON	MJ/EPIC/LEGACY		Bad	1	145
123	163	KANYE WEST	ROC A-PELLA/DEF JAM		My Beautiful Dark Twisted Fantasy	1	51
146	164	ED SHEERAN	ELEKTRA/AG			5	179
74	165	KIRK FRANKLIN	FO YO SOUL/RCA		Losing My Religion	10	10
167	166	A\$AP ROCKY	A\$AP WORLDWIDE/POLO GROUNDS/RCA		Long.Live.A\$AP	1	57
169	167	SOUNDTRACK	WALT DISNEY		Frozen	1	111
145	168	ELTON JOHN	ROCKE/T/U/UME		Greatest Hits 1970-2002	12	98
179	169	ARIANA GRANDE	REPUBLIC		My Everything	1	72
163	170	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		Recovery	1	217
164	171	SOUNDTRACK	UNIVERSAL STUDIOS/REPUBLIC		Fifty Shades Of Grey	2	49
RE	172	ROBIN SCHULZ	TONSPIEL/ATLANTIC/AG		Sugar	172	2
RE	173	BEYONCE	MUSIC WORLD/COLUMBIA		I Am...Sasha Fierce	1	97
RE	174	BEYONCE	PARKWOOD/COLUMBIA			4	66
RE	175	MACKLEMORE & RYAN LEWIS	MACKLEMORE		The Heist	2	101
129	176	5 SECONDS OF SUMMER	HI OR HEY/CAPITOL		Sounds Good Feels Good	1	14
RE	177	SKRILLEX & DIPLO	MAD DECENT/DWLS/AG		Skrillex And Diplo Present Jack U	26	42
184	178	MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE		Wilder Mind	1	39
NEW	179	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA		Forest Hills Drive: Live	179	1
NEW	180	MAREN MORRIS	COLUMBIA NASHVILLE/SMN		Maren Morris (EP)	180	1
176	181	ARCTIC MONKEYS	DOMINO		AM	6	119
148	182	AMY WINEHOUSE	REPUBLIC		Back To Black	2	146
177	183	KELSEA BALLERINI	BLACK RIVER		The First Time	31	32
178	184	FALL OUT BOY	DECADANCE/ISLAND		Save Rock And Roll	1	140
181	185	ONE DIRECTION	SYCO/COLUMBIA		FOUR	1	62
187	186	CREEDEnce CLEARWATER REVIVAL	FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	254
RE	187	LOGIC	VISIONARY/DEF JAM		Under Pressure	4	23
185	188	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UME		Ultimate Sinatra	32	30
175	189	JASON ALDEAN	BROKEN BOW/BMG		Old Boots, New Dirt	1	69
172	190	GREEN DAY	REPRISE/WARNER BROS		American Idiot	1	126
RE	191	TREY SONGZ	SONGBOOK/ATLANTIC/AG		Trigga	1	72
RE	192	CHILDISH GAMBINO	GLASSNOTE		Because The Internet	7	101
186	193	AC/DC	COLUMBIA/LEGACY		Back In Black	4	249
180	194	WALK THE MOON	RCA		TALKING IS HARD	14	58
196	195	T.I.	GRAND HUSTLE/ATLANTIC/AG		Paper Trail	1	57
151	196	FOR KING & COUNTRY	FERVENT/WORD CURB/WMMN		RUN WILD. LIVE FREE. LOVE STRONG.	13	19
RE	197	DISCLOSURE	METHOD/PMR/CAPITOL		Caracal	9	11
125	198	KIDZ BOP KIDS	RAZOR & TIE		Kidz Bop 30	12	15
199	199	METALLICA	BLACKENED/WARNER BROS		...And Justice For All	6	115
190	200	METALLICA	BLACKENED/WARNER BROS		Master Of Puppets	29	119




21

SAM HUNT
Montevallo

SAM HUNT
MONTEVALLO


Sam Hunt claims his first million-selling album as *Montevallo* steps past the million sales threshold in the latest tracking week. The set sold another 7,000 copies in the frame ending Jan. 28, according to Nielsen Music, bringing its total sales to 1.003 million. The album arrived Oct. 28, 2014; peaked at No. 3 on the Billboard 200; and has been among the top 50 albums on the weekly tally in every one of its 66 chart weeks. On the Feb. 13 list, it climbs 24-21. —K.C.



118

ODESZA
In Return

Following sale-pricing in the iTunes Store for \$5.99, *Odesza's* release bounds back onto the chart with 5,000 equivalent album units (up 58 percent) and 3,000 in pure album sales (up 161 percent)



137

VARIOUS ARTISTS
Now That's What I Call Rock!

The *Now* series expands its sonic horizons as its first contemporary rock collection bows with 5,000 units (all from traditional album sales). It boasts *Elle King*, *The Struts*, *Seether*, *Fall Out Boy* and more.

Notre Dame's Strong Debut

The studio cast recording of *The Hunchback of Notre Dame* rings the bell at No. 1 on the Cast Albums chart (and at No. 17 on Top Album Sales) with 10,000 sold in the week ending Jan. 28, according to Nielsen Music.

The show — with music and lyrics by **Alan Menken** and **Stephen Schwartz** — is based on the **Victor Hugo** novel and the songs heard in the 1996 Walt Disney animated film of the same name. The new album features many members of the show's cast that played in its California and New Jersey stagings in 2014 and 2015, respectively.

However, because the new album's choir largely consists of performers not associated with any prior production (and its orchestra has been expanded, too), it is billed as a studio cast and not a cast album. (A cast recording is a representation of a specific production, while a studio cast isn't tied to, or necessarily a reflection of, a single production.) *Hunchback* (which has never been staged on Broadway) is one of the handful of non-Broadway cast recordings to reach No. 1 on Cast Albums. Notably, it is also the first studio cast album to top the list.

Clearly, there was demand for the *Hunchback* album, even if it never made it to Broadway. In the past year, the only cast album to sell more than *Hunchback* in a single week has been the blockbuster *Hamilton* original Broadway cast recording. And it's *Hamilton* that *Hunchback* knocks out of the No. 1 slot on Cast Albums after a 17-week run atop the list (it's been No. 1 every week of its release). *Hamilton* slips to No. 2 with 7,000 sold (down 11 percent). Don't cry for *Hamilton*, though: The album's total sales crossed the 200,000 mark in the most recent tracking week.

—Keith Caulfield



Album Sales

February 13
2016
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	ADELE	XL/COLUMBIA	25	10
HOT SHOT DEBUT	2	MEGADETH	TBOV/UMe	Dystopia	1
5	3	JUSTIN BIEBER	SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Purpose	11
3	4	DAVID BOWIE	ISO/COLUMBIA	Blackstar	3
NEW	5	VARIOUS ARTISTS	GRAMMY/REPUBLIC	2016 Grammy Nominees	1
6	6	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	21
1	7	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	2
4	8	KIDZ BOP KIDS	RAZOR & TIE	Kidz Bop 31	2
NEW	9	TANK	R&B MONEY/ATLANTIC/AG	Sex Love & Pain II	1
12	10	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	37
9	11	DAVID BOWIE	JONES/TINTORETTO/PARLOPHONE/RHINO	Best Of Bowie	26
NEW	12	HOODIE ALLEN	HOODIE ALLEN	Happy Camper	1
11	13	EAGLES	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	40
14	14	ADELE	XL/COLUMBIA	21	221
NEW	15	WILLIAM MCDOWELL	DELIVERY ROOM/EONE	Sounds Of Revival: Live	1
20	16	THE WEEKND	XQ/REPUBLIC	Beauty Behind The Madness	22
NEW	17	STUDIO CAST RECORDING	WALT DISNEY/GHOSTLIGHT/SH-K BOOM/RAZOR & TIE	The Hunchback Of Notre Dame	1
13	18	FLEETWOOD MAC	WARNER BROS./RHINO	Greatest Hits	88
18	19	SOUNDTRACK	RUTH LESLIE/PRIORITY/CAPITOL	Straight Outta Compton: Music From The Motion Picture	3
24	20	BRYSON TILLER	TRAPSOUL/RCA	TRAPSOUL	18
22	21	CHRIS BROWN	RCA	Royalty	6
8	22	HANK WILLIAMS JR.	BOCEPHUS/NASHICON/BMLG	It's About Time	2
15	23	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	14
23	24	TAYLOR SWIFT	BIG MACHINE/BMLG	1989	66
29	25	COLDPLAY	PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	8
35	26	EAGLES	WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	139
17	27	PHIL COLLINS	FACE VALUE/ATLANTIC/AG	...Hits	120
33	28	G-EAZY	G-EAZY/RVG/BPG/RCA	When It's Dark Out	8
57	29	SELENA GOMEZ	INTERSCOPE/IGA	Revival	16
36	30	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	66
28	31	ONE DIRECTION	SYCO/COLUMBIA	Made In The A.M.	11
38	32	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	18
10	33	BROTHERS OSBORNE	EMI NASHVILLE/UMGN	Pawn Shop	2
41	34	RACHEL PLATTEN	COLUMBIA	Wildfire	4
34	35	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/UMe	NOW 56	13
37	36	ADELE	XL/COLUMBIA	19	202
47	37	THOMAS RHETT	VALORY/BMLG	Tangled Up	18
46	38	J. COLE	DREAMVILLE/RDC NATION/COLUMBIA	2014 Forest Hills Drive	55
NEW	39	SAVAGES	MATAADOR	Adore Life	1
30	40	THE CARS	ELEKTRA/RHINO	The Complete Greatest Hits	4
50	41	HALSEY	ASTRALWERKS	Badlands	22
NEW	42	STEVEN WILSON	KSCOPE	4 1/2	1
60	43	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	How Can It Be	30
NEW	44	GREEN RIVER ORDINANCE	RESIDENCE	Fifteen	1
19	45	DURAN DURAN	WARNER BROS.	Paper Gods	6
52	46	CARRIE UNDERWOOD	19ARISTA NASHVILLE/SMN	Storyteller	14
53	47	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Vessel	58
62	48	DISTURBED	REPRISE/WARNER BROS.	Immortalized	21
48	49	MEGHAN TRAINOR	EPIC	Title	55
32	50	SOUNDTRACK	LUCASFILM/WALT DISNEY	Star Wars: The Force Awakens	6

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	TREVOR MORAN	GOTHAM ALPHA	Alive (EP)	1
NEW	2	ABBATH	SEASON OF MIST	Abbath	1
NEW	3	COASTS	HIGH TIME/CAPITOL	Coasts	1
NEW	4	THE I DON'T CARES	DRY WOOD	Wild Stab	1
NEW	5	337 MAFIA	TWENTY TWO/EONE	L.A.D.'s Ambition	1
NEW	6	AOIFE O'DONOVAN	YEP ROC	In The Magic Hour	1
NEW	7	CHAIRLIIFT	COLUMBIA	Moth	1
NEW	8	STEVE ANGELLO	SIZE	Wild Youth	1
NEW	9	SHEARWATER	SUB POP	Jet Plane And Oxbow	1
NEW	10	TORTOISE	THRILL JOCKEY	The Catastrophist	1
NEW	11	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	Maren Morris (EP)	4
NEW	12	FAILURE ANTHEM	7/9/RAZOR & TIE	First World Problems	1
NEW	13	GG KAMASI WASHINGTON	BRAINFEEDER	The Epic	15
NEW	14	STARS GO DIM	FERVENT/WORD CURB/WMN	Stars Go Dim	6
NEW	15	DYLAN LEBLANC	SINGLE LOCK	Cautionary Tale	2
NEW	16	ELEANOR FRIEDBERGER	FRENCHKISS	New View	1
NEW	17	BORKNAGAR	CENTURY MEDIA	Winter Thrice	1
NEW	18	THE BESNARD LAKES	JAGJAGUWAR	Coliseum Complex Museum	1
NEW	19	ALINA BARAZ & GALIMATIAS	ULTRA	Urban Flora (EP)	36
NEW	20	BOB MOSES	DOMINO	Days Gone By	1
NEW	21	CHARLES LLOYD & THE MARVELS	BLUE NOTE	I Long To See You	2
NEW	22	RUFUS DU SOL	SWEAT IT OUT!/FOREIGN FAMILY COLLECTIVE	Bloom	1
NEW	23	RUTH B	COLUMBIA	The Intro (EP)	6
NEW	24	BONNIE "PRINCE" BILLY	DRAG CITY	Pond Scum	1
NEW	25	LIFE CHURCH WORSHIP	LIFE CHURCH/DREAM WORSHIP/DREAM/CAPITOL CMG	Fully Devoted: Live	1

DIGITAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
2	1	ADELE	XL/COLUMBIA	25	10
5	2	JUSTIN BIEBER	SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Purpose	11
NEW	3	MEGADETH	TBOV/UMe	Dystopia	1
1	4	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	2
NEW	5	HOODIE ALLEN	HOODIE ALLEN	Happy Camper	1
NEW	6	TANK	R&B MONEY/ATLANTIC/AG	Sex Love & Pain II	1
8	7	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	15
13	8	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	33
6	9	EAGLES	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	4
NEW	10	STUDIO CAST RECORDING	WALT DISNEY/GHOSTLIGHT/SH-K BOOM/RAZOR & TIE	The Hunchback Of Notre Dame	1
20	11	BRYSON TILLER	TRAPSOUL/RCA	TRAPSOUL	18
10	12	FLEETWOOD MAC	WARNER BROS.	Greatest Hits	3
11	13	PHIL COLLINS	FACE VALUE/ATLANTIC	...Hits	3
NEW	14	WILLIAM MCDOWELL	DELIVERY ROOM/EONE	Sounds Of Revival: Live	1
15	15	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	4
4	16	DAVID BOWIE	ISO/COLUMBIA	Blackstar	3
23	17	G-EAZY	G-EAZY/RVG/BPG/RCA	When It's Dark Out	8
21	18	THE CARS	ELEKTRA/RHINO	The Complete Greatest Hits	2
RE	19	SELENA GOMEZ	INTERSCOPE/IGA	Revival	8
7	20	DAVID BOWIE	JONES/TINTORETTO/PARLOPHONE/RHINO	Best Of Bowie	3
RE	21	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	11
RE	22	THE WEEKND	XQ/REPUBLIC	Beauty Behind The Madness	21
25	23	TAYLOR SWIFT	BIG MACHINE/BMLG	1989	65
RE	24	SOUNDTRACK	UNIVERSAL STUDIOS/ATLANTIC/AG	Furious 7	9
3	25	LECRAE	REACH	Church Clothes 3	2



Moran Is Tops; Baraz & Galimatias Endure

YouTube **Trevor Moran** nabs his second No. 1 on Heatseekers Albums as his *Alive* EP enters atop the list with 3,000 copies sold in the week ending Jan. 28, according to Nielsen Music. The set follows his first No. 1, *Xiat* (EP), in 2013.

Moran's YouTube channel has 11 million subscribers and 42.5 million views. On Twitter, he's followed by 1.5 million people.

Moran will soon hit the road with another YouTube, **Ricky Dillon**, beginning Feb. 23 in Cambridge, Mass. Dillon most recently clocked a No. 10 debut on the Independent Albums chart with his first full-length album, *Gold*. The set features guest turns from Moran and **Snoop Dogg**.

Farther down the list, **Alina Baraz & Galimatias'** *Urban Flora* (EP) celebrates more than 50,000 in album sales as the set moves

11-19 (1,000 sold; down 12 percent) in its 36th week on the list. The effort has shown remarkable resilience on the chart, as most Heatseekers-charting titles tend to vaporize from the list after only a week or two. The lush pop-meets-electronic album is exclusively available as a digital set and was released May 19, 2015, through Ultra. Impressively, it has generated 73.4 million on-demand audio and video streams in the United States despite its lack of airplay (its songs have only been played a mere 376 times on all monitored outlets).

—Keith Caulfield

Puth, Gomez Team For Big Bow

While **Zayn Malik** crashes in at No. 1 on Billboard + Twitter Top Tracks (see story, page 68) and **Rihanna** goes to "Work" at No. 2, **Charlie Puth** (below) and **Selena Gomez** earn a likewise lofty entrance with their duet, "We Don't Talk Anymore," at No. 11.

The collaboration marks Puth's third-highest-ranking title after his featured turn on **Wiz Khalifa's** "See You Again" (No. 1 for three weeks) and a cover of **Drake's** "Hotline Bling" with **Kehlani** (No. 6). The audio from "Talk," released Jan. 28, has accrued more than 1.1 million global views on YouTube since its premiere. Puth and Gomez's duet appears on the former's debut album, *Nine Track Mind*, which arrived Jan. 29.

Meanwhile, **Coldplay** claims its second-highest-charting single among nine entries as "Hymn for the Weekend" re-enters at No. 6 following the release of its music video on Jan. 29 (Only "A Sky Full of Stars" has reached higher; No. 4 in July 2014.) The new clip chronicles a colorful escapade through Mumbai and co-stars **Beyoncé**, who supplies vocals on the song.

Back up at No. 1, Malik's "Pillowtalk" arrives, while his former group, **One Direction**, collects its record-extending 23rd top 10 hit with the No. 10 arrival of "I Want to Write You a Song." The group's top 10 run dates back to the No. 1 debut of "Fireproof" on Sept. 27, 2014. (Drake and **Justin Bieber** tie for second, with 13 titles each.) One Direction promoted "Song," an album cut from *Made in the A.M.* as the group's "Sunday spin" on Jan. 24, earning 23,000 retweets and 43,000 likes in the process.

—Trevor Anderson



Social

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billboard

billboard TOP TRACKS™ PRESENTED BY MCDONALD'S				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
NEW	1	PILOWTALK	ZAYN	1
NEW	2	WORK	Rihanna Feat. Drake	1
10	3	HISTORY	One Direction	13
4	4	LOVE YOURSELF	Justin Bieber	12
1	5	SORRY	Justin Bieber	15
RE	6	HYMN FOR THE WEEKEND	Coldplay	2
2	7	HELLO	Adele	15
3	8	HANDS TO MYSELF	Selena Gomez	10
NEW	9	FREAK	Lana Del Rey	1
NEW	10	I WANT TO WRITE YOU A SONG	One Direction	1
NEW	11	WE DON'T TALK ANYMORE	Charlie Puth Feat. Selena Gomez	1
6	12	STITCHES	Shawn Mendes	35
12	13	WHITE PRIVILEGE II	Macklemore & Ryan Lewis Feat. Jaimia Woods	2
14	14	DRAG ME DOWN	One Direction	27
15	15	SECRET LOVE SONG	Little Mix	13
16	16	YOUTH	Troye Sivan	8
17	17	HOTLINE BLING	Drake	17
22	18	PERFECT	One Direction	17
RE	19	BEFOUR	ZAYN	4
11	20	WHAT DO YOU MEAN?	Justin Bieber	27
31	21	ONE CALL AWAY	Charlie Puth	8
NEW	22	HELLA OS	Wiz Khalifa	1
NEW	23	WAVES	Miguel	1
NEW	24	CHASE THE DAY	Sammy Wilk	1
15	25	SAME OLD LOVE	Selena Gomez	21
13	26	WORTH IT	Fifth Harmony Feat. Kid Ink	48
28	27	CONFIDENT	Demi Lovato	20
28	28	NO MORE PARTIES IN LA	Kanye West Feat. Kendrick Lamar	4
25	29	RUN	BTS	4
23	30	STRESSED OUT	twenty one pilots	6
NEW	31	WIDE OPEN	The Chemical Brothers	1
32	32	HERE	Alessia Cara	9
NEW	33	HEAR ME	A\$AP Rocky x Pharrell	1
NEW	34	LOVE YOURZ	J. Cole	1
35	35	ADVENTURE OF A LIFETIME	Coldplay	12
36	36	OVER AND OVER AGAIN	Nathan Sykes Feat. Ariana Grande	5
8	37	BAKE SALE	Wiz Khalifa Feat. Travis Scott	2
RE	38	SAY IT	Tory Lanez	4
NEW	39	LA CONFIDENTIAL	Tory Lanez	1
NEW	40	OPEN LETTER	Phora	1
RE	41	MARCH MADNESS	Future	2
NEW	42	WATCH OUT	2 Chainz	1
NEW	43	YAMBORGHINI HIGH	A\$AP Mob Feat. Juicy J	1
42	44	DESSERT	Dawin	9
NEW	45	DYSTOPIA	Megadeth	1
NEW	46	ONE TAKE FREESTYLE	Stormzy	1
NEW	47	KISS IT BETTER	Rihanna	1
26	48	UNSTOPPABLE	Sia	2
18	49	SEE YOU AGAIN	Wiz Khalifa Feat. Charlie Puth	41
40	50	LEAN ON	Major Lazer & DJ Snake Feat. MO	45

billboard EMERGING ARTISTS™ PRESENTED BY				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
8	1	7 YEARS	Lukas Graham	14
NEW	2	PURRPOSLEY	Denzel Curry	1
RE	3	LOSE IT	Oh Wonder	9
1	4	DEEP DOWN LOW	Valentino Khan	18
NEW	5	HEADING HOME	Gryffin Feat. Josef Salvat	1
31	6	CHURCH	BJ The Chicago Kid Feat. Chance The Rapper & Burdby	20
NEW	7	DAY AND NIGHT	Majid Jordan	1
6	8	ALL MY FRIENDS	Snakehips Feat. Tinashe & Chance The Rapper	15
5	9	FLYING NIMBUS	Denzel Curry Feat. Lofty305	2
18	10	MY CHURCH	Maren Morris	3
11	11	REALITY	Lost Frequencies Feat. Janieck Devy	3
RE	12	REWIND	Kelela	16
3	13	ADORE	Savages	4
12	14	IN2	WSTRN	4
16	15	RIDIN ROUND	Kali Uchis	2
30	16	BE THE ONE	Dua Lipa	13
RE	17	LOT TO LEARN	Luke Christopher	3
24	18	LA GOZADERA	Gente de Zona Feat. Marc Anthony	28
14	19	ALL TIME LOW	Jon Bellion	10
19	20	CROSSFIRE	Stephen	8
37	21	NIGHT JOB	Bas Feat. J. Cole	8
RE	22	MY LOVE	Majid Jordan Feat. Drake	25
27	23	DON'T WORRY	Madcon Feat. Ray Dalton	28
25	24	GOLD	Kiiara	4
28	25	MIGHT NOT	Belly Feat. The Weeknd	7
NEW	26	SPIRITS	The Strumbellas	1
RE	27	DANCING ON GLASS	St. Lucia	6
RE	28	DRIVE	Oh Wonder	9
22	29	BOYS LIKE YOU	Who Is Fancy Feat. Aniana Grande & Meghan Trainor	12
26	30	MAKE A MOVE	Torro Torro	6
15	31	SOMETHING ABOUT YOU	Majid Jordan	9
NEW	32	VENT	Wave Chapelle	1
NEW	33	RIVER	Bishop	1
21	34	GIRL NEXT DOOR	Brandy Clark	2
NEW	35	STEPPING STONE	Lemaitre Feat. Mark Johns	1
RE	36	ALL THE WAYS	Wet	2
17	37	CONQUEROR	AURORA	3
7	38	ON THE MAP	Mick Jenkins & BADBADNOTGOOD	2
33	39	FEELS	Kiiara	4
35	40	RUNAWAY	AURORA	3
NEW	41	GRAFFITI	The Cadillac Three	1
38	42	THE BUZZ	Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz	8
40	43	I LOVE THIS LIFE	LoCash	3
NEW	44	SOUND OF YOUR HEART	Shawn Hook	1
RE	45	SOMETHING ABOUT YOU	Hayden James	32
RE	46	I WISH (MY TAYLOR SWIFT)	The Knocks & Matthew Koma	4
RE	47	FIX	Chris Lane	7
4	48	WEIGHT IN GOLD	Gallant	2
NEW	49	FLORIDA	The Range	1
23	50	ALL THAT'S LEFT	Manila Killa Feat. Joni Fatora	3



West Hits Social 50 High

Kanye West (above) reaches a new peak on the Social 50, zooming 19-2, after an epic Twitter rant.

After a Jan. 27 disagreement with **Wiz Khalifa** regarding the new title to West's forthcoming album (now called *Waves*), West launched a string of tweets about Khalifa, covering topics that included criticism of their mutual ex-girlfriend, **Amber Rose** (who then fired back a response to West). After 27 tweets in a 30-minute period, West deleted the entire rant, saying, "I'ma take these down cause it's all about positive energy."

His Social 50 jump is owed primarily to Twitter activity, with a staggering 2.6 million retweets and more than 1.2 million mentions in the week ending Jan. 31, according to Next Big Sound. He also adds 577,000 followers on the platform.

Considering West's popularity, it might come as a surprise that he has never risen higher than No. 2 on the Social 50. (He previously topped out at No. 6 on March 21, 2015.) Though he is a superstar (and married to **Kim Kardashian**), West uses social media sparingly. He does not have an Instagram, Vine or Tumblr account — but when he tweets, it usually makes an impact.

Despite West's claim that Khalifa lost Twitter followers ("Man it's a sad day... Wiz lost 2 million followers since I tweeted"), he actually gained 262,000 during the tracking week — a 163 percent increase — and jumps 18-8 on the Social 50. —Emily White

Country

February 13
2016

billboard

HOT COUNTRY SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART
1	1	1	DIE A HAPPY MAN D. HUFF, J. FRASURE (THOMAS RHETT, S. M. DOUGLAS, JOE LONDON)	Thomas Rhett VALORY	1	19
2	4	2	BREAK UP IN A SMALL TOWN Z. CROWELL, S. MCANALLY (S. HUNT, Z. CROWELL, S. MCANALLY)	Sam Hunt MCA NASHVILLE	2	42
3	3	3	HOME ALONE TONIGHT J. STEVENS, J. STEVENS (J. STEVENS, C. TAYLOR, J. DREYER, T. CECIL)	Luke Bryan Feat. Karen Fairchild CAPITOL NASHVILLE	3	15
4	4	4	STAY A LITTLE LONGER I. JOYCE (I. OSBORNE, T. J. OSBORNE, S. MCANALLY)	Brothers Osborne EMI NASHVILLE	4	43
10	6	5	BACKROAD SONG F. ROGERS, G. SMITH (G. SMITH, F. ROGERS)	Granger Smith WHEELHOUSE	5	19
12	8	6	HEARTBEAT Z. CROWELL (C. UNDERWOOD, Z. CROWELL, A. GORLEY)	Carrie Underwood 19/ARISTA NASHVILLE	6	14
15	7	7	YOU SHOULD BE HERE M. CARTER (C. SWINDELL, A. GORLEY)	Cole Swindell WARNER BROS./WMN	7	7
13	8	8	BREAK ON ME. N. CHAPMAN, K. URBAN (I. M. NITE, R. COPPERMAN)	Keith Urban HIT RED/CAPITOL NASHVILLE	8	14
20	9	9	DRUNK ON YOUR LOVE R. COPPERMAN, B. ELDRIDGE (B. ELDRIDGE, R. COPPERMAN)	Brett Eldredge ATLANTIC/WMN	9	11
11	9	10	BEAUTIFUL DRUG Z. BROWN (Z. BROWN, N. MOON)	Zac Brown Band SOUTHERN GROUND/JOHN VARVATOS/DOIT	9	20
14	11	11	DIBS F. G. WHITEHEAD, J. MASSEY (K. BALLERINI, J. KERR, R. GRIFFIN, J. DUKE)	Kelsea Ballerini BLACK RIVER	11	25
16	12	12	CONFESSION J. MO (R. CLAWSON, R. COPPERMAN, M. JENKINS)	Florida Georgia Line REPUBLIC NASHVILLE	12	13
19	13	13	WE WENT D. GEORGE (I. WILSON, M. ROGERS, J. KING)	Randy Houser STONE CREEK	13	35
21	16	14	NOBODY TO BLAME D. COBB, C. STAPLETON (C. STAPLETON, B. BALES, R. BOWMAN)	Chris Stapleton MERCURY	14	13
17	7	15	MR. MISUNDERSTOOD I. JOYCE (E. CHURCH, C. BEATHARD)	Eric Church EMI NASHVILLE	15	13
24	21	16	I LIKE THE SOUND OF THAT I. D. MARCUS, RASCAL FLATTS (M. TRAINOR, J. FRASURE, S. MOONEY)	Rascal Flatts BIG MACHINE	16	19
38	17	17	MY CHURCH B. BUSBEE, M. MORRIS (B. BUSBEE, M. MORRIS)	Maren Morris COLUMBIA NASHVILLE	17	3
23	18	18	COUNTRY NATION L. WOOTEN, B. PAISLEY (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE	18	22
-	19	19	HUMBLE AND KIND B. GAL, L. MORE, J. MCGRAW (L. MCKENNA)	Tim McGraw MCGRAW/BIG MACHINE/BMLG	19	2
-	20	20	SOMEWHERE ON A BEACH R. COPPERMAN (M. TYLER, J. BOYER, A. PALMER, D. KUNCILO, M. RENDAL)	Dierks Bentley CAPITOL NASHVILLE	20	2
28	23	21	SNAPBACK S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURSIS)	Old Dominion RCA NASHVILLE	21	11
43	22	22	THINK OF YOU C. CROWDER, C. YOUNG (C. YOUNG, C. CROWDER, J. HOGG)	Chris Young Duet With Cassadee Pope RCA NASHVILLE/REPUBLIC NASHVILLE	22	5
27	24	23	THAT DON'T SOUND LIKE YOU J. STONE, L. BRICE (L. BRICE, R. AKINS, A. GORLEY)	Lee Brice CURB	23	31
29	25	24	LITTLE BIT OF YOU D. GEORGE, C. BRYANT (C. BRYANT, D. GEORGE, A. GORLEY)	Chase Bryant RED BOW	24	23
26	26	25	TENNESSEE WHISKEY D. COBB, C. STAPLETON (D. DILLON, L. LINDA HARGROVE)	Chris Stapleton MERCURY	1	14
30	28	26	STONE COLD SOBER D. HUFF (B. GILBERT, BRETT JAMES, D. LAYUS)	Brantley Gilbert VALORY	26	11
32	30	27	MIND READER M. J. CONES (R. AKINS, B. HAYS/UP)	Dustin Lynch BROKEN BOW	27	12
31	31	28	BETTER IN BOOTS J. KING, J. CATINO (J. WILSON, D. PITTEGER, N. COOKE)	Tyler Farr COLUMBIA NASHVILLE	28	11
HOT SHOT DEBUT		29	RED, WHITE & YOU D. HUFF, S. TYLER (S. TYLER, N. BARLOWE, L. HUMMON, J. VELLA)	Steven Tyler DOT	29	1
33	31	30	HEAD OVER BOOTS B. BUTLER, J. PARDI (J. PARDI, L. LAIRD)	Jon Pardi CAPITOL NASHVILLE	30	16
NEW		31	WHISKEY ON MY BREATH I. LEON, A. THEFT (S. B. LILES, A. CRAIG, M. MCGUINN, R. DICKSON, T. REEVE)	Love And Theft HATE AND PURCHASE	31	1
35	32	32	REAL MEN LOVE JESUS S. HENDRICKS (B. WARREN, B. WARREN, L. MILLER, A. SANDERS)	Michael Ray ATLANTIC/WEA	32	14
36	33	33	FIX J. MOI (S. BUXTON, J. FRASURE, A. STOKLASA)	Chris Lane BIG LOUD	33	6
40	34	34	IT ALL STARTED WITH A BEER M. ALTMAN (J. JOHNSTON, N. MASON, J. S. STOVER)	Frankie Ballard WARNER BROS./WAR	34	7
37	35	35	NIGHT'S ON FIRE C. AINLAY, F. LIDDELL, E. WOLF (J. SINGLETON, D. RUTTAN)	David Nail MCA NASHVILLE	34	19
39	36	36	SHUT UP AND FISH D. HUFF (M. MARLOWE, T. DYE, P. SALLIS, A. SCHERZ)	Maddie & Tae DOT	35	8
NEW		37	JUST LIKE THEM HORSES T. BROWN, R. MCENTIRE (L. HENGBERT, L. JAMES)	Reba STARSTRUCK/NASH/ICON/VALORY	37	1
41	38	38	USED TO LOVE YOU SOBER M. MCVANEY (K. BROWN, M. MCVANEY, J. HOGG)	Kane Brown ZONE 4	15	14
42	39	39	CRAZY OVER ME M. ALDERMAN, J. E. NORMAN (D. SCOTT, M. ALDERMAN)	Dylan Scott CURB	36	13
46	40	40	HOLE IN A BOTTLE B. BEAVERS, J. ROBBINS (C. SMITH, B. BEAVERS, D. COUCH)	Canaan Smith MERCURY	40	6
-	41	41	YOU LOOK LIKE I NEED A DRINK J. S. STOVER, J. RAYMOND, S. BORCHETTA (R. CLAWSON, M. D. DRACSTREM, N. HEMBY)	Justin Moore VALORY	34	5
-	42	42	I MET A GIRL J. RITCHEY, S. HENDRICKS (T. ROSEN, S. HUNT, S. MCANALLY)	William Michael Morgan WARNER BROS./WMN	42	5
44	43	43	TRAVELLER D. COBB, C. STAPLETON (C. STAPLETON)	Chris Stapleton MERCURY	17	13
47	44	44	YUP C. CHAMBERLAIN (S. MINOR, P. O'DONNELL, W. KIRBY)	Easton Corbin MERCURY	44	14
NEW		45	RUNNING FOR YOU B. JAMES, K. MOORE (K. MOORE, T. VERGES, B. DALY)	Kip Moore MCA NASHVILLE	45	1
50	46	46	THE DRIVER P. WORLEY (C. KELLEY, E. PASLAY, A. STOKLASA)	Charles Kelley Feat. Dierks Bentley & Eric Paslay CAPITOL NASHVILLE	41	6
48	50	47	COLD BEER CONVERSATION C. AINLAY, G. STRAIT (A. ANDERSON, B. HAYS/UP, J. YEARY)	George Strait MCA NASHVILLE	36	18
NEW		48	HIGH CLASS J. FRASURE, M. ALTMAN (E. PASLAY, C. CROWDER, J. FRASURE)	Eric Paslay EMI NASHVILLE	48	1
49	49	49	NEXT BOYFRIEND B. BUSBEE (L. ALAINE, E. WEISBAND, M. MCVANEY)	Lauren Alaina 19/INTERSCOPE/MERCURY	39	7
NEW		50	BOY & A GIRL THING T. BROWN (M. PITNEY, D. SAMPSON)	Mo Pitney CURB	50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART		
1	1	CHRIS STAPLETON MERCURY/UMGN	Traveller	39		
2	2	HANK WILLIAMS JR. BOCEPHUS/NASH/ICON/BMLG	It's About Time	2		
4	3	BLAKE SHELTON WARNER BROS./WMN	Reloaded: 20 #1 Hits	14		
6	4	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	66		
3	5	BROTHERS OSBORNE EMI NASHVILLE/UMGN	Pawn Shop	2		
8	6	THOMAS RHETT VALORY/BMLG	Tangled Up	18		
9	7	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Storyteller	14		
11	8	ERIC CHURCH EMI NASHVILLE/UMGN	Mr. Misunderstood	13		
10	9	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Kill The Lights	25		
19	10	TIM MCGRAW MCGRAW/BIG MACHINE/BMLG	Damn Country Music	12		
13	11	CHRIS YOUNG RCA NASHVILLE/SMN	I'm Comin' Over	11		
12	12	CAM RCA/ARISTA NASHVILLE/SMN	Untamed	7		
18	13	DON HENLEY PAST MASTERS HOLDINGS/CAPITOL	Cass County	18		
5	14	RANDY ROGERS BAND RANDY ROGERS BAND/TOMMY JACKSON	Nothing Shines Like Neon	2		
15	15	OLD DOMINION RCA NASHVILLE/SMN	Meat And Candy	12		
16	16	CHRIS JANSON WARNER BROS./WMN	Buy Me A Boat	13		
17	17	BRETT ELDRIDGE ATLANTIC/WMN	Illinois	20		
23	18	GEORGE STRAIT MCA NASHVILLE/UMGN	Cold Beer Conversation	18		
21	19	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Pain Killer	67		
20	20	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Anything Goes	68		
22	21	ZAC BROWN BAND JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	JEKYLL + HYDE	40		
29	22	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	60		
26	23	BRANTLEY GILBERT VALORY/BMLG	Just As I Am	89		
24	24	MAREN MORRIS COLUMBIA NASHVILLE/SMN	Maren Morris (EP)	4		
25	25	KELSEA BALLERINI BLACK RIVER	The First Time	37		

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART		
3	1	HOME ALONE TONIGHT CAPITOL NASHVILLE	Luke Bryan Feat. Karen Fairchild	14		
4	2	BREAK UP IN A SMALL TOWN	Sam Hunt	22		
1	3	DIE A HAPPY MAN	Thomas Rhett	19		
2	4	STAY A LITTLE LONGER	Brothers Osborne	44		
6	5	BACKROAD SONG	Granger Smith	30		
9	6	DIBS	Kelsea Ballerini	31		
7	7	BREAK ON ME.	Keith Urban	15		
5	8	I LOVE THIS LIFE	LoCash	49		
11	9	HEARTBEAT	Carrie Underwood	10		
10	10	WE WENT	Randy Houser	35		
12	11	BEAUTIFUL DRUG	Zac Brown Band	21		
13	12	COUNTRY NATION	Brad Paisley	22		
14	13	CONFESSION	Florida Georgia Line	13		
18	14	DRUNK ON YOUR LOVE	Brett Eldredge	13		
19	15	YOU SHOULD BE HERE	Cole Swindell	7		
16	16	LITTLE BIT OF YOU	Chase Bryant	42		
17	17	I LIKE THE SOUND OF THAT	Rascal Flatts	20		
15	18	MR. MISUNDERSTOOD	Eric Church	13		
20	19	NOBODY TO BLAME	Chris Stapleton	13		
21	20	SNAPBACK	Old Dominion	11		
25	21	MY CHURCH	Maren Morris	5		
22	22	THAT DON'T SOUND LIKE YOU	Lee Brice	34		
24	23	MIND READER	Dustin Lynch	18		
23	24	REAL MEN LOVE JESUS	Michael Ray	21		
26	25	STONE COLD SOBER	Brantley Gilbert	22		



Bryan, Fairchild At 'Home' At No. 1

There's a changing of the guard atop Country Airplay. After **Thomas Rhett's** "Die a Happy Man" dominated the list for six weeks, **Luke Bryan** (above) takes over, with his "Home Alone Tonight," featuring **Karen Fairchild** of **Little Big Town** (above), hopping 3-1, up 8 percent, to 48 million audience impressions, according to Nielsen Music.

"Alone" is Fairchild's first Country Airplay No. 1 without her LBT bandmates (with whom she has earned one leader, 2012's "Pontoon"). Bryan notches his 14th leader and third from his album *Kill the Lights*, following "Kick the Dust Up" and "Strip It Down."

The vocal chemistry between Bryan and Fairchild (the first female to rank atop Country Airplay since **Kelsea Ballerini**, whose "Love Me Like You Mean It" led the list on July 4, 2015) has been well-received at radio. "It's an exciting song on many levels," says WKLB Boston program director **Mike Brophy**. "We expect a certain level of performance and strength in music from Luke, but the duet was a timely change. It's another opportunity to showcase Fairchild's talent. In our 'bro country' world, this song is very refreshing."

On Hot Country Songs, "Die a Happy Man" leads for a 12th week (and sixth in succession). The reign moves the song into a tie for ninth place, with Bryan's "That's My Kind of Night" (2014) and **Cowboy Copas'** "Alabam" (1960), for the lengthiest stay atop the chart, which launched as an all-encompassing survey in 1958.

—Jim Asker

Rock

February 13
2016
billboard

HOT ROCK SONGS™							
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS	WKS ON CHART
1	1	1	AG 5G STRESSED OUT ▲	MELIZONDO (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	1	40
2	2	2	EX'S & OH'S ▲	D. BASSETT (ELLE KING, D. BASSETT)	Elle King RCA	1	47
6	3	3	ADVENTURE OF A LIFETIME	STARDATE, R. SIMPSON (G. R. BERRYMAN, J. M. BUCKLAND, W. CHAMPION, C. A. J. MARTIN)	Coldplay PARLOPHONE/ATLANTIC	3	13
8	4	4	IRRESISTIBLE ●	B. WALKER, J. SINCLAIR (FALL OUT BOY)	Fall Out Boy DCD2/ISLAND/REPUBLIC	4	36
9	4	5	RENEGADES ▲	ALEX DA KID (A. GRANT, S. N. HARRIS, N. FELDSHUIJ, C. HARRIS, A. LEVIN)	X Ambassadors KID/NAKORNER/INTERSCOPE	1	45
18	8	6	DG WALKING ON A DREAM	L. STEELE, J. BUTTERMORE (L. STEELE, L. SLOAN, J. BUTTERMORE)	Empire Of The Sun THE SLEEPY JACKSONS/PARTNERS/CAPITOL	6	5
15	9	7	LET IT GO ●	J. KING (J. BAY, P. BARRY)	James Bay REPUBLIC	7	33
27	7	8	EMPEROR'S NEW CLOTHES	J. SINCLAIR (B. URIE, J. SINCLAIR, L. PRITCHARD, S. HOLLANDER, D. WILSON)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	5	15
29	10	9	VICTORIOUS	J. SINCLAIR (B. URIE, C. J. BARAN, M. A. VIOLA, M. KIBBY, J. SINCLAIR, A. DELEON, R. CUOMO)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	7	18
-	10	10	HOTEL CALIFORNIA ▲	B. SZYM CZYK (D. FELDER, D. HENLEY, G. FREY)	Eagles ASYLUM/ELEKTRA/RHINO	6	2
22	19	11	THE SOUND OF SILENCE	K. CHURKO (P. SIMON)	Disturbed REPRISE/WARNER BROS.	10	10
-	11	12	DEATH OF A BACHELOR	J. SINCLAIR (B. URIE, L. PRITCHARD, J. SINCLAIR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	11	2
-	16	13	RIDE	R. REED (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	12	28
24	21	14	S.O.B.	R. SWIFT (N. RATELIFF)	Nathaniel Rateliff & The Night Sweats STAX/CMG	8	26
26	17	15	ELECTRIC LOVE	T. ENGLISH (G. BORNIS, T. SCHL EITER, N. LONG, J. MORAN)	BORNIS REZ/DUAL/INTERSCOPE	13	31
28	16	16	UNSTEADY	ALEX DA KID (A. GRANT, S. N. HARRIS, N. FELDSHUIJ, C. HARRIS, A. LEVIN)	X Ambassadors KID/NAKORNER/INTERSCOPE	14	17
32	18	17	DON'T THREATEN ME WITH A GOOD TIME	J. KOTER, J. SINCLAIR (B. URIE, L. PRITCHARD, J. SINCLAIR, L. PRITCHARD, J. SINCLAIR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	10	4
31	18	18	MESS AROUND	D. AUERBACH (CAGE THE ELEPHANT)	Cage The Elephant DSP/RCA	16	13
30	33	19	FIRE AND THE FLOOD	STARDATE, BENNY BLANCO, R. HADLOCK (VANCE JOY, T. E. HERMANSEN, M. S. ERIKSEN, B. LEEVIN)	Vance Joy F-STOP/ATLANTIC	16	18
5	12	20	UNDER PRESSURE	QUEEN, MACK D. BOWIE (D. BOWIE, F. MERCURY, J. DEACON, B. MAYOR, A. TAYLOR)	Queen & David Bowie HOLLYWOOD JONES/TINOTOP/PARLOPHONE/RHINO	5	3
-	20	21	TAKE IT EASY	G. JOHNS (J. BROWNE, G. FREY)	Eagles ASYLUM/ELEKTRA/RHINO	20	2
4	10	22	SPACE ODDITY	C. DUDGEON (D. BOWIE)	David Bowie JONES/TINOTOP/PARLOPHONE/RHINO	4	3
46	11	23	LA DEVOTEE	J. SINCLAIR (B. URIE, M. KIBBY, J. SINCLAIR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	15	9
36	17	24	STATE OF MY HEAD	P. NAPP (B. SMITH, C. COLASSACO, P. NAPPLE, J. THOMPSON, J. DE ZUZIO)	Shinedown ATLANTIC	24	11
33	25	25	THE LIGHT	K. CHURKO (DISTURBED)	Disturbed REPRISE/WARNER BROS.	18	14
35	38	26	WASH IT ALL AWAY	K. CHURKO, FIVE FINGER DEATH PUNCH (J. MOODY, Z. BATHORY, J. HOOK, J. S. HEYDEK, K. CHURKO)	Five Finger Death Punch PROSPECT PARK	19	13
-	14	27	THE SOUND	M. CROSEY, G. DANIEL, M. HEALY (M. HEALY, G. DANIEL, A. HANN, R. S. MACDONALD)	The 1975 DIRTY HIT/INTERSCOPE	14	2
-	27	28	HOUSE OF MEMORIES	J. SINCLAIR (B. URIE, WHITE SEA, J. SINCLAIR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	27	2
45	39	29	GENGHIS KHAN	M. SNOW, H. JONBACK (C. KARLSSON, P. J. WINNBERG, A. WYATT, H. N. JONBACK)	Miike Snow DOWNTOWN/ATLANTIC	29	3
38	46	30	START A RIOT	S. KOZMENIUK (M. NELSON, S. KOZMENIUK, T. S. CLARK)	BANNERS ISLAND/REPUBLIC	30	6
-	28	31	CRAZY=GENIUS	J. SINCLAIR (B. URIE, S. HOLLANDER, J. SINCLAIR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	28	2
42	40	32	MOUNTAIN AT MY GATES	J. FORD (FOALS)	Foals TRANSGRESSIVE/WARNER BROS.	28	16
3	10	33	LAZARUS	D. BOWIE, T. VISCONTI (D. BOWIE)	David Bowie ISO/COLUMBIA	3	3
-	29	34	THE GOOD, THE BAD AND THE DIRTY	J. SINCLAIR (B. URIE, L. PRITCHARD, J. SINCLAIR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	29	2
44	32	35	TRIP SWITCH	J. EMERY (T. LANGRIDGE, BROWN, D. CRAIK, C. MASON, J. EMERY, J. IRVINE)	Nothing But Thieves RCA	26	10
-	31	36	THANK GOD FOR GIRLS	J. SINCLAIR (R. CUOMO, A. GOOSE, C. M. BALZER, B. BALZER, B. PETTI)	Weezer WEEZER/CRUSH MUSIC	13	13
-	30	37	GOLDEN DAYS	J. SINCLAIR (B. URIE, S. HOLLANDER, J. SINCLAIR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	34	2
-	49	38	SAINT CECILIA	FOO FIGHTERS (FOO FIGHTERS)	Foo Fighters ROSWELL/RCA	33	6
RE-ENTRY	39	39	DITMAS	J. FORD (MUMFORD & SONS)	Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE	38	3
47	45	40	NIGHTLIGHT	JACKNIFE LEE (SILVERSUN PICKUPS, G. LEE)	Silversun Pickups NEW MACHINE/Q PRIME	29	14
-	35	41	IMPOSSIBLE YEAR	J. SINCLAIR (B. URIE, S. HOLLANDER, J. SINCLAIR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	35	2
48	50	42	NEARLY FORGOT MY BROKEN HEART	B. O'BRIEN (C. CORNELL)	Chris Cornell UMG	18	19
49	43	43	MESSAGE MAN	T. ANDERSON (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	35	14
RE-ENTRY	44	44	THE LESS I KNOW THE BETTER	K. PARKER (K. PARKER)	Tame Impala MODULAR/INTERSCOPE	36	7
-	48	45	GONER	R. REED (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	37	9
RE-ENTRY	46	46	SOUND & COLOR	B. MILLS, ALABAMA SHAKES (ALABAMA SHAKES)	Alabama Shakes ATO	12	9
RE-ENTRY	47	47	SAVE TODAY	B. O'BRIEN (S. MORGAN, SEETHER)	Seether THE BICYCLE MUSIC COMPANY/CMG	44	4
HOT SHOT DEBUT	48	48	SPIRITS	D. SCHIFFMAN (S. WARD, D. RITTER, J. DRURY, D. AMES, J. RITCHE, J. HEMBRY, B. PICKETT, J. SETTERINGTON)	The Strumbellas GLASSNOTE	48	1
RE-ENTRY	49	49	WE DON'T BELIEVE WHAT'S ON TV	R. REED (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	39	9
13	30	50	BLACKSTAR	D. BOWIE, T. VISCONTI (D. BOWIE)	David Bowie ISO/COLUMBIA	13	4

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART	
1	1	#1 1WK MEGADETH	T. BOY/UMG	Dystopia	1	
2	2	DAVID BOWIE	ISO/COLUMBIA	Blackstar	3	
1	3	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	2	
3	4	TWENTY ONE PILOTS ●	FUELED BY RAMEN/AG	Blurryface	37	
5	5	COLDPLAY	PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	8	
NEW	6	SAVAGES	MATADOR	Adore Life	1	
38	7	GG STEVEN WILSON	KSCOPE	4 1/2	2	
NEW	8	GREEN RIVER ORDINANCE	RESIDENCE	Fifteen	1	
9	9	DISTURBED	REPRISE/WARNER BROS.	Immortalized	23	
NEW	10	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Rock	1	
NEW	11	TY SEGALL	DRAG CITY	Emotional Mugging	1	
5	12	DAVID BOWIE	ISO/COLUMBIA/LEGACY	Nothing Has Changed.	5	
8	13	NATHANIEL RATELIFF & THE NIGHT SWEATS	STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	23	
9	14	ELLE KING	RCA	Love Stuff	45	
14	15	ALABAMA SHAKES	ATO	Sound & Color	39	
11	16	SOUNDTRACK ▲	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	79	
17	17	PS SHINEDOWN	ATLANTIC/AG	Threat To Survival	19	
18	18	FIVE FINGER DEATH PUNCH	PROSPECT PARK	Got Your Six	21	
10	19	FALL OUT BOY ●	DCD2/ISLAND	American Beauty / American Psycho	54	
NEW	20	ABBATH	SEASON OF MIST	Abbath	1	
NEW	21	COASTS	HIGH TIME/CAPITOL	Coasts	1	
13	22	CAGE THE ELEPHANT	DSP/RCA	Tell Me I'm Pretty	6	
16	23	HOZIER ●	RUBYWORKS/COLUMBIA	Hozier	69	
20	24	RHIANNON GIDDENS	NONESUCH/WARNER BROS.	Tomorrow Is My Turn	11	
18	25	JAMES BAY	REPUBLIC	Chaos And The Calm	40	

ALTERNATIVE™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART	
2	1	#1 1WK MESS AROUND	DSP/RCA	Cage The Elephant	14	
1	2	STRESSED OUT	FUELED BY RAMEN/RRP	twenty one pilots	25	
3	3	ADVENTURE OF A LIFETIME	PARLOPHONE/ATLANTIC	Coldplay	13	
4	4	FIRST	DOWNTOWN	Cold War Kids	44	
5	5	FIRE AND THE FLOOD	F-STOP/ATLANTIC	Vance Joy	24	
8	6	GG MOUNTAIN AT MY GATES	TRANSGRESSIVE/WARNER BROS.	Foals	27	
7	7	TRIP SWITCH	RCA	Nothing But Thieves	13	
9	8	UNSTEADY	KID/NAKORNER/INTERSCOPE	X Ambassadors	16	
10	9	ROOTS	KID/NAKORNER/INTERSCOPE	Imagine Dragons	21	
6	10	NIGHTLIGHT	NEW MACHINE/Q PRIME	Silversun Pickups	25	
11	11	RENEGADES	KID/NAKORNER/INTERSCOPE	X Ambassadors	41	
15	12	THANK GOD FOR GIRLS	WEEZER/CRUSH MUSIC	Weezer	14	
12	13	S.O.B.	STAX/CMG	Nathaniel Rateliff & The Night Sweats	24	
16	14	MAGNETS	METHOD/PMR/CAPITOL	Disclosure Featuring Lorde	16	
13	15	EX'S & OH'S	RCA	Elle King	39	
17	16	SAINT CECILIA	ROSWELL/RCA	Foo Fighters	9	
18	17	DITMAS	GENTLEMEN OF THE ROAD/GLASSNOTE	Mumford & Sons	11	
20	18	VICTORIOUS	DCD2/FUELED BY RAMEN/RRP	Panic! At The Disco	16	
19	19	HIGH DIVE	CRUSH MUSIC/VANGUARD/CMG	Andrew McMahon In The Wilderness	17	
27	20	RIDE	FUELED BY RAMEN/RRP	twenty one pilots	3	
21	21	GONE	WARNER BROS.	JR JR	18	
26	22	GENGHIS KHAN	DOWNTOWN/ATLANTIC	Miike Snow	7	
25	23	UNDER THE INFLUENCE	RCA	Elle King	7	
29	24	SPIRITS	GLASSNOTE	The Strumbellas	3	
23	25	KISS THIS	FUTURE RECORDS/FREESOLO/INTERSCOPE	The Struts	10	



Megadeth's Mega Debut

Heavy-metal cornerstone Megadeth scores its first No. 1 on Top Rock Albums with *Dystopia*, its 15th studio album. The LP arrives with 48,000 copies sold, according to Nielsen Music, the band's best sales start in nearly a decade; 2007's *United Abominations* launched with 54,000. *Dystopia* is Megadeth's third No. 1 on Hard Rock Albums, following 2009's *Endgame* and 2011's *Th1rt3en*, and begins at No. 3 on the Billboard 200, marking the Dave Mustaine-led outfit's top peak since *Countdown to Extinction* reached No. 2 in 1992. (The rock-specific album charts originated in 2006.) Meanwhile, *Dystopia*'s eponymous lead single debuts on Mainstream Rock at No. 37, becoming the band's 21st hit on the airplay ranking and first in four years. Also on Mainstream Rock, *Wolfmother* appears on an airplay chart for the first time since 2009, as "Victorious" begins at No. 40. The song is the lead single and title track from the Australian band's fourth album, which arrives Feb. 19.

On the Alternative airplay chart, **Cage the Elephant's** "Mess Around" steps 2-1 to become the Kentucky quintet's sixth chart-topper. In the list's 27-year history, the band is now tied with **R.E.M.** for the sixth-most No. 1s. **Red Hot Chili Peppers** lead with 12, followed by **Linkin Park** (11), **Foo Fighters** (10), **Green Day** (nine) and **U2** (eight). With its first No. 1, "Back Against the Wall," tallied in 2010, Cage the Elephant boasts the most leaders this decade; **The Black Keys** and **Muse** trail with four No. 1s each in the 2010s. —Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WEEKEND AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR ALBUMS RECEIVING WEEKEND AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WEEKEND AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. CHARTS LEGEND: ● NEW ENTRY; ▲ RE-ENTRY; ● HOT SHOT DEBUT. * SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2016, PROMOTIONS: GLOBAL MUSIC, LLC AND NIELSEN MUSIC, LLC. ALL RIGHTS RESERVED.

R&B/Hip-Hop

February 13
2016
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	
		1	#1 WORK		Rihanna Featuring Drake	1
		2	HERE		Alessia Cara	16
		3	AG ME, MYSELF & I		G-Eazy x Bebe Rexha	15
		4	IN THE NIGHT		The Weeknd	14
		5	HOTLINE BLING		Drake	26
		6	DON'T		Bryson Tiller	27
		7	WHITE IVERSON		Post Malone	24
		8	JUMPMAN		Drake & Future	19
		9	THE HILLS		The Weeknd	36
		10	ANTIDOTE		Travis Scott	22
		11	SAY IT		Tory Lanez	17
		12	DOWN IN THE DM		Yo Gotti	11
		13	EXCHANGE		Bryson Tiller	15
		14	AGAIN		Fetty Wap	25
		15	BACK TO SLEEP		Chris Brown	9
		16	BEST FRIEND		Young Thug	10
		17	OUI		Jeremih	7
		18	BAKE SALE		Wiz Khalifa Featuring Travis Scott	1
		19	DG SG WATCH OUT		2 Chainz	10
		20	2 PHONES		Kevin Gates	7
		21	HIT THE QUAN		iLoveMemphis	26
		22	BIG RINGS		Drake & Future	19
		23	THE FIX		Nelly Featuring Jeremih	24
		24	SORRY NOT SORRY		Bryson Tiller	10
		25	BET YOU CAN'T DO IT LIKE ME		DLOW	13
		26	\$AVE DAT MONEY		Lil Dicky Feat. Fetty Wap & Rich Homie Quan	19
		27	REALLY REALLY		Kevin Gates	9
		28	WTF (WHERE THEY FROM)		Missy Elliott Featuring Pharrell Williams	12
		29	BOTTOM OF THE BOTTLE		Curren\$Y Feat. August Alsina & Lil Wayne	4
		30	ACQUAINTED		The Weeknd	22
		31	LEAN & DABB		iLoveMemphis	6
		32	STICK TALK		Future	13
		33	PROMISE		Kid Ink Featuring Fetty Wap	3
		34	RGF ISLAND		Fetty Wap	19
		35	CALIFORNIA		Colonel Loup Feat. T.I., Young Dolph & Ricco Barrino	12
		36	1HUNNID		K Camp Featuring Fetty Wap	4
		37	MY BEYONCE		Lil Durk & Dej Loaf	5
		38	ALL MY FRIENDS		Snakehips Feat. Tinashe & Chance The Rapper	1
		39	MIGHT NOT		Belly Featuring The Weeknd	1
		40	A TALE OF 2 CITIES		J. Cole	5
		41	MIGHT BE		Luke Nasty	1
		42	NEW LEVEL		A\$AP Ferg Featuring Future	1
		43	WANNA BE HAPPY?		Kirk Franklin	2
		44	SAVED		Ty Dolla \$ign Featuring E-40	1
		45	LET 'EM KNOW		Bryson Tiller	7
		46	CUT IT		O.T. Genasis Featuring Young Dolph	2
		47	RIGHT MY WRONGS		Bryson Tiller	3
		48	BEEN THAT WAY		Bryson Tiller	6
		49	JUGG		Fetty Wap Featuring Monty	18
		50	MARCH MADNESS		Future	6

TOP R&B/HIP-HOP ALBUMS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			IMPRINT/DISTRIBUTING LABEL			
		1	#1 TANK		Sex Love & Pain II	1
		2	HOODIE ALLEN		Happy Camper	1
		3	THE WEEKND		Beauty Behind The Madness	22
		4	SOUNDTRACK		Straight Outta Compton: Music From The Motion Picture	3
		5	BRYSON TILLER		TRAP SOUL	18
		6	CHRIS BROWN		Royalty	6
		7	G-EAZY		When It's Dark Out	8
		8	J. COLE		2014 Forest Hills Drive	60
		9	FETTY WAP		Fetty Wap	18
		10	SOUNDTRACK		Furious 7	38
		11	J. COLE		Forest Hills Drive: Live	1
		12	KENDRICK LAMAR		To Pimp A Butterfly	46
		13	KIRK FRANKLIN		Losing My Religion	11
		14	R. KELLY		The Buffet	7
		15	RICK ROSS		Black Market	8
		16	FUTURE		DS2	28
		17	DRAKE		If You're Reading This It's Too Late	51
		18	DRAKE & FUTURE		What A Time To Be Alive	19
		19	LEON BRIDGES		Coming Home	32
		20	ANDERSON .JAAK		Malibu	2
		21	AUGUST ALSINA		This Thing Called Life	7
		22	LOGIC		The Incredible True Story	11
		23	327 MAFIA		L.A.D.'s Ambition	1
		24	DR. DRE		Compton	25
		25	PUSHA T		King Push	6

HOT RAP SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			IMPRINT/PROMOTION LABEL			
		1	#1 ME, MYSELF & I		G-Eazy x Bebe Rexha	13
		2	HOTLINE BLING		Drake	26
		3	WHITE IVERSON		Post Malone	21
		4	JUMPMAN		Drake & Future	19
		5	ANTIDOTE		Travis Scott	21
		6	DOWN IN THE DM		Yo Gotti	11
		7	AGAIN		Fetty Wap	25
		8	BEST FRIEND		Young Thug	10
		9	BAKE SALE		Wiz Khalifa Feat. Travis Scott	1
		10	WATCH OUT		2 Chainz	6
		11	2 PHONES		Kevin Gates	4
		12	HIT THE QUAN		iLoveMemphis	24
		13	BIG RINGS		Drake & Future	19
		14	BET YOU CAN'T DO IT LIKE ME		DLOW	12
		15	\$AVE DAT MONEY		Lil Dicky Feat. Fetty Wap & Rich Homie Quan	12
		16	REALLY REALLY		Kevin Gates	7
		17	WTF (WHERE THEY FROM)		Missy Elliott Feat. Pharrell Williams	12
		18	BOTTOM OF THE BOTTLE		Curren\$Y Feat. August Alsina & Lil Wayne	2
		19	LEAN & DABB		iLoveMemphis	3
		20	STICK TALK		Future	10
		21	PROMISE		Kid Ink Feat. Fetty Wap	2
		22	RGF ISLAND		Fetty Wap	19
		23	CALIFORNIA		Colonel Loup Feat. T.I., Young Dolph & Ricco Barrino	4
		24	1HUNNID		K Camp Feat. Fetty Wap	1
		25	MY BEYONCE		Lil Durk & Dej Loaf	3



G-Eazy Tops Rap Songs Chart

Rapper **G-Eazy** scores his first No. 1 on Hot Rap Songs with "Me, Myself & I" (featuring **Bebe Rexha**). In doing so, he bumps **Drake's** "Hotline Bling" from the top slot after a near-record 18-week run at No. 1. "Me, Myself & I" hops 3-1 in its 15th chart week with increases in airplay, sales and streams. It sold 65,000 downloads for the week ending Jan. 28 (up 8 percent, according to Nielsen Music), allowing the track to continue its rule of Rap Digital Songs for a third straight frame. During the tracking week, it logged 10.6 million U.S. streams (up 10 percent), its most weekly plays yet.

Elsewhere, **Bryson Tiller** lands his first airplay No. 1 as "Don't" steps 2-1 on Mainstream R&B/Hip-Hop Airplay (up 1 percent in plays at the format) in its 21st chart week. Only four other songs in the 22-year history of the chart have taken as long or longer to reach the top: **Lil Jon's** "Snap Yo Fingers" (featuring **E-40** and **Sean Paul of The Youngbloodz**) took 21 weeks to climb to No. 1 in 2006, as did **August Alsina's** "I Luv This Shit" (featuring **Trinidad James**) in 2013. The two longest trips to No. 1 are **Jeremih's** "Planes" (featuring **J. Cole**), which took 24 weeks in 2015, and **Monica's** "Before You Walk Out of My Life," which needed 25 weeks in 1996.

Finally, two new albums take the highest spots on Top R&B/Hip-Hop Albums, led by **Tank**, whose *Sex Love & Pain II* earns the singer his fifth No. 1 on the list (with 18,000 copies sold). Meanwhile, rapper **Hoodie Allen** lands at No. 2 with *Happy Camper* while concurrently scoring his first No. 1 on Top Rap Albums (13,000 sold).

—Amaya Mendizabal

Christian/Gospel

February 13
2016
billboard

HOT CHRISTIAN SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS ON CHART
2	1	1	GOOD GOOD FATHER	R. COPPERMAN (L.P.M. BARRETT, T. BROWN)	Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	1 18
3	3	2	THE RIVER	C. WEDGEWORTH (J. FELIZ, C. WEDGEWORTH, J. SILVERBERG)	Jordan Feliz CENTRICITY	2 22
1	2	3	OCEANS (WHERE FEET MAY FAIL)	M.G. CHISLETT (M. CROCKER, J. HOUSTON, S. LIGHELM)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1 124
4	4	4	JUST BE HELD	M.A. MILLER (M. HALL, B. HERMS, M. WEST)	Casting Crowns BEACH STREET/REUNION/PLG	4 31
10	10	5	TRUST IN YOU	P.MABURY (L. DAIGLE, P.MABURY, M. R. FARREN)	Lauren Daigle CENTRICITY	5 24
6	5	6	GRACE WINS	P.KIPLEY (M. WEST)	Matthew West SPARROW/CAPITOL CMG	5 25
5	7	7	MY STORY	J. REDMON (M. WEAVER, J. INGRAM)	Big Daddy Weave FERVENT/WORD CURB	5 30
7	7	8	SAME POWER	S. MOSLEY (J. CAMP, J. INGRAM)	Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	6 32
9	9	9	YOU ARE LOVED	C. BROWN (C. CLEVELAND, K. WILLIAMS, J. ZEGAN, J. SOJKA)	Stars Go Dim FERVENT/WORD CURB	9 20
16	10	10	TELL YOUR HEART TO BEAT AGAIN	B. HERMS (B. HERMS, M. WEST, R. PHILLIPS)	Danny Gokey BMG	10 8
12	11	11	IT'S NOT OVER YET	T. TEDDER (L. SMALL, B. ONE, J. SMALL, B. ONE, B. GLOVER, T. TIGNON, K. R. COTR)	for KING & COUNTRY FERVENT/WORD CURB	11 18
13	12	12	ALONE	B. FOWLER (H. MILLER, B. FOWLER, T. MCKEEHAN, T. MCKEEHAN)	Hollyn Featuring TRU GOTIE	12 15
11	11	13	LIVE ON FOREVER	J. MOHILOWSKI (J. HAVENS, M. FUQUA, J. MOHILOWSKI, D. OSTEBO, J. INGRAM)	The Afters FAIR TRADE	11 21
18	19	14	BREATHE	C. COPELIN (J. DIAZ, J. L. SMITH, T. WOOD)	Jonny Diaz CENTRICITY	14 11
14	15	15	GUILTY	S. MOSLEY (J. OTERO, P. STEWART)	newsboys FAIR TRADE	14 18
17	15	16	CALL IT GRACE	S. MOSLEY (J. LOWRY, C. MATTHEWS, S. MOSLEY, M. R. FARREN)	Unspoken CENTRICITY	15 15
15	16	17	BE ONE	B. HERMS (N. GRANT, B. MIZELL, S. MIZELL, E. WEISBAND)	Natalie Grant CURB	15 19
23	18	18	WHERE YOU ARE	M.G. CHISLETT (M. FATKIN, B. TAN (M. FATKIN, B. HASTINGS, A. KING, A. PAPPAS)	Hillsong Young & Free HILLSONG/SPARROW/CAPITOL CMG	16 7
22	19	19	YOUR WORDS	T. TEDDER (M. POWELL, J. ANDERSON, M. LEE, D. CARR)	Third Day Featuring Harvest ESSENTIAL/PLG	18 25
-	20	20	SIDELINES	M. D. FOSTER, R. M. TEDDER (L. MOORE, M. D. FOSTER, R. M. TEDDER)	Lecrae REACH	20 2
20	21	21	ONE THING	M.G. CHISLETT (J. HOUSTON, A. KING, D. THOMAS)	Hillsong HILLSONG/SPARROW/CAPITOL CMG	20 16
30	38	22	IF WE'RE HONEST	J. ESKELIN (F. BATTISTELLI, J. PARDO, M. E. REED)	Francesca Battistelli FERVENT/WORD CURB	22 3
24	23	23	AMEN	B. MILLIGAN, S. C. CHAPMAN (S. C. CHAPMAN, REND COLLECTIVE)	Steven Curtis Chapman ESSENTIAL WORSHIP/PLG	23 9
19	21	24	GREATER IS HE	S. MOSLEY (B. CALLAHAN, C. BROWN, J. INGRAM)	Blanca WORD CURB	19 23
-	25	25	CAN'T DO YOU	D. ALLEN, A. SMITH, T. THORNTON, D. THORNTON, B. PEAVY (L. MOORE, D. ALLEN, A. SMITH, C. THORNTON, D. THORNTON, B. PEAVY)	Lecrae Featuring E-40 REACH	18 2

HOT GOSPEL SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS ON CHART
1	1	1	WANNA BE HAPPY?	K. FRANKLIN, N.S. MARTIN (K. FRANKLIN, A. GREEN)	Kirk Franklin FO YO SOUL/RCA/RCIA INSPIRATION	1 22
2	2	2	WORTH	A. BROWN, J. SAVAGE (A. BROWN)	Anthony Brown & group therAPy KEY OF A/VMAN/TYSCOT	1 40
3	3	3	INTENTIONAL	T. GREENE, J. NAVEJAR (T. GREENE)	Travis Greene RCA INSPIRATION	1 39
7	4	4	I'M GOOD	R. JERKINS (R. JERKINS, J. AUSTIN, T. BOWMAN, JR., M. WINANS, JR., L. WARE, A. ROSS)	Tim Bowman Jr. LIFESTYLE	4 31
6	4	5	I LUH GOD	M. CAMPBELL, L. A. DANIELS (M. CAMPBELL, L. A. DANIELS)	Erica Campbell Featuring Big Shizz MY BLOCK/EDNE	1 44
5	7	6	YES YOU CAN	A. W. LINDSEY (C. DIXSON, M. L. SAPP)	Marvin Sapp RCA INSPIRATION	3 51
8	8	7	I'M YOURS	K. BOONE, C. CARTER (K. A. DOCK, C. MOORE)	Casey J MARQUIS BOONE/TYSCOT	7 22
4	5	8	WORTH FIGHTING FOR	A. W. LINDSEY (B. C. WILSON, A. LINES)	Brian Courtney Wilson MOTOWN GOSPEL	3 52
9	9	9	123 VICTORY	K. FRANKLIN, N.S. MARTIN (K. FRANKLIN, L. PARKER)	Kirk Franklin FO YO SOUL/RCA/RCIA INSPIRATION	9 11
10	10	10	YOU LOVE ME (BEST OF MY LOVE)	R. ROBINSON (M. WHITE, A. MCKAY, A. WILSON, G. P. ROBINSON)	Anita Wilson MOTOWN GOSPEL	9 22
14	12	11	THE ANTHEM	D. J. KIMBROUGH, T. DULANEY (H. SEELEY, J. HUNT, L. WEBBER)	Todd Dulaney EDNE WORSHIP/EDNE	11 19
13	13	12	THANK YOU JESUS (THAT'S WHAT HE'S DONE)	A. A. WARD (M. BUTLER, R. SEARIGHT)	Kim Burrell SHANACHIE	8 26
15	11	13	LIKE NO OTHER	D. WEATHERSPOON (B. CAGE)	Byron Cage NEW HAVEN	11 17
12	14	14	PUT A PRAISE ON IT	V. MITCHELL, T. COBBS (T. COBBS)	Tasha Cobbs Featuring Kierra Sheard MOTOWN GOSPEL	10 10
18	16	15	YOU'RE MIGHTY	J. J. HAIRSTON, E. DAVIS (J. J. HAIRSTON, E. DAVIS)	J.J. Hairston & Youthful Praise LIGHT	15 11
-	24	16	SPIRIT BREAK OUT	W. D. McDOWELL, C. BOGAN III (B. BRYANT, L. HELLEBROTH, M. DHILLON, T. HUGHES)	William McDowell Feat. Trinity Anderson DELIVERY ROOM/EDNE	16 2
17	17	17	KING OH KING	K. SHELTON (K. SHELTON, M. BROWN, CLARK, K. RINGGOLD)	Maurette Brown Clark SRT	16 21
23	21	18	LEVEL NEXT	J. P. KEE (J. P. KEE)	John P. Kee KEE/MOTOWN GOSPEL	18 13
16	18	19	PLACE CALLED VICTORY	D. KIPPING (D. KIPPING, D. BROWN, JR.)	Deon Kipping RCA INSPIRATION	12 22
20	22	20	I'LL BE THE ONE	M. BOONE, C. CARTER (K. A. DOCK, C. MOORE)	Bri (Briana Babineaux) MARQUIS BOONE/TYSCOT	13 12
22	20	21	MADE A WAY	T. GREENE, J. NAVEJAR (T. GREENE)	Travis Greene RCA INSPIRATION	17 7
19	19	22	RESTORE ME AGAIN	D. HADDON, M. HODGE (D. HADDON, D. BLUMFIELD)	Deitrick Haddon RELEVE/DH/VISIONS/EDNE	12 24
-	25	23	THANK YOU THANK YOU JESUS	P. GRAY, JR., J. GRAY, SR. (P. GRAY, JR.)	Chicago Mass Choir NEW HAVEN	23 3
RE-ENTRY	24	24	YOU	J. DOLLY, J. W. BOYD (J. DOLLY, J. W. BOYD)	Jermaine Dolly BY ANY MEANS NECESSARY	20 2
RE-ENTRY	25	25	LIVE	A. W. LINDSEY (M. L. SAPP, S. JONES)	Marvin Sapp RCA INSPIRATION	21 2

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
3	1	LAUREN DAIGLE	How Can It Be	43		
17	2	PASSION	Salvation's Tide Is Rising	4		
2	3	JESUS CULTURE	Let It Echo	2		
1	4	LECRAE	Church Clothes 3	2		
5	5	VARIOUS ARTISTS	WOW Hits 2016	18		
6	6	FOR KING & COUNTRY	Run Wild. Live Free. Love Strong.	72		
12	7	SIDEWALK PROPHETS	Something Different	18		
7	8	RED	Of Beauty And Rage	33		
14	9	MATTHEW WEST	Live Forever	34		
8	10	TOBYMAC	This Is Not A Test	25		
11	11	CASTING CROWNS	Thrive	102		
9	12	CASTING CROWNS	A Live Worship Experience	11		
15	13	BETHEL MUSIC	We Will Not Be Shaken	54		
10	14	PASSION	Even So Come	35		
16	15	HILLSONG	Open Heaven / River Wild	17		
4	16	THE MONKS OF NORCIA	Benedicta: Marian Chant From Norcia	15		
13	17	JIMMY FORTUNE	Hits & Hymns	12		
22	18	STARS GO DIM	Stars Go Dim	6		
32	19	BUILDING 429	Unashamed	17		
23	20	KB	Tomorrow We Live	24		
18	21	SOUNDTRACK	War Room: Music From And Inspired By The Original Motion Picture	23		
20	22	CHRIS TOMLIN	Love Ran Red	66		
26	23	AMANDA COOK	Brave New World	15		
27	24	VARIOUS ARTISTS	WOW Hits 2015	70		
29	25	HILLSONG UNITED	Empires	36		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
NEW	1	WILLIAM McDOWELL	Sounds Of Revival: Live	1		
1	2	KIRK FRANKLIN	Losing My Religion	12		
2	3	TASHA COBBS	One Place Live	23		
5	4	TRAVIS GREENE	The Hill	13		
3	5	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	28		
4	6	DR. HARRY D. WESLEY PRESENTS THE ANTIPOH FELLOWSHIP...	Speak To My Heart	2		
7	7	VARIOUS ARTISTS	WOW Gospel 2015	52		
8	8	VARIOUS ARTISTS	Maranatha! Music: Top 15 Gospel Praise Hits	15		
18	9	JOE DOUGLASS & SPIRIT OF PRAISE	The Great I Am	10		
9	10	DEITRICK HADDON	Masterpiece	12		
NEW	11	REGINA BELLE	The Day Life Began	1		
10	12	JONATHAN MCREYNOLDS	Life Music: Stage Two	19		
RE	13	YARDLEY GRIFFIN	Hear Me Now	2		
11	14	ISRAEL & NEW BREED	Covered: Alive In Asia	25		
14	15	CASEY J	The Truth	39		
12	16	MARVIN SAPP	You Shall Live	35		
16	17	VARIOUS ARTISTS	Icon: Gospel Worship	24		
13	18	BRIAN COURTNEY WILSON	Worth Fighting For	42		
6	19	JIMMY GREENE	Beautiful Life	7		
17	20	SHIRLEY CAESAR	Timeless Gospel Classics: Inspirational / Gospel, Volume 2	3		
20	21	CHARLES JENKINS & FELLOWSHIP CHICAGO	Any Given Sunday	46		
21	22	VARIOUS ARTISTS	Maranatha! Music: Top 25 Gospel Praise Songs	12		
23	23	ERICA CAMPBELL	Help 2.0	40		
15	24	VARIOUS ARTISTS	Billboard #1 Gospel Hits	51		
22	25	VARIOUS ARTISTS	Blackberry Records Presents: Mama's Church Songs	4		



McDowell's No. 1 Sounds

The Sounds of Revival Live by William McDowell (above) launches at No. 1 on Top Gospel Albums, selling 11,000 copies in the week ending Jan. 28, according to Nielsen Music. The 15-track concert album, recorded in June 2015 at the Bethany Church in Baton Rouge, La., is the worship pastor's fourth title on Top Gospel Albums and his third leader. In 2011, Arise: The Live Worship Experience launched on top (9,000), followed by 2013's Withholding Nothing, which debuted at No. 2 with 11,000 (just slightly more than his new set's raw starting sum) before rising to No. 1 the next week. The initial single from Revival, "Spirit Break Out" (featuring Trinity Anderson), jumps 24-16 on Hot Gospel Songs.

Also on Top Gospel Albums, venerable R&B-gospel singer Regina Belle debuts at No. 11 with The Day Life Began, thereby extending her Billboard chart history to nearly 30 years. In addition to three entries on Top Gospel Albums, she has sent 17 titles onto Hot R&B/Hip-Hop Songs. She scored her greatest crossover success with the Peabo Bryson duet "A Whole New World," the theme from Disney's Aladdin, which topped the Billboard Hot 100 dated March 6, 1993.

On Christian Songs, Danny Gokey's "Tell Your Heart to Beat Again" marches 14-10, spurred by an 18 percent sales burst to 4,000 downloads sold. Gokey grabs his second top 10 on his survey, "Hope in Front of Me" rose to No. 4 in 2014.

—Jim Asker

Dance/Electronic

February 13
2016
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS ON CHART
1	1	1	AG ROSES ▲ The Chainsmokers Featuring ROZES		DISRUPTOR/COLUMBIA	1 33
2	2	2	SG LEAN ON ▲ Major Lazer & DJ Snake Featuring MO		MAD DECENT	1 48
4	4	3	SUGAR Robin Schulz Featuring Francesco Yates		TONSPLE/LATLANTIC	3 27
3	3	4	WHERE ARE U NOW ▲ Skrillex & Diplo With Justin Bieber		MAD DECENT/OWSLA/ATLANTIC	1 49
7	7	5	BANG MY HEAD David Guetta Featuring Sia & Fetty Wap		WHAT A MUSIC/PARLOPHONE/ATLANTIC	5 16
5	6	6	HOW DEEP IS YOUR LOVE ▲ Calvin Harris & Disciples		HY EYE/COLUMBIA	2 28
8	8	7	MIDDLE DJ Snake Featuring Bipolar Sunshine		DISRUPTOR/COLUMBIA	7 15
6	5	8	DESSERT Dawin		CASABLANCA/REPUBLIC	5 35
9	9	9	BE RIGHT THERE Diplo & Sleepy Tom		MAD DECENT	8 22
10	10	10	STAY Kygo Featuring Maty Noyes		ULTRA/RCA	8 8
11	11	11	MAGNETS Disclosure Featuring Lorde		METHOD/PMR/CAPITOL	8 19
17	16	12	DG NEVER FORGET YOU Zara Larsson & MNEK		REFLECTOR COMPANY/ATLANTIC	12 18
23	23	13	FADED Alan Walker		NOCOPYRIGHTSOUNDS/BERMUSIK/ULTRA/RCA	12 3
15	14	14	LIGHT IT UP Major Lazer Featuring Nyla		MAD DECENT	14 10
12	12	15	IN MY ROOM Yellow Claw & DJ Mustard Feat. Ty Dolla \$ign & Tyga		MAD DECENT	12 9
		16	HOT SHOT DEBUT NEVER BE LIKE YOU Flume Featuring Kai		FUTURE CLASSIC/MOM + POP	16 1
14	14	17	RUNNING OUT Matoma & Astrid S		FFRR/PARLOPHONE/WARNER BROS.	14 8
18	18	18	THE BUZZ Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz		ELEFANT TRAKS/NETWERK	13 12
16	18	19	DADDY PSY Featuring CL		YG	6 9
34	34	20	FAST CAR Jonas Blue Featuring Dakota		JONAS BLUE/CAPITOL	20 3
20	23	21	OCEAN DRIVE Duke Dumont		BLAZE BOYS CLUB/URBOS/STRAIVE/RS/CAPITOL	14 25
		22	NEW HEADING HOME Gryffin Featuring Josef Salvat		DARKROOM/INTERSCOPE	22 1
		23	NEW I'M IN CONTROL AlunaGeorge Featuring Popcaan		ISLAND/INTERSCOPE	23 1
19	20	24	HERE FOR YOU Kygo Featuring Ella Henderson		ULTRA/RCA	12 21
		25	THE GIRL IS MINE 99 Souls Feat. Destiny's Child & Brandy		RESILIENCE/COLUMBIA	25 2
22	22	26	UNTIL YOU WERE GONE The Chainsmokers & Tritonal Feat. Emily Warren		DISRUPTOR/COLUMBIA	22 19
31	30	27	CALIFORNIA DREAMIN Freischwimmer		DUSTY DESERT/PLANET PUNK	27 5
30	30	28	ALONE NO MORE Philip George And Anton Powers		3BEAT/MOTOWN/CAPITOL	28 6
		29	NEW WIDE OPEN The Chemical Brothers		VIRGIN/FREESTYLE DUSTY/STRAIVE/RS/CAPITOL	29 1
36	36	30	SMOKE FILLED ROOM Mako		ULTRA	27 7
49	49	31	DON'T BE SO HARD ON YOURSELF Jess Glynne		ATLANTIC	21 4
33	26	32	NEW YORK CITY The Chainsmokers		DISRUPTOR/COLUMBIA	26 14
27	28	33	BROKEN ARROWS Avicii		PRMD/ISLAND/REPUBLIC	10 18
21	25	34	HIGHER PLACE Dimitri Vegas & Like Mike Featuring Ne-Yo		SMASH THE HOUSE/CNR/3BEAT/COMP/ND ENT/MOTOWN/CAPITOL	18 13
50	49	35	TRUE ORIGINAL Dave Aude Featuring Andy Bell		AUDACIOUS	35 3
35	36	36	FLESH WITHOUT BLOOD Grimes		4AD/BEGGARS GROUP	18 14
		37	STRANDED Dirty Disco Featuring Inaya Day		DIRTY DISCO	37 2
39	44	38	WORKING FOR IT ZHU x Skrillex x THEY		MIND OF A GENIUS/COLUMBIA	13 14
		39	NEW THE RIGHT SONG Tiesto + Oliver Heldens Feat. Natalie La Rose		MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	39 1
44	39	40	BOOM Major Lazer Feat. MOTI, Ty Dolla \$ign, Wizkid & Kranium		MAD DECENT	27 6
32	32	41	RED LIPS GTA Featuring Sam Bruno		THREE SIX ZERO/WARNER BROS.	23 9
24	38	42	SHOUT IT OUT LOUD Robin S. & DJ Escape		GOODVIBES/ULTRA	24 9
41	36	43	WATERBED The Chainsmokers Featuring Waterbed		DISRUPTOR	36 6
29	35	44	ON PURPOSE Dougie F Featuring Pitbull & 40 Cobras		MR 305	29 6
42	42	45	LONE DIGGER Caravan Palace		CAFE DE LA DANSE/PLAN	41 4
		46	NEW I'M BURNING UP Karine Hannah / Dave Aude		CASH MONEY/REPUBLIC	46 1
37	37	47	REALITY Lost Frequencies Featuring Janieck Devy		ARMADA/ULTRA	37 7
25	33	48	KEEP IT MELLO Marshmello Featuring Omar LinX		JOYTIME COLLECTIVE	25 3
48	48	49	FORBES Borgore & G-Eazy		BUYGORE	40 15
40	40	50	AUTOMATIC ZHU x AlunaGeorge		MIND OF A GENIUS/COLUMBIA	19 19

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
4	1	AG ODESZA	FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	74	
1	2	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	Now That's What I Call A Workout 2016	6	
2	3	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Bouquet (EP)	14	
	4	STEVE ANGELO	SIZE	Wild Youth	1	
	5	DISCLOSURE	METHOD/PMR/CAPITOL	Caracal	18	
	6	VARIOUS ARTISTS	NEVER SAY DIE	Never Say Die, Volume 4	1	
	7	VARIOUS ARTISTS	MONSTERCAT	Monstercat: Best Of 2015	1	
	8	ALINA BARAZ & GALIMATIAS	ULTRA	Urban Flora (EP)	37	
	9	BOB MOSES	DOMINO	Days Gone By	3	
	10	MASSIVE ATTACK	MELANCOLIC/KOBALT	Ritual Spirit (EP)	1	
	11	RUFUS DU SOL	SWEAT IT OUT/FOREIGN FAMILY COLLECTIVE	Bloom	1	
	12	MAJOR LAZER	MAD DECENT	Peace Is The Mission	35	
	13	SOUNDTRACK	20TH CENTURY FOX/COLUMBIA	The Martian: Songs From	9	
	14	NERO	VIRGIN/MTA/CHERRYTREE/INTERSCOPE/IGA	Between II Worlds	6	
	15	JAMIE XX	YOUNG TURKS	In Colour	35	
	16	SKRILLEX & DIPLO	MAD DECENT/OWSLA/AG	Skrillex And Diplo Present Jack U	49	
	17	PURITY RING	4AD	Another Eternity	48	
	18	POWER MUSIC WORKOUT	55 Smash Hits! Running Remixes, Vol. 3	POWER MUSIC	4	
	19	YEARS & YEARS	POLYDOR/INTERSCOPE/IGA	Communion	24	
	20	TRICKY FEAT. DJ MILO & LUKE HARRIS	FALSE IDOL/SIK7	Skilled Mechanics	1	
	21	THE PRODIGY	TAKE ME TO THE HOSPITAL/COOKING VINYL/WARNER BROS.	The Day Is My Enemy	9	
	22	HEROBUST	MAD DECENT	I'm Aloud	1	
	23	CALVIN HARRIS	HY EYE/COLUMBIA	Motion	63	
	24	AVICII	PRMD/ISLAND	Stories	17	
	25	FKA TWIGS	YOUNG TURKS	LPI	70	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	AG ROSES The Chainsmokers Feat. ROZES	DISRUPTOR/COLUMBIA	18		
2	2	SORRY Justin Bieber	SCHOOL BOY/RAYMOND BRAUN/DEF JAM	14		
3	3	HERE Alessia Cara	EP/DEF JAM	15		
5	4	L'AMOUR TOUJOURS Dzeko & Torres Feat. Delaney Jane	MUSICAL FREEDOM	14		
6	5	BE RIGHT THERE Diplo & Sleepy Tom	MAD DECENT	18		
4	6	SMOKE FILLED ROOM Mako	ULTRA	9		
11	7	LOVE YOURSELF Justin Bieber	SCHOOL BOY/RAYMOND BRAUN/DEF JAM	6		
7	8	HELLO Adele	XL/COLUMBIA	13		
18	9	GG STRESSED OUT twenty one pilots	FOLEED BY RAMEN/RRP	5		
10	10	BROKEN ARROWS Avicii	PRMD/ISLAND/REPUBLIC	8		
9	11	SAME OLD LOVE Selena Gomez	INTERSCOPE	15		
20	12	SAY MY NAME ODESZA Feat. Zyra	FOREIGN FAMILY COLLECTIVE/COUNTER	9		
16	13	BANG MY HEAD David Guetta Feat. Sia & Fetty Wap	WHAT A MUSIC/PARLOPHONE/ATLANTIC	11		
14	14	IN THE NIGHT The Weeknd	XO/REPUBLIC	10		
13	15	I CAN BE SOMEBODY Deorro Feat. Erin McCarley	ULTRA	8		
15	16	HIGHER PLACE Dimitri Vegas & Like Mike Feat. Ne-Yo	SMASH THE HOUSE/CNR/3BEAT/COMP/ND ENT/MOTOWN/CAPITOL	7		
8	17	AUTOMATIC ZHU x AlunaGeorge	MIND OF A GENIUS/COLUMBIA	17		
12	18	FALLING AWAY Seven Lions Feat. LIGHTS	REPUBLIC	7		
19	19	TEAR ME UP tyDi Feat. Nash Overstreet	ROBBINS	11		
17	20	BIRDS FLY Hardwell Feat. Mr. Probz	REVEALED/CLOUD 9/ULTRA	11		
23	21	GET UGLY Jason Derulo	BELUGA HEIGHTS/WARNER BROS.	3		
21	22	FIND A WAY Dirty South Feat. Rudy	PHAZING	4		
25	23	TO U Skrillex & Diplo Feat. AlunaGeorge	MAD DECENT/OWSLA/ATLANTIC	10		
33	24	RUNAWAY Bright Lights Feat. 3LAU	DIM MAK	4		
27	25	MAGNETS Disclosure Feat. Lorde	METHOD/PMR/CAPITOL	6		



Angello Arrives With Youth

Steve Angello begins at No. 4 on Top Dance/Electronic Albums with his debut solo set, *Wild Youth*, which starts with 2,000 copies sold in the tracking week, according to Nielsen Music. Concurrently, the long-awaited album bows at No. 8 on Heatseekers Albums and No. 20 on Independent Albums. The set's "Wasted Love" (featuring **The Temper Trap's Dougy Mandagi**) has sold 22,000 downloads and reached No. 9 on Dance Club Songs and No. 26 on Hot Dance/Electronic Songs on Oct. 25, 2014. "Children of the Wild" (featuring **Mako**) has sold 6,000 since its July 2015 release.

Also opening in the Top Dance/Electronic Albums top 10 is **Massive Attack**, which notches its fourth top 10 with *EP Ritual Spirit* (No. 10; 1,000 sold). The British trip-hop act first charted 13 years ago with *100th Window*, which logged seven weeks at No. 1 beginning March 1, 2003. Massive Attack last hit the chart in 2010 with the No. 4-peaking *Heligoland*. On Dance/Mix Show Airplay, **Twenty One Pilots** propel into the top 10 with their first chart hit, "Stressed Out" (18-9). Meanwhile, on Dance Club Songs, German DJ **Freischwimmer** (real name: **Sebastian Bernhardt**) hits No. 1 with a trop-house cover of **The Mamas & The Papas** classic "California Dreamin'" (2-1). The original hit No. 4 on the Billboard Hot 100 nearly 50 years ago (March 12, 1966). Remixes from **Calvo**, among others, have helped clubgoers dream of California (on these winter days) all over again — *Gordon Murray*

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY SPIN AIRPLAY, AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA BY SPIN AIRPLAY. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SINGLE RELEASING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SINGLE RELEASING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR CURRENT DANCE/MIX SHOW AIRPLAY, RANKED BY SPIN AIRPLAY. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SINGLE RELEASING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY SPIN AIRPLAY, AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA BY SPIN AIRPLAY. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SINGLE RELEASING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SINGLE RELEASING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR CURRENT DANCE/MIX SHOW AIRPLAY, RANKED BY SPIN AIRPLAY. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SINGLE RELEASING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
2	1	CALIFORNIA DREAMIN' DUSTY DESERT/PLANET PUNK	Freischwimmer	9
3	2	STOLEN CAR CHERRYTREE/INTERSCOPE	Mylene Farmer & Sting	9
4	3	OVER AND OVER AGAIN GLOBAL TALENT	Nathan Sykes Feat. Ariana Grande	8
5	4	ALONE NO MORE 3BEAT/MOTOWN/CAPITOL	Philip George And Anton Powers	9
10	5	ANOTHER LONELY NIGHT WARNER BROS.	Adam Lambert	5
11	6	HOLLOW SCHOLDBOY/CAPITOL	Tori Kelly	6
1	7	MAGNETS METHOD/PMR/CAPITOL	Disclosure Feat. Lorde	9
14	8	TRUE ORIGINAL AUDACIOUS	Dave Aude Feat. Andy Bell	7
17	9	THE GIRL IS MINE RESILIENCE/COLUMBIA	99 Souls Feat. Destiny's Child & Brandy	4
12	10	SACRIFICE PREROGATIVE	DeGrazio	8
16	11	STRANDED DIRTY DISCO	Dirty Disco Feat. Inaya Day	5
8	12	TIL IT HAPPENS TO YOU STREAMLINE/INTERSCOPE	Lady Gaga	12
7	13	SHOUT IT OUT LOUD GROOVILIGIOUS	Robin S. & DJ Escape	11
15	14	CRAZY BEAUTIFUL CHERRYTREE/INTERSCOPE	Skylar Stecker	8
23	15	GG ADVENTURE OF A LIFETIME PARLOPHONE/ATLANTIC	Coldplay	4
20	16	I'M BURNING UP CASH MONEY/REPUBLIC	Karina Hannah / Dave Aude	5
13	17	WHEN LOVE HURTS 300/ATLANTIC/RRP	JoJo	11
9	18	SORRY SCHOLDBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	12
19	19	YOU'RE SO BEAUTIFUL ZARION	Camille	7
22	20	SHATTERPROOF INNOVATION	Kwaza Jones	5
25	21	LITHIUM DAUMAN	Athena	5
27	22	ROSES DISRUPTOR/COLUMBIA	The Chainsmokers Feat. ROZES	5
6	23	HIGHER PLACE SMASH THE HOUSE/CHR/3BEAT/COMPOUND ENT./MOTOWN/CAPITOL	Dimitri Vegas & Like Mike Feat. Ne-Yo	15
26	24	FOCUS REPUBLIC	Ariana Grande	7
32	25	FROZEN UPSCALE/DAUMAN	Natty Rico Feat. Melissa Moinaro, Done & Frankie J	4
28	26	BANG MY HEAD WHAT A MUSIC/PARLOPHONE/ATLANTIC	David Guetta Feat. Sia & Fetty Wap	7
30	27	DSYLM KEE RECORDINGS	B. Howard Feat. BK Brasco	13
34	28	HIGH HORSE BILL FRIAR	Amuka & DJ JST	4
29	29	WTF (WHERE THEY FROM) THE GOLD MIND/ATLANTIC	Missy Elliott Feat. Pharrell Williams	8
39	30	I'M IN LOVE WITH MY LIFE WARNER BROS.	PHASES	3
33	31	BE RIGHT THERE MAD DECENT	Diplo & Sleepy Tom	6
38	32	ALIVE MONKEY PUZZLE/RCA	Sia	4
18	33	BELIEVE TREEHOUSE TRIBE	Chaos Feat. CeCe Peniston	13
21	34	LOVE MYSELF REPUBLIC	Hailee Steinfeld	14
31	35	AGE OF INNOCENCE ZOO	Elephanté Feat. Trouze & Damon Sharpe	10
24	36	HELLO XL/COLUMBIA	Adele	12
35	37	TO THE TOP TVI	Tony Valor Feat. Li Na	10
36	38	JUNK CARRILLO	Lisa Williams	9
47	39	TAKE ME BACK BMA8	Claire Rasa	2
42	40	FLAMES IPONE	Alessandro Coli	2
44	41	CREATION CARRILLO	Liam Keegan Feat. Holly Lois	2
49	42	LOVE IS RGF/LOVE X	Inas X	2
43	43	DON'T STOP 4 POWER	Primo Cruz	2
37	44	FALL 4 U N.A.T.	Natali Yura	12
HOT SHOT DEBUT	45	IN THE NIGHT XO/REPUBLIC	The Weeknd	1
NEW	46	LOVE YOURSELF SCHOLDBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	1
40	47	LAY IT ALL ON ME MAJOR TOMS/BIG BEAT/ATLANTIC	Rudimental Feat. Ed Sheeran	7
NEW	48	SAME LOVE FEROSI	Tracy Young Feat. Karina Iglesias	1
NEW	49	SOUND OF YOUR HEART KREATIVE SOUL/HOLLYWOOD	Shawn Hook	1
48	50	GAG E/TRUSONIC STEREOPHONIC	Dirty Pop Feat. Jonathan Hernandez & Cory Wade	8

BOXSCORE

February 13
2016
billboard

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

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

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

Publishing song index available on Billboard.com/biz.
 Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$2,756,475 (\$150/\$105/\$55)	BRUCE SPRINGSTEEN & THE E STREET BAND UNITED CENTER, CHICAGO JAN. 19	19,120 SELLOUT	JAM PRODUCTIONS
2	\$2,508,528 (\$150/\$105/\$68)	BRUCE SPRINGSTEEN & THE E STREET BAND MADISON SQUARE GARDEN, NEW YORK JAN. 27	18,474 SELLOUT	MSG ENTERTAINMENT
3	\$2,412,020 (\$150/\$105/\$55)	BRUCE SPRINGSTEEN & THE E STREET BAND CONSOL ENERGY CENTER, PITTSBURGH JAN. 16	18,353 SELLOUT	LIVE NATION
4	\$2,383,850 (\$150/\$105/\$65)	BRUCE SPRINGSTEEN & THE E STREET BAND VERIZON CENTER, WASHINGTON, D.C. JAN. 29	18,093 SELLOUT	LIVE NATION
5	\$2,227,836 (\$150/\$105/\$68)	BRUCE SPRINGSTEEN & THE E STREET BAND PRUDENTIAL CENTER, NEWARK, N.J. JAN. 31	16,539 SELLOUT	PRUDENTIAL CENTER
6	\$1,468,520 (\$2,115,231 CANADIAN) \$61.55/\$40.92	MUSE, X AMBASSADORS CENTRE VIDEOTRON, QUEBEC CITY JAN. 18, 23	22,279 29,250 TWO SHOWS	EVENKO, LIVE NATION, QUEBECOR MEDIA
7	\$1,416,314 (\$350/\$200/ \$99.50/\$59.50)	JOHN FOGERTY THE THEATER AT THE VENETIAN, LAS VEGAS JAN. 8, 9, 13, 15-16, 20, 22-23	13,598, 18,24 EIGHT 15 SHOWS SEVEN SELLOUTS	AEG LIVE, THE VENETIAN CASINO RESORT
8	\$1,374,696 \$175.50/\$21	CALIBASH: PRINCE ROYCE, YANDEL, SNOOP DOGG & OTHERS STARPLES CENTER, LOS ANGELES JAN. 24	16,769 17,622	GOLDENVOICE/AEG LIVE
9	\$1,315,450 (\$1,908,628 CANADIAN) \$54.79/\$27.22	MUSE, X AMBASSADORS BELL CENTRE, MONTREAL JAN. 20-21	28,475 29,660 TWO SHOWS	EVENKO, LIVE NATION, GREENLAND PRODUCTIONS
10	\$905,795 \$72.50/\$57.50	TOOL, PRIMUS, 3TEETH SMOOTHIE KING CENTER, NEW ORLEANS JAN. 31	13,601 SELLOUT	BEAVER PRODUCTIONS
11	\$740,815 \$69.50/\$49.50	MUSE, X AMBASSADORS TD GARDEN, BOSTON JAN. 25	11,111 16,372	FRANK PRODUCTIONS, AEG LIVE
12	\$289,731 \$39	ARETHA FRANKLIN MOHEGAN SUN ARENA, UNCASVILLE, CONN. JAN. 1	7,429 SELLOUT	IN-HOUSE
13	\$287,114 \$59.50/\$35	CHANCE THE RAPPER SHRINE AUDITORIUM, LOS ANGELES NOV. 25	4,783 SELLOUT	GOLDENVOICE/AEG LIVE
14	\$287,057 (\$191,592) \$53.94	JOOLS HOLLAND, MARK FLANAGAN CLYDE AUDITORIUM, GLASGOW, SCOTLAND DEC. 4-5	5,322 5,784 TWO SHOWS	ONE FIFTEEN
15	\$286,697 (\$382,081 CANADIAN) \$150.00/\$52.15	KING CRIMSON QUEEN ELIZABETH THEATRE, TORONTO NOV. 19-21	3,107 THREE SELLOUTS	GOLDENVOICE/AEG LIVE
16	\$280,064 (\$394,979 AUSTRALIAN) \$70.84/\$49.56	ADAM LAMBERT ENMORE THEATRE, SYDNEY JAN. 30-31	4,850 TWO SELLOUTS	DAINTY GROUP
17	\$275,331 \$45/\$25	SHINEDOWN & BREAKING BENJAMIN, SEVENDUST BIG SANDY SUPERSTORE ARENA, HUNTINGTON, W. VA. NOV. 21	6,333 SELLOUT	FRANK PRODUCTIONS, NS2, CMOORE LIVE
18	\$270,490 \$95/\$25	VICTOR MANUELLE, ANDRÉS JIMÉNEZ, CHRISTIAN NIEVES & OTHERS COLISEO DE PUERTO RICO, SAN JUAN NOV. 14	4,827 5,130	JOSE DUEÑO ENTERTAINMENT
19	\$268,877 \$39.50	SHINEDOWN & BREAKING BENJAMIN, SEVENDUST MOHEGAN SUN ARENA, UNCASVILLE, CONN. NOV. 19	6,807 6,943	IN-HOUSE
20	\$260,923 (\$244,722) \$46.91/\$31.99	NIGHTWISH BARCLAYCARD ARENA, HAMBURG NOV. 18	6,409 8,378	RIVER CONCERTS
21	\$260,000 \$109.50/\$49.50	BRIAN SETZER ORCHESTRA MICROSOFT THEATRE, LOS ANGELES DEC. 18	3,700 4,976	GOLDENVOICE/AEG LIVE
22	\$259,132 \$32/\$23	ODESZA ARAGON BALL ROOM, CHICAGO NOV. 21	9,421 TWO SELLOUTS	SILVER WRAPPER, REACT PRESENTS
23	\$258,700 \$122.25/\$32.25	LEGENDS OF THE OLD SCHOOL: SALT-N-PEPA, VANILLA ICE & OTHERS USF SUN DOME, TAMPA DEC. 4	4,916 6,657	RT CONCERTS
24	\$258,484 (\$242,866) \$72.33/\$51.09	DEEP PURPLE BARCLAYCARD ARENA, HAMBURG NOV. 23	4,359 7,555	RIVER CONCERTS
25	\$257,444 (\$168,568) \$58.04/\$29.02	PAUL WELLER, YOUNG FATHERS BRIGHTON CENTRE, BRIGHTON, ENGLAND NOV. 20	4,536 SELLOUT	3A ENTERTAINMENT
26	\$257,195 \$39.75/\$25	BRANTLEY GILBERT, CANAAN SMITH, MICHAEL RAY RUPP ARENA, LEXINGTON, KY. JAN. 29	6,924 SELLOUT	FRANK PRODUCTIONS, NS2, CMOORE LIVE
27	\$251,391 (\$165,263) \$49.44	MARILYN MANSON EVENTIM APOLLO, LONDON NOV. 19	5,085 5,098	KILIMANJARO LIVE/AEG LIVE
28	\$250,996 (\$166,560) \$67.81/\$45.21	BRIAN COX & ROBIN INCE EVENTIM APOLLO, LONDON DEC. 10-11	5,552 6,378 TWO SHOWS	PHIL MCINTYRE ENTERTAINMENT
29	\$249,827 (\$363,142 AUSTRALIAN) \$52.25	THE 1975, THE JAPANESE HOUSE HORDERN PAVILION, SYDNEY JAN. 19	5,389 SELLOUT	SECRET SOUNDS TOURING
30	\$249,092 (\$163,248) \$53.98/\$28.99	PAUL WELLER, YOUNG FATHERS INTERNATIONAL CENTRE, BOURNEMOUTH, ENGLAND NOV. 21	4,596 SELLOUT	3A ENTERTAINMENT
31	\$247,944 (\$232,942) \$85.14/\$40.44	SCORPIONS SPORTPALEIS, ANTWERP, BELGIUM NOV. 22	4,669 8,000	GREENHOUSE TALENT
32	\$246,526 \$32/\$28.75	ODESZA PARAMOUNT THEATRE, SEATTLE DEC. 5-7	8,567 THREE SELLOUTS	AEG LIVE
33	\$245,928 (\$231,114) \$44.69/\$28.73	CLOUSEAU & VAN GEEL LOTTO ARENA, ANTWERP, BELGIUM NOV. 25	7,348 SELLOUT	PS&E BELGIUM
34	\$244,840 (\$162,890) \$112.73/\$60.32	JOSH GROBAN EVENTIM APOLLO, LONDON DEC. 1	3,479 3,603	LIVE NATION
35	\$243,272 \$45/\$25	SHINEDOWN & BREAKING BENJAMIN, SEVENDUST CROSS INSURANCE ARENA, PORTLAND, MAINE NOV. 24	5,659 SELLOUT	FRANK PRODUCTIONS, NS2, CMOORE LIVE, WATERFRONT CONCERTS



Bruce Is Boss Of Boxscore

Bruce Springsteen tops the Boxscore chart with the first ticket sales reported from his new North American arena trek dubbed The River Tour. The 14-week run kicked off Jan. 16 in Pittsburgh at the 20,000-seat Consol Energy Center, the first of 31 venues booked in the United States and Canada through April 25.

On the road with **The E Street Band**, the rock legend is touring in support of his December release *The Ties That Bind: The River Collection*, a four-CD box set featuring the remastered version of 1980's *The River*.

The tour's first five dates dominate the top slots on the chart, including the No. 1-ranked Jan. 19 performance at Chicago's United Center. The concert took in \$2.7 million at the box office from a packed house of 19,120 fans.

Along with Pittsburgh and Chicago, arenas in New York; Washington, D.C.; and Newark, N.J., together logged 90,579 sold tickets, generating \$12.2 million in revenue.

During the past decade, Springsteen's tours with The E Street Band have grossed more than \$800 million, according to the Boxscore archives, with 8.3 million fans in attendance at more than 330 concerts. The Wrecking Ball World Tour stands as his top grosser with \$347 million in sales in 2012 and 2013, and ranks ninth among the top 10 highest-grossing tours of all time. The trek's 18-month run included 125 shows with attendance topping 3.5 million.

—Bob Allen

COOL DATA

REWINDING THE CHARTS

7 Years Ago POWER HITMAKERS REVIVED KELLY CLARKSON WITH 'LIFE'

The *Idol* winner reclaimed pop glory when her Max Martin and Dr. Luke collaboration made an unprecedented vault on the Hot 100

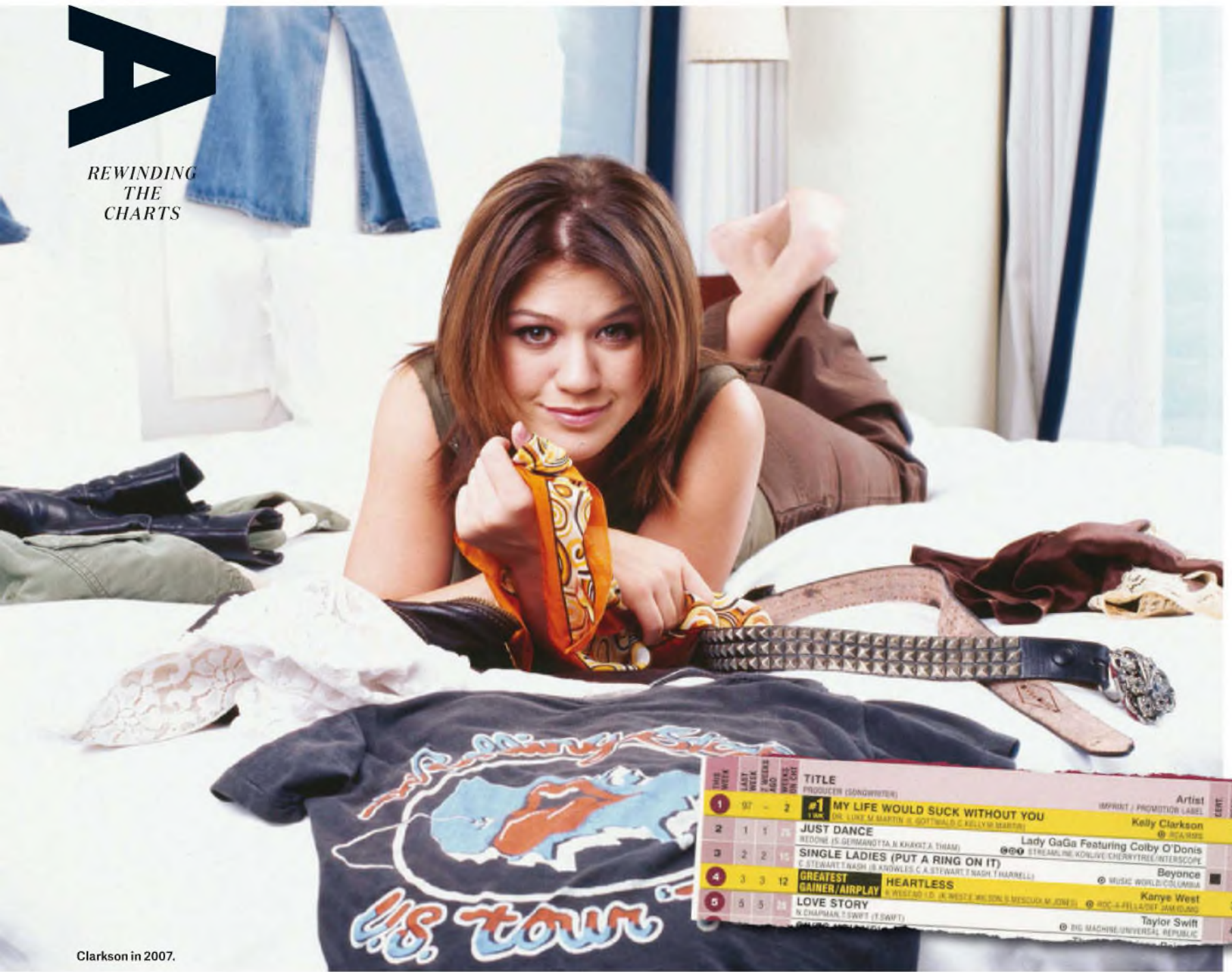
THE ORIGINAL AMERICAN IDOL Kelly Clarkson took no risks with the release of "My Life Would Suck Without You," the blunt and oh-so-impassioned lead single off her fourth LP, *All I Ever Wanted*. After the critical and commercial setbacks of 2007's *My December*, the instant hit — co-written by power duo Max Martin and Dr. Luke — reinvigorated the then-26-year-old's career when the track

skyrocketed 97-1 on the Billboard Hot 100 dated Feb. 7, 2009. The leap marks the biggest surge to the summit in the chart's 57-year history, with the song becoming Clarkson's second No. 1 (of three), following her 2002 *Idol* coronation ballad, "A Moment Like This."

The restored momentum carried over into Clarkson's subsequent releases: 2011's *Stronger* and 2015's *Piece by*

Piece, which earned her two Grammy nominations. But her successes didn't just play out in the public eye. Clarkson also found happiness with talent manager (and Reba McEntire's stepson) Brandon Blackstock. They married in October 2013 and have a daughter, River Rose, born in 2014. They are now expecting a son.

As *Idol* wraps its final season, its inaugural queen intends to play a role in the show's finale, according to *Idol* executive producer Trish Kinane. And 13 years after defeating Justin Guarini (her former flame and *From Justin to Kelly* co-star) on Sept. 4, 2002, for the initial *Idol* title, Clarkson, 33, tells *Billboard*, "Not everyone gets to make every dream come true." Then adds, joking, "Thank God people voted for me and not Justin!" —TREVOR ANDERSON



Clarkson in 2007.

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